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VARIETY

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NEGRO ACTS DOMINATE VAUDE

Actor Residuals Hit $10,000,000

Hollywood, Aug. 4.

Residuals to actors from telefilm programs since their inception in December of 1953 have passed the $10,000,000 mark, according to the Screen Actors Guild.

Collections passed over the hump to $10,260,252.97 with the June residuals, which hit an alltime monthly high of $499,211.25. By way of comparison, May collections totaled $315,879.

Figures do not include residual payments for tv commercials, which are paid directly to the actors, nor payments to thesps for post-'48 features released to television.

Sinatra Cracks Own Record in A. C.; 130G Lure (18 Shows) at 500 Club

Atlantic City, Aug. 4.

Frank Sinatra drew an estimated 10,000 into the 500 Club as he played 18 shows in an eight-day appearance which ended Saturday (1). Club's gross, based on admission, dining and drink take, was estimated at more than $130,000.

Based on a straight $5 admission fee, which all paid before entering Vermillion Room, where singer performed, a minimum $50,000 was racked from this source. Policy of straight $7 minimum which, in this instance, didn't mean too much, was asked. Most checks run over this for an estimated $8 average. Thus more than $80,000 more went into the tills, pushing returns well past the $130,000 figure — probably closer to $150,000.

Vermillion Room was set up to seat 650 for Sinatra. It was a sell-out with ropes up all week. Many demanding seats never made it. Based on 18 shows, 11,700 could have been cared for, and it is believed more were. 500 Club also had special guests, writers, etc., who were in on cuffo basis.

Sinatra played three shows the

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Precocious Critic

Judy Teichmann, 17-year-old daughter of playwright Howard Teichmann, is vacationing in Europe this summer with a student group. While in Paris, she and the others attended a performance of the celebrated nudey show, "Folies Bergere."

In a letter to her parents she commented, "You never saw so many flat-chested women in your life."

Disk Jockeys Serving As 'Substitute Parents' Blasted at Church Meet

Framingham, Mass., Aug. 4.

Radio and tv need a shakeup—disk jocks are serving as substitute parents—the public is allowing itself to be "prostituted by teen concepts of entertainment on tv and radio"—and those in "think positions" in the communications may need to be supplanted, a Catholic priest told a Protestant aud at a workshop session of the Eastern Christian Social Action Institute here last week.

Rev. John J. Grant, associate editor of The Pilot, official newspaper of the Catholic Diocese of Boston, lashed out at disk jocks as not only serving as substitute parents, but also clergymen and spiritual advisers to youth. TV record show jocks came in for their lamps too, and one tv figure was assailed for assuming the role of "psychologist, historian, sociologist and religious adviser, feeding his viewers intellectual pablum because they are infantile."

10,000,000 Brit. TV Sets by End of '59

London, Aug. 4.

Value of tv set sales in Britain over the year's first six months is estimated to be double the 1958 figure for the some period. Over 1,000,000 sets were made, which is unprecedented for the Jan.-June spell, and their retail worth comes to around $196,000,000, including sales tax.

Some manufacturers are now anticipating that the total of sets sold and rented in all 1959 will hit 2,500,000, though the more conservative put the figure at 2,250,000. It's certain, anyhow, that by the year's end the number of sets licensed will be over 10,000,000, a figure suggesting that if the purchasing graph continues to show the same angle of increase the market will reach saturation point by some time in 1961.

Would Speed USSR Pix For Yankee Audiences; But It's 'Diplomatic' Issue

A new problem has cropped up in connection with implementation of the Soviet-American film agreement. This time it's the question of editing.

It isn't something the major companies are eager to talk about since they're concerned with the Russian reaction. However, it's a fact that several of the Yanks distribs feel that, in order for the So-

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'RACE' THEATRES NEW 'BIG-TIME'

By JOE COHEN

The Negro vauders are getting a prime batch of names this year and look forward to one of the best seasons in years. The prosperity that seems destined for the Negro houses also seems to be carrying over to the more generalized situations inasmuch as the RKO circuit has slated one show in its Cincinnati house, and the Riviera, Detroit, has booked Pearl Bailey for one week on a reserved seat basis.

The Negro vaude house, to all intents and purposes, is the only vaudeville left in the U. S. outside of New York where the Radio City Music Hall, a presentation house, and the Roxy, currently on a name act policy, are the only regular theatres with stageshows. The Apollo, for most weeks of the year, is the only non-Broadway theatre in the U. S. with a variety show. At intervals, it is joined by the Howard, Washington and the Tivoli and Regal Theatres, Chicago.

This list is soon to be joined by the Fenway, Boston, which will be using both Negro and ofay headliners starting in October.

The Negro houses have been able to survive with live policies more readily than the paleface outlets because of their ability to use disk names with greater frequency than the white counterparts, While only a few rock 'n' roll names have been able to nab any kind of boxoffice in other situ-

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Westinghouse's $5,500,000 CBS Dems-GOP Buy

Westinghouse Electric is paying an estimated $5,500,000 in time and production costs for its third lavish CBS political spread during the 1960 Presidential conventions. Bankroller bought coverage of both the Democratic convention beginning on July 11 in Los Angeles, the Republican convention starting July 25 in Chicago, a preconvention show on July 10 and the Nov. 8 election return coverage —all on CBS-TV.

Westinghouse, which underwrote video coverage of the conventions in '52 and '56, will be carrying the key political show on both CBS Radio and CBS-TV.

Sunday afternoon (July 11) preconvention coverage by CBS-TV will be a half-hour long. In addition, Westinghouse will be bankrolling nine other half-hours be-

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TV Getting Cheesecake-Conscious Again as Producers 'Sex Up' '59-'60

Safe to Look Healthy

When Cary Grant visited Cleveland recently on behalf of Metro's "North By Northwest," he took note of the great suntan sported by Frank Murphy, Loew's Theatres zone manager.

Said Murphy: "In the past when a theatreman displayed a suntan, it was thought he was neglecting his business. Now that we operate drive-ins, it's okay."

Hollywood, Aug. 4.

Sex, all but eradicated from television by the western, seems at last to be making a comeback.

As production plans for the new season shape up, more and more producers are creating running parts for the gals, whether in the western, adventure or mystery field. Moreover, they're pinpointing the "gals for sex's sake" angle, or as one western producer figured it, "We'll put her in low-cut dungarees."

List of femmes with set leads in the new lineup is impressive. There's Arlene Howell, the ex-Miss U.S.A., with a lead in "Bourbon Street Beat" at Warners, while the studio's two other new entries in the hour field also stress gals. Dorothy Provine has a running costar role in "The Alaskans" while Connie Stevens dittoes in "Hawaiian Eye."

Among the westerns, Anna Lisa gets a bigger slice of the pie this year in "Black Saddle." The "Johnny Ringo" series will have not one, but two love interests, Karen Sharpe opposite Don Durante and young Joan Harding dittoes with Mark Goddard. Judi Meredith has a running role as Earl Holliman's vis-a-vis in "Hotel de Paree," another of the new westerns.

Topper among the westerns is

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'Gypsy' Earning $23,000 a Week

"Gypsy" is earning what's believed to be the largest weekly operating profit in Broadway legit history. The Ethel Merman-starrer is clearing nearly $23,000 a week on its steady sellout gross of $82,900, also believed to be a record take for a regular-run Main Stem production.

Assuming that capacity attendance will continue, the David Merrick-Leland Hayward presentation should recover its production cost during its 21st week in New York, next Oct. 5-10. That's based on operating income alone and represents an unusually fast payoff, since the musical, also one of the top-budgeted productions in Broadway history, was capitalized at $420,000, including 20% overcall.

The cost of producing the Arthur Laurents (book), Jule Styne (music) and Stephen Sondheim (lyrics) adaptation of the Gypsy Rose Lee book, "Gypsy: A Memoir," was $435,981. However, a $19,525 operating profit on a six-week Philadelphia tryout run and a $2,500 music royalty reduced the cost of opening the presentation in New York to $413,957. That's shown in a June 27 accounting, which also covers the show's first six

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Carny Girlycue Op Fined For Using Axe on Patron Stripping Stripper-Wife

Menominee, Wis., Aug. 4.

It cost Eugene McWilliams, operator of a girl attraction with the Byers Carnival Shows, $250 for wielding an axe on an intoxicated patron who leaped on the stage and ripped the few items of apparel left on McWilliams' exotic dancer wife, Candy, after she finished her striptease performance.

The incident occurred at the local Dunn County Fair. The McWilliams show with its six girls, in-

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Scissors Applied To Bardot's 'Balzac' Pic In WRCA-TV Late Airing

A good hunk of feminine epidermis will be missing from the footage of "Please, Mr. Balzac," the Brigitte Bardot flicker, when it gets an airing in WRCA-TV's late hour "Movie 4" slot. Exact date of showing hasn't been decided.

NBC's censors reportedly used all the surgical skill of Dr. Osler, to eliminate several striptease scenes from "Please, Mr. Balzac." Resultant job is looked upon as a handsome piece of censorial surgery in view of the fact that it doesn't interfere with story line.

Continuity Acceptance at 30 Rock also urged the flagship station's programmers to be sure and spot the film in a late hour adult period and, above all, to exercise good judgment in on-the-air and newspaper promotion.

French flicker relates story of a girl who enters a strip tease contest in an effort to win 200,000 francs. Sales staffers at WRCA-TV also will try to sell the Bardot film to one single advertiser on a total sponsorship basis rather than break it up into participations.

WNBQ-TV, NBC's o&o in Chicago, also has "Please, Mr. Balzac" on the agenda and in all probability will follow suggestions laid down by the web's censors.

Softened Script in Abortion Theme; Pros and Cons Follow 'Blue Denim'

The "tactful" handling of the abortion theme in 20th-Fox's "Blue Denim," and the "happy ending" type of solution provided by the Edith Sommer - Philip Dunne screenplay, riled several of the N. Y. critics last week. It also dramatized Hollywood's problem in handling social problems while trying not to step on sensitive toes.

The picture, starring Carol Lynley and Brandon de Wilde, is based on the James Leo Herlihy-William Noble play and tel's of a teenage romance that ends in tragedy when the girl gets pregnant. A subsidiary theme is the lack of communication between the youngsters and their parents.

Whereas, in the legiter, the girl goes through with the abortion, in the film there's a last-minute "rescue" and the two youthful principals—age 15 and 16—go off to get married.

Impression in N. Y. is that the new sweet ending was manufactured to take the sting out of it for Roman Catholics. Although 20th bought a stage play about an abortion, it knew from the start that it couldn't do it justice since the Production Code specifically prohibits explicit treatment. Says the Code:

The subject of abortion shall be discouraged, shall never be more than suggested, and when referred to shall be condemned."

Scripter Dunne said last week that, while Catholic objections had been considered, the film's ending was formulated "under no pressure at all" and simply because it seemed dramatically most valid.

Yet, even while the story was

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GWEN TWISTS ANKLE, GETS TO SEE 'REDHEAD'

Gwen Verdon, star of "Redhead," finally got to see the musical last week. Having twisted her ankle just before the matinee last Saturday (1), she limped before the curtain and informed the audience that she could not go on, but that stand-by Allyn McLerie was to play the performance.

"I'm sorry for the accident," she explained, "but at least this will give me my first chance to see the show. I hope you'll all stay and see it with me." Then she hobbled around into the auditorium and occupied a chair placed in the aisle for her. During the intermission, the dancer-singer was besieged for autographs. There were few requests for refunds, either at the matinee or that evening's performance, which the star also missed.

Miss Verdon's wire to the cast, posted on the backstage bulletin board Monday (3), congratulated them. "I always felt 'Redhead' was a wonderful show," it concluded, "now I know it." The star returned for Monday night's performance.

DREAM-CAST 'VEEP & ME'

Mrs. Barkley Favors Loy or Dunne Vs. Tracy or Peck

Washington, Aug. 4.

Mrs. Alben Barkley, widow of the late Vice President, has Myrna Loy or Irene Dunne in mind to play herself if she succeeds in selling film rights to her book, "I Married the Veep," she confided to Washington Star columnist Betty Beale.

"But," Jane Barkley added, "my friends tell me after seeing 'It Happened to Jane' that Doris Day would be perfect playing me."

She likes Spencer Tracy or Gregory Peck for her husband, she told newshen Beale. And, she said, she has rejected one company's offer for Hollywood rights, considering the terms unacceptable.

Jimmy McHugh-Joe Levine Form Music House Under Embassy Pics Banner

Levine-McHugh Music Inc. has been formed as a subsidiary of Embassy Pictures for the purpose of creating and promoting musical properties to go hand in hand with Embassy's theatrical feature lineup. Jimmy McHugh, veteran song writer, is president of the outfit and Joseph E. Levine, head of Boston-founded Embassy, is treasurer.

Other officers are Pete Rugolo, Coast composer-conductor, musical director and v.p., and Bill Doll, Embassy v.p., a v.p. of the music enterprise.

McHugh and Rugolo currently are composing the music track for Embassy's forthcoming "Jack the Ripper." According to Doll, this will be recorded in a special stereo process and scored so that theatres so equipped can put to use their new surround sound systems.

A soundtrack L. P. album and numerous singles will be made prior to the picture's release, states Doll.

Chautauqua's 9,500 Mob

Buffalo, Aug. 4.

Chautauqua Institution's pops concert series at Chautauqua drew 9,500 persons last week for the largest opening crowd in its history. The 65-member Chautauqua symphony orchestra is being conducted this year by Walter Hendl now in his seventh season.

The group will present pops Wednesdays through Aug. 26 with symphonic programs Tuesdays, Saturdays and Sundays. In addition there will be opera programs twice a week and choral and dramatic presentations Thursday evenings through August.

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Chevalier Solo $102,000 For 2 Weeks at Dallas

Dallas, Aug. 4.

"An Evening With Maurice Chevalier" topped itself at the State Fair Musicals last week. The one-man show, which hit a $46,500 season high the previous stanza, soared to $55,500 in the closing frame of its fortnight stand at the 4,126-seat Music Hall. The take for the two weeks was $102,000.

"High Button Shoes," is current with Bob Crosby, Janis Paige and Lou Nelson.

Brit. '100 Stars' $40,000 Check For Actors Orphanage

By DICK RICHARDS

London, Aug. 4.

Charles Russell and Lance Hamilton, two young Londoners who quit Britain for the vaster opportunities of N. Y.'s bright lights, return annually to stage "The Night of 100 Stars," glamorous benefit in aid of the Actors Orphanage. This year's midnight shindig at the Palladium July 23 hit a new high in profits and sparkle. The Orphanage's bank balance will be upped by around $40,000 from the proceeds of the Palladium show and the preem of "The Nun's Story," held at Warner Theatre earlier in the evening.

As usual, America came through with some valuable contributions to the glittering midnight revue with Bob Hope, Paul Robeson and Eddie Fisher doing solo acts, the Peters Sisters chipping in with Max Bygraves to sing—of all numbers—"Thank Heaven for Little Girls," and Elizabeth Taylor, Audrey Hepburn and Mel Ferrer joining the throng of stars who were introduced from the stage and then sat at tables on the stage during the second-half floorshow.

Hope was in tremendous form with a wisecracking act geared to a song called "Lazy" and dovetailing with his recent much-publicized doctor's orders to slow down his professional pace. "I'm relaxing so much now that Perry Como looks as if he's got St. Vitus Dance," cracked Hope.

Fisher sang two or three ditties in conventional style while Robeson rightly earned a big hand with his songs. A major yock hit was scored by Beatrice Lillie with a

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Rain, Jet Planes Hex Lewisohn

By LEONARD L. LEVINSON

Lewisohn Stadium Concerts, bugged by seven rained-out dates, wound up worst season in past decade Saturday (1), but closed with a strong Beethoven Festival Week, topped by a near-capactiy (19,500) Rodgers & Hammerstein finale.

Mischa Elman, who looks like a benevolent Eric Von Stroheim now, opened the fest Monday (27) with the Beethoven Violin Concerto in D major. The famous, and often-criticized, schmaltzy tone of his middle years was absent, replaced by a melodic line crystal

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U.S. Amateurs Dullish

Vienna, Aug. 4.

So-called "American delegation" gave what amounted to an amateur show, at the 1,400-seat Ronacher Theatre here in connection with the World Youth Congress. Audience plainly expected more. There was no jazz and no orchestra. Whole performance was practically unrehearsed.

Mady Simon of New York City was in charge of a chorus of 45. There were solo numbers by Jerry Silverman, a folksinger of Manhattan and Laird Marshall of Madison, Wisconsin on the piano.

Others performing were violinist Barrett Smith of Detroit, pianist Leona Lesikin of Los Angeles. Robert E. Hood of N.Y. executed some dances.

Vienna Deadpans Red Youths

By EMIL W. MAAS

Vienna, Aug. 4.

The 322 American "individualists" at the seventh "world festival of youth and students for peace and friendship" provided a silly sideshow here during the past week. They were severely criticized by both friend and foe and held up their country to ridicule.

The fest, which ends today (Tues.), has witnessed some interesting cultural activities, including a Paul Robeson concert on the Heroes' Square in front of the former Royal Court, with youth of participating nations parading along the wide Ringstrasse. The week has seen little violence, though anti-Communist Austrian youth went all out in clearly labelling the festival for what it was.

The Youth-Centre of Vienna opened information offices along the streets leading to the fair grounds and distributed anti-Communist propaganda. Big placards lobbying for pro and anti-Communist factions went up all over the city. There was no lack of lively discussions and disagreements.

The Vienna press on the whole ignored the Communist affair. The only paper which covered was the "Volks Stimme" (People's Voice), official organ of the Reds. Result: No stories or pictures on such details as the unfolded flags of the participants at the official opening (because the Austrian government objected to the flag of the Algerian independents), no quotes from official welcoming speeches, etc.

Eventually, the press mellowed and did print stories. One paper, the Neue Press outfit, came out with a new publication, "Wiener Nachrichten" (Vienna News) which was unique in its make-up in that it stressed strict neutrality in covering aspects of both the pros and the antis.

According to Jean Garcias of France, prez of the preparatory commission of this Commie-sponsored gathering, "there is no such thing as an American delegation." The Americans were originally split into three groups—one parading, one sitting on the grandstands and the rest remaining in their quarters. Eventually, they split further.

Some suddenly discovered that the rally was Communist-influenced. Kenneth Dove of Appleton, Minn., now of Yale, stated that the Yale Chorus would not appear at the big American show at the Ronacher cafe because of Communist infiltration. Whereas the official fest committee held press conferences daily, the U.S. groups convened in small cafes in the Prater amusement park, arguing about their position.

Reporters on several occasions pointed out to the Yanks that every one of them knew full well in advance that the festival was more or less following the party line. At one point, 100 official membership cards for the U.S. delegation mysteriously disappeared. The next day, he said that anti-Red pamphlets had turned up in the beds of other delegations.

How Atlantic City Turned Shape-Show Into Church-Okayed 'Debs' Talent Test

By GLENDON ALLVINE

America's most fabulous Cinderella story, the Atlantic City beauty contest, which every September transforms a young nobody into an international celebrity, is now on the production assembly line flowing smoothly into Saturday the twelfth when the streamlined 1959 model, with inside and outside upholstering, will be disgorged. As some 80-million Americans face up to their tv in numbers topped only by the Academy Awards out of Hollywood, 54 "debutantes" will give their talented all in this most public of coming out parties.

A triumph of grass-roots pretesting, of city, county and state sampling; a cocktail of exact proportions of commerce, tourism, education, community relations and chaperoned sex, this well-oiled talent contest is now purring like a kittenish Rolls-Royce.

Nymphs from the outlying uni-

(Continued on page 78)

Pueblo Indians at War With Taos Fiesta; Sked Ritual Terps Day & Date

Albuquerque, Aug. 4.

The Taos, N.M., Fiesta opened 10 days ago with the redman aiming his tomahawk right where he can hurt the dratted paleface the most—in the pocketbook.

Taos Pueblo Indians, incensed because some Taos merchants have backed a bypass highway east of the city across Indian land, skedded both morning and afternoon dances at the Pueblo to draw crowds away from the Taos Fiesta Saturday and Sunday.

But the palefaces of New Mexico's art colony community wouldn't fight back.

Jennie Wells Vincent, chairman of the fiesta committee and a noted folk singer, said she welcomed

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NEW-LIFE LINES ON FILM PALM

Egotists Spurn Advice

Producers aren't taking sufficient advantage of "objective" opinions and views available to them via the New York homeoffice, Richard Einfeld, now on his own in production, opined last week.

"We should listen more to the advertising-publicity departments in the east," Einfeld said. And he summed up the producer mentality on the Coast. **"Nobody there listens to anybody."**

Nowadays Wall Street Drools For Tax Angles; Glen Alden Corp. Gives a This-Is-How Demo

Merger of List Industries and Glen Alden Corp. already has provided a fancy payoff. The surviving company, bearing the Alden name, this week disclosed six-month earnings to June 30 of $8,321,000 before depreciation, deletion and amortization of $2,140,240. And it's all tax free.

Tax angle has been behind the heavy Wall Street interest in Alden right along. It came about via losses sustained by Alden when on its own as a coal-mining operation. Said red ink meant tax benefits in the amount of $9,000,000 for List (RKO Theatres, et al.) upon the merger.

More diversification by top man Albert A. List is anticipated, further strengthening the Alden stock in big board trading.

The six-month earnings were equal to $1.11 per share based on 5,566,034 shares outstanding. Included in the profit is a net gain of $2,500,285 on the sale of properties. These were not identified but it's known that List has a policy of selling theatres which are uneconomic.

Either that or the sale and leaseback of theatres as a deal recently consumated. Confirming last week's VARIETY story, the RKO chain announced sale of five houses in the New York area to a group headed by Milton Kestenberg. Part of the deal has the five theatres—Albee, Flushing, Madison, Fordham and 86th Street—continuing to be managed and operated by RKO under a 20-year lease.

Story Checks Out

A downtown Manhattan financial writer found a recent VARIETY story hard to believe. It was the one in which Roy Disney was quoted as saying he thought the price of Disney stock on the New York Stock Exchange was priced unrealistically high when it was selling way up in the 50's.

The writer called Disney on the Coast and was given confirmation of the story, along with Disney's comment that *"maybe I talk too much."*

The Disney shares since fell to a low for the year of $39.62½ per. Roy Disney had said he thought the right price would be in the mid-40's.

Hal Wallis Took His Doctorate In Foresight

While many a Hollywood producer is moaning about the rocketing costs of talent, Hal Wallis has some important names lassoed at bargain-basement prices.

In making "Career" for release by Paramount this year, Wallis has Dean Martin and Anthony Franciosa each tied to a $35,000 contract, has Shirley Maclaine for $17,500 and Carolyn Jones hemmed in for an undisclosed but apparently similar small amount.

Commitments, of course, were entered some time ago—before any of the aforementioned achieved top-money stature.

FRANKIE AVALON INTO JOHN WAYNE'S 'ALAMO'

Hollywood, Aug. 4.

Frankie Avalon, the rock 'n' roll singer, drew his second starring picture, namely Batjac's "The Alamo" for United Artists release.

He put off two months of personal bookings for costarring with John Wayne and Richard Widmark.

AB-PT's 25c Divvy

American Broadcasting - Paramount Theatres this week declared the regular dividends of 25c per share on each of the company's outstanding common and preferred stock issues.

Both payable Sept. 15 to stockholders of record on Aug. 21.

WB Shrinks Indie Advances Losses; 'Hercules' Angle

As the financial affairs at Warners have taken on a new, prosperous look, a key factor behind the mightily improved position is the company's come-out on advances to independent, outside producers. A year ago at this time WB entered on its books a loss of $2,500,000 via tieups with the indies. This was bank money, guaranteed by WB, which just couldn't be recouped out of the inadequate rentals. "Old Man and the Sea" was among the more prominent in the loss category.

At the present day WB has no loss at all on advances to the indies, according to this week's financial report from the company. The advances have been recouped and obviously there's been a profit to boot.

As for the next financial statement from WB, there's an interesting inside-trade angle. It's that the company's release of Joseph Levine's import, "Hercules," is proving a handsome profit-maker, despite the critical clobbering it received in many sections of the press. The steam-roller campaign is getting the credit.

UNKNOWN FOR LeROY

No Stars Available—'Ring Horse' Stars Script

Hollywood, Aug. 4.

Mervyn LeRoy, who last week bought Thomas Duncan's latest novel, "Ring Horse," will start picture with an unknown, since good names "are all tied up," according to producer-director. Anyway, he adds, "my big star is the story."

LeRoy, currently prepping "Wake Me When It's Over" for 20th-Fox release, has made no commitments for "Horse," which may or may not be included in his 20th deal. Arrangement with Buddy Adler calls for at least three films for 20th during the next six years.

In addition to 20th pact, LeRoy has three films remaining under his current contract with Warner Bros., where his "The FBI Story" is awaiting release.

AMUSEMENTS' BROAD DEFINITION

By GENE ARNEEL

Film industry is going off in all directions with financial maneuvers of a type almost completely foreign to the traditionalists of the business. The entire pattern of corporate thinking on the New York end has changed in the past few years as Wall Street and other investors took on a more powerful voice in company affairs, and as certain top-drawer veteran film executives took cognizance of the fact that not to yield to the necessities of the latter-day picture trade economy could result in so many beefing stockholders and, consequently, disharmonious operations.

Here are some of the more recent fiscal shufflings, all designed to enhance what were originally theatrical business enterprises:

(1). Glen Alden Corp., whose holdings include RKO Theatres, which in turn was one of the "big five" national theatre circuits, had six-month earnings of $8,321,709 and none of this need go to tax considerations. The "modern day" business world capers of top banana Albert A. List, via his mergers of RKO and numerous other endeavors, resulted in the tax advantages. But the unhappy consequence so far as many old hands in the business are concerned is that the RKO chain, being so tucked in with other businesses, has lost considerable individual identity.

(2). In a six-month report, Walt Disney Productions disclosed film rentals of $8,493,092—a tidy sum for an indie producer. But this was only one-third of Disney's total gross business. Other sources, mainly television, and including Disneyland, publications, newspaper comics, licensing of cartoon characters, music, records, etc., provided two-thirds.

WB's Earnings

(3). Warners is at hand with whammo operational earnings of $7,249,000 for nine months, compared with a loss of $2,500,000 and these earnings exclude a net of $6,500,000 on sale of Coast real estate. WB doesn't come out and state it specifically, but the educated guess in the business is that television activity accounted for the remarkable rise. And now WB apparently is angling to sell off its interests in Associated British Pictures Corp. (reportedly at a price of $15,000,000). This would mean another shift away from the picture industry and severance of a long-time prized possession.

(4). Operational income at Stanley Warner is 78% from the International Latex subsidiary and 22% from theatres. Thus, another of the "big five" has taken a back seat.

(5). Paramount, while undertaking a more ambitious theatrical production program, is eyeing ways and means of diversifying outside show business. Lowe's Theatres is doing the same.

Diversify, Ye All

The aforementioned are but a few of instances where the picture business is playing footsie with the "outside" business world. And considering the way Hollywood theatrical people have moved in on television it appears that the actual business of making and exhibiting theatrical features is near to rating only "branch office" status in the newly-shaping corporate scheme of things.

Stockholders and the hard-headed business men at the film companies in Gotham aren't complaining naturally. Their objective is to make money, regardless of source. The malcontents are the old timers who would like to see the picture business continuing as a separate and prosperous entity—and not required to look to tv, oil, coal, ladies' undergarments and so on as a cushion to soften the blow

(Continued on page 15)

Wall Street Believes Warners To Unload Associated British Shares, Collect $15-Mil; Meetings Now On

Exploit Eavesdroppers

Aides of Otto Preminger, even while on vacation, do not lose an opportunity to get in plugs for "Anatomy of a Murder," made for Columbia release under the Carlyle Productions banner.

Carlyle v.p. George Schaefer, cruising in his boat with N.Y. rep Nat Rudick off Martha's Vineyard, put in a ship-to-shore call to N.Y. to get the latest "Anatomy" grosses. Knowing that the call could be heard by all radio-equipped boats in the vicinity, Schaefer insisted that his N.Y. source repeat the full title of the picture with each theatre gross.

Briskin at Col Does Something About Overhead

Hollywood, Aug. 4.

Columbia Pictures is cutting overhead costs of independent producers affiliated with the studio from 25% to 22½%. The 2½% saving, according to Samuel J. Briskin, veepee in charge of the Gower lots operations, was brought about because of general rise in production costs.

Briskin stated that the cut is retroactive to July 1, and will apply to features now in production which started prior to July 1 date.

Studio topper also revealed producer contracts would be amended accordingly and that new rate is based on present overhead costs and production schedule for current fiscal year. Col will also take over other charges heretofore not absorbed by the studio. This will apply for films shot abroad as well as those lensed in Hollywood.

"It is our policy," said Briskin, "to have greatest percentage of dollar reflected on theatre screen. In the past 12 months, we have moved slowly and cautiously to effect savings throughout our operation that would enhance the quality of the entertainment we are offering today to world markets."

MAKE BURT SLOANE UA PUBLICITY CHIEF

Burt Sloane has been named publicity manager for United Artists. He takes over immediately. Sloane had been assistant publicity manager. He steps into the shoes of Morton Nathanson, who's been upped to become director of international advertising and publicity.

Shuffle arranged by Roger H. Lewis, UA v.p. in charge of ad-pub and exploitation, sees Val Coleman succeeding Sloane as assistant publicity manager. Coleman joined UA in 1956 as a feature writer and has scripted documentaries.

Sloane started in the business in 1950 with Paramount Pictures. In 1953, he moved to UA as trade press contact, a job he held until 1958 when he became assistant publicity manager.

LIONEL ROGOSIN'S CO.

Just Back From Making Apartheid Film In So. Africa

Documentary producer Lionel Rogosin, known for his film "On the Bowery," has organized Lionel Rogosin Films, a limited partnership, to produce a feature film tentatively titled "Anne Domini 1959."

Rogosin recently returned from South Africa where he shot a picture on the apartheid situation.

Jack L. Warner, president of Warners, left New York over the weekend for London and a series of meetings with execs of Associated British Pictures Corp. WB is a substantial stockholder of the British outfit.

Warner's trek abroad—he's to be joined in London by Benjamin Kalmenson, WB exec v.p.—comes on the heels of unconfirmed reports heard both in London and Wall Street that WB is about to unload its interests in Associated British.

Sitting in with Warner and Kalmenson will be Sir Philip Warter, chairman of AEPC; C. J. Latta, managing director; Jack Goodlatte, director, and Arthur Abeles, WB's Continental manager and managing director in the United Kingdom.

There's still no confirmation of an impending stock sale but the rumors have strengthened and seem to go hand in hand with the top-echelon conferences in the British capital this week. Sellout price heard in Wall Street is $15,000,000. Further anticipation in some quarters is that the stock divestiture will be a preliminary to a WB stock tender.

Following London, Warner and Kalmenson will tour company offices in France, Belgium, Holland, West Germany and Italy. There's a chance they might extend the tour to include the WB South Africa headquarters in Johannesburg.

Vic Carter Takes Both Top Posts In Republic Pix

Victor M. Carter, West Coast banker and real estate operator, shelled out close to $7,000,000 in buying out Herbert J. Yates' voting control in Republic. This was disclosed following a Rep board meeting in New York last week at which Yates severed all connections with the company.

It was less than a month previous to this meeting that Carter took over the presidency and Yates was named board chairman. Latter title, regarded as honorary, has now been relinquished by Yates and assumed by Carter. In Carter's case the designation, instead of being honorary, means in effect he's the one-man boss—at least to the extent that any one individual can run a company.

New members elected to the board last week are Sidney M. Davis, N.Y. attorney, and Patrick J. Frawley Jr., president of Eversharp Inc. They replace Rep vets Albert Lind and Theodore Black.

FOUR GET SLUFFO AS CARTER RULES REPUBLIC

Hollywood, Aug. 4.

Four members of Republic Pictures organization have turned in resignations to Victor M. Carter, prexy and chairman of board. Carter accepted the resignations without revealing their replacements, if any.

Four include Douglas T. Yates, director of company and general manager of Consolidated Film Laboratories in Fort Lee, N.J. and New York; Walter L. Titus, salesman for Consolidated labs in New York; Richard G. Yates, eastern sales manager of Hollywood Television Service Inc.; Rudy Ralston, producer at Republic studios in Hollywood.

Carter last week took over as chairman of Republic board succeeding Herbert J. Yates.

Stanley-Cinerama Productions Unlinked

—No Future Under Existing Arrangements: Sutliff;
—Cinerama Productions Gets $500,000, Free of Tax
—May Be Non-Exclusive Producer in Medium

By HY HOLLINGER

Stanley Warner Corp. has closed an agreement to buy out the contract of Cinerama Productions Corp. The result of the deal, subject to the approval of Cinerama Productions stockholders, cancels Cinerama Productions' interest in the Cinerama exhibition and production operations of SW and in the five Cinerama pictures already produced.

To eliminate Cinerama Productions as a factor in its Cinerama operations, SW paid the company $500,000 in cash, free and clear of all taxes. In addition, the S. H. Fabian theatre chain turned back to Cinerama Productions 818,793 shares of capital stock (79.15% of the total outstanding) and warrants to some 10,000 additional shares. The shares and the warrants returned to Cinerama Productions will be cancelled and extinguished.

Prior to the conclusion of the deal, in negotiation for several months, Cinerama Productions participated in the the profits of SW's Cinerama activities to the extent of 50% profits after all costs were recouped. Although the agreement cancels Cinerama Productions' interest in SW Cinerama operations, the company still and separately retains a non-exclusive license to produce and exhibit in the Cinerama process as a result of an agreement with Cinerama Inc., the patent holder and equipment manufacturer.

Foreign Residue

According to Milo J. Sutliff, Cinerama Productions prexy, in a letter to stockholders summoning them to the annual meeting on Aug. 27, an agreement was reached with Stanley because the latter no longer intends to undertake the sole financing of Cinerama pictures and that any opportunity to recoup the unearned balance of the latest pix must come principally from the foreign exhibition of the five Cinerama productions.

Sutliff noted that, as of July 1, 1959, there was still to be recouped approximately $5,000,000 for the cost of opening and equipping Cinerama theatres, for production costs of the latest Cinerama films, and for losses incurred in certain theatres.

In view of the large amount still to be recouped, Sutliff noted, "we believe there can be no future Cinerama potential for your company in it's arrangemer with Stanley Warner." That's why, he added, a deal was made for the benefit of the 215,707 shares held by independent stockholders. While the authorized shares will be reduced by 818,793 with the securities returned by SW, Cinerama Productions will still have authorized but unissued stock in the amount of 955,500 shares and 10,000 shares of treasury stock.

Stanley Warner acquired its large holdings in Cinerama Productions last year by exchanging on a one-for-one basis shares of Cinerama Inc., which SW formerly controlled. However, under an agreement with the antitrust division of the Dept. of Justice, SW was required to relinguish the Cinerama Inc. shares and to give up its exclusive exhibition and production rights to the Cinerama medium. The original agreement, a five-year deal, was entered into with both Cinerama Productions and Cinerama Inc. on Aug. 13, 1953. Latter, now also loose of SW ties, is embarking on its own production and exhibition program backed by a $12,000,000 loan from Prudential Insurance Co.

Future Potentials

With a tax-free bankroll of $500,000 and unencumbered by ties to SW, Cinerama Productions is weighing various deals to channel its funds. Other possibility being considered is that of obtaining additional financing "for greater growth potential and diversification." Cinerama Productions veepees Theodore R. Kupferman and Irving N. Margolin are studying a number of merger and diversifications propositions. In order to broaden the fields of business the new company can enter, it has been proposed to the stockholders that the company's charter be amended to cover all eventualities.

A proxy for the stock held by SW has been turned over to the management of Cinerama Productions which has indicated that it will vote in favor of the agreement with SW. This represents more than two-thirds of the votes necessary for approval. However, under the agreement with SW, if the holders of more than 5% of the outstanding shares (51,725 shares) object or demand payment for the stock, then either Stanley Warner or Cinerama Productions has the right to cancel the agreement.

In addition to paying the taxes on the $500,000, SW has agreed to pay all expenses, including legal and accounting, incurred by Cinerama Productions in entering the agreement as well as the costs for calling a stockholders meeting, soliciting proxies and effectuating the agreement.

At the same time, Cinerama Productions, according to N.Y. stock corporation law, agreed to offer each stockholder, who prior to the vote being taken at the meeting objects to the agreement and demands payment for his stock, a sum equal to the book value of the shares ($2.68 per share).

Statement Due

In a financial statement accompanying the proxy statement, which stockholders will receive today (Wed.), Cinerama Productions showed a net profit of $9,697 on a gross income of $84,650 for the eight-month period ending June 30, 1959. The company's sole source of income consisted of a distributive share of the theatre income from the exhibition of Cinerama films by SW. A pro forma balance sheet, reflecting the $500,000 due from Stanley Warner, would give Cinerama Productions a total cash position of $528,205.

Before the deal was closed with SW, Cinerama Productions obtained a ruling from the Internal Revenue Service that the receipt, cancellation and extinguishment of the stock held by SW would result in no taxable income.

With Balaban, Schneider, Vogel, Krim, Word to Press: Meeting Worthwhile

Discussions at the "historic" summit meeting between the "heads of state" of exhibition and distribution were limited to four subjects—(1) more product, (2) what help can be extended to the small exhibitor, (3) advertising, and (4) research.

The result of the three-and-a-half-hour session, held Friday (31) in the N.Y. board room of the Motion Picture Assn. of America, was outlined to the trade press by MPAA prexy Eric Johnston, and S. H. Fabian, chairman of the American Congress of Exhibitors.

A prior agreement between Johnston and Fabian had the representatives of the film companies and exhibition adhering to the topics on the pre-arranged agenda. Johnston said that it was the aim of the meeting "to start with things" on which "there is a chance of agreement." Later on, he added, other problems confronting the industry would most likely be introduced. Asked, for example, if the subject of pix to tv had been broached, the MPAA topper replied: "We'll cross that bridge when we come to it."

Called 'Harmonious'

Describing the meeting as a completely "harmonious" one called for the purpose of evolving ideas that can improve the business on all levels, Johnston said that three sub-committees, made up of company presidents and exhibition leaders, would be appointed to study the problems involved in three of the subjects discussed—more product, aid to small exhibitors, and advertising. On the subject of research, representatives of the American Congress of Exhibitors and the Council of Motion Picture Organizations will take up the topic at a meeting today (Wed.) and will report back to the summit meeting when it reconvenes on Aug. 25 in N.Y. The three sub-committees will also make reports at this session. The sub-committees, Johnston said, will be appointed shortly.

Details Not Given

The MPAA topper declined to reveal the nature of the discussions, saying they were "highly tentative" and that decisions would not be made until the various sub-committees make their reports. Johnston hedged in replying to a question on how it was possible for the company presidents to meet with exhibition in a body when previous attempts to arrange such meetings were dismissed on the grounds that they would be illegal because of the antitrust laws. "If illegal subjects are not discussed, it's not an illegal meeting," Johnston stated. The subject of the consent decrees was not introduced, he revealed.

Lawyers Absent

Significantly absent from the meeting were lawyers. At the "Geneva" meeting between representatives of the film company and exhibition one lawyer was present—Adolph Schimel, Universal's general counsel and chairman of the MPAA's lawyers' committee. However, during the formation of the Congress of Exhibitors, sparked by 20th-Fox topper Spyros Skouras, it was frequently stressed that efforts be made to hold a meeting between both segments of the industry without the presence of legal eagles.

Fabian endorsed Johnston's statements about the "friendliness" of the meeting and noted that the discussions were "full, free and frank." He indicated further that he was hopeful, on the basis of the spirit shown at the initial sessions, that "accomplishments will come out." He defended the limitation of the discussion to the four topics on the ground that the subjects were "important and pressing problems."

Also Montague, Weltner

The company toppers present included Paramount's Barney Balaban, Columbia's Abe Schneider, Loew's Joseph R. Vogel, and United Artists' Arthur B. Krim. Also sitting in for the film companies as "observers" were Abe Montague, Col's exec veepee, and George Weltner, Par's world-wide sales chief. Skouras, whose efforts brought about the meeting, could not attend, being in Europe on a business trip. It was disclosed that the other company presidents were "unavailable" for various reasons.

Representing the Congress of Exhibitors were: for Theatre Owners of America—Fabian, George G. Kerasotes, TOA prexy, and Albert M. Pinkus; for Allied States—prexy Horace Adams and Irving Dollinger; for Metropolitan Motion Picture Theatres Assn.—RKO Theatres' president Sol Schwartz; for Independent Theatre Owners Assn.—Max Cohen. Johnston, Ralph Hetzel and Kenneth Clark represented the MPAA.

Vogel Back, And Bullish

Loew's prexy Joseph R. Vogel, who returned from Europe last week, expressed satisfaction with upbeat results Metro films are showing abroad. Vogel, who has $15,000,000 of the company's money at stake in "Ben-Hur," was particularly enthusiastic about the advance hoopla that is building up for the film in London where "Ben-Hur" opens in December.

Reaction of European exhibitors, he said, is similar to that shown in the States. "A similar condition exists whereby, in order to book this attraction, theatres are proposing extensive alterations on the basis of an unprecedently long playoff," Vogel said.

Thad Suski Plans, Places TV News-Angled Clips On Big UA Releases

United Artists has signed the Thaddeus Suski Television Corp. to produce tv news clips (developed during shooting) on a number of UA's upcoming releases, including "On the Beach," "The Unforgiven," "Solomon and Sheba," etc. Suski services video stations directly, not the UA exploitation staff.

Contract represents expansion of a service which UA instituted some time ago, with the accent on both clips and the production of short featurettes on films in-the-making. It's now been found that the news clips are the most acceptable to the stations.

In reporting on the new deal with Suski TV Corp., Roger Lewis, UA's ad-pub and exploitation v.p., said three of UA's top releases—"Some Like It Hot," "Pork Chop Hill" and "The Horse Soldiers"—had received 514 telecasts on tv newsshows in 300 markets in 10 days.

Chaplin in Chi Cinestage

Chicago, Aug. 4.

Charlie Chaplin's "Modern Times" (Lopert-UA) opens at Todd's Cinestage Aug. 6.

The current "Al Capone" (AA) will have wound up a hotsy 13 weeks.

Rock Hudson's U Revise

Hollywood, Aug. 4.

In a renegotiation of his contract which still had four years to run Rock Hudson will make eight films for Universal during the next four years. Four will be made under his own production banner.

Deal, technically for 10 pix in five years, actually is retroactive to cover two features already completed, "This Earth Is Mine," in current release, and "Pillow Talk," awaiting distribution. No extension of Hudson's contract is involved.

N. Y. to L. A.

Max Asnas
Phil Baker
John Beal
Morton Da Costa
Trent Dolan
Shirley Eder
Jerry Fonarow
Robert Fryer
Charles B. Moss
Jose Quintero
Charles B. Reeves
Carl Rigrod
Bill Watters

L. A. to N. Y.

Harry Belafonte
Frank Borzage
Steve Broidy
Janet Cohn
Alfred E. Daff
Bill Doll
Joanne Dru
Jimmy Gardiner
Cary Grant
Paul Gregory
Les Hafner
Ronald House
Dick Irving Hyland
Ben Irwin
Scrappy Lambert
Joe Levine
Modernaires
James H. Nicholson
Dennis O'Keefe
Michael Sean O'Shea
Nehemiah Persoff
Maurie Suess

Europe to U. S.

Giulio Ascarelli
Cecil Beaton
Karl Bernstein
Pamela Brown
Diane Cilento
William J. Heineman
Joseph Julian
Herman M. Levy
Roger H. Lewis
Mort Nathanson
Seymour Poe
Dennis Price
Mo Rothman
Richard Skinner
Charles Smadja
William L. Taub
Alan Webb
Francis S. Winikus
Diana Wynyard

Rearrange Basic Universal-Rank Relationship

Under a new deal negotiated with the J. Arthur Rank organization, Universal will no longer have "first look" at Rank product for distribution in the United States. However, the arrangement whereby Rank distributes U pictures in the United Kingdom has been retained.

The new deal allows Rank to make any deals it wants for the release of its product in the U. S. Although U has had a long-time agreement with Rank, it has accepted extremely few of the pictures offered by the British outfit in recent years. There was a period when Universal nixed almost every picture that was offered. For all of 1958 and 1959 U agreed to release only two pictures in the U. S.—"Floods of Fear" and "Sapphire."

The original Rank-U deal gave U first call also on all of Rank films for South America. A few years ago this arrangement was halted when Rank established its own distribution setup in South America.

U had retained first call on U. S. distribution even during the period when Rank had a distribution organization in the U. S. When this experiment failed and the Rank company in the U. S. folded last March, the Rank films in distribution and awaiting release were turned over to Lopert Films, a subsidiary of United Artists.

U. S. to Europe

Americo Aboaf
Jerry Adler
Kitty Carlisle
Paddy Chayefsky
Irving Caesar
Deep River Boys
Harry Douglas
J. Jay Frankel
Philip Gerard
Moss Hart
Bill Jacobson
Richard Johnson
Ben Kalmenson
Ed Kirkeby
Philip Langner
Herman Levin
Harold Myers
Donald O'Connor
Lily Pons
Milton R. Rackmil
Ed Seay
Bella Spewack
Jack L. Warner
Maurice Winters

CAREER MURDER BY HEARSAY

Robert Cohn as Key Figure In Col Pictures Aftermath Of Brother Ralph's Passing

Expected to emerge as a key figure in Columbia's corporate structure as a result of the death of Screen Gems' prexy Ralph Cohn is his brother Robert Cohn, a Col production executive on the Coast. Robert Cohn is the last of the three sons of the late Jack Cohn, former executive veepee, brother of late prexy Harry Cohn and co-founder of the company. Another son, Joseph Curtis, died several years ago at the age of 32.

It's anticipated that Robert Cohn will serve as spokesman for his father's estate. At the time of his death, Ralph Cohn was listed as owning 42,047 shares of Col stock. In addition, 13,878 shares stood of record in his name and others as executors of the will of Jack Cohn. Ralph Cohn also had a one-third remainder interest in a trust which owns 1,844 shares and a contingent interest in a trust which owns 51,061 shares. Next to the estate of Harry Cohn, controlled by his widow, Joan, the Jack Cohn family is the second largest individual holder of Col stock.

Indications are that Robert Cohn will now have the say-so in voting the various holdings of the shares held by trusts and members of his family. He is scheduled to confer with Col officials later this week.

Meanwhile, it appears that Ralph Cohn's death will hasten the assimilation of Screen Gems into the structure of the parent company. Preliminary steps in this direction have already been taken, such as the merging on the Coast of pub-ad, talent and production activities. There is a possibility that Irving Briskin, SG's executive producer and recently named a v.p. of the parent company, may emerge as the top figure in the operation of the telepix subsidiary.

'Technical Perfectionism' Called Today's Phobia In Hollywood Colony

View that Hollywood today carries its quest for technical perfection too far was voiced in N. Y. last week by Richard Einfeld.

The indie producer, who has completed "The Oregon Trail" as the first film under his own banner, opined that the drive for absolute perfection has gotten in the way of efforts to keep budgets at a reasonable level.

"When I look at the rushes at the end of the day, and I notice a tiny little thing wrong with the background of a scene, I don't go and reshoot the whole works, it's silly," he said. "After all, the audience—if the sequence is at all well done—will be looking at the actors, not at the distant background. So we shot a set where, in the back, a bulb's blown out. Who cares?

"It's the same with lighting and a lot of other little details." Einfeld deferred to directors who overshoot, repeating scenes endlessly to correct the smallest imperfections. "Some directors aren't really sure of what they want, so they shoot 15 different angles and later pick out the best ones in the editing. Other directors know what they want and shoot that way, too. Personally, I think a director working on a short schedule does better work than the man who has all the time in the world. And, unfortunately, there is just no relationship between costs and quality."

Einfeld said the need in the business was for "fresh money" to finance production. His reasoning is that this sort of backing would be amenable to experimentation and a more imaginative approach to film making. The producer also plugged for greater opportunties for young, creative talent.

Jim Grainger Hits Road

Hollywood, Aug. 4.

James R. Grainger, prexy of Inter Continent Releasing Organization, is on a twoweek swing through east and Middle West to set up bookings of upcoming product, starting with Benedict Bogeaus' "Jet Over the Atlantic."

Bogeaus' "The Gold Bug," based on Edgar Allan Poe classic, also is on sked.

MPEA-Flaud Mull U.S.-Franco Pix Pact Renewal

Paris, Aug. 4.

Fred Gronich, Continental representative for the Motion Picture Export Assn., and Jacques Flaud, head of the French governmental Centre Du Cinema, have started conclusive parleys on the French-U. S. Film Accord which lapsed last month. Accord might be finalized sooner than anticipated to be able to present to Ministers Andre Malraux and Antoine Pinay, of Culture and Finance, respectively, before they go off on biz and vacation.

Gronich is trying for more visas over the present 110 allowed Yank majors plus a liberalization of remittances over the present $3,000,000 annually for all the companies. Yanks feel that better economic conditions here warrant these changes in the coming Accord agreements.

It is also pointed out by Yanks that there is an exhib demand in France for American films over the 110. Centre Du Cinema has taken the Yank proposals and will mull them over with Ministries before resuming further talks this week. It is not clear whether the CDC favors a status quo or is willing to give in to some of the Yank demands.

Last year's insistence by Flaud on giving out 40 of the Yank visas as merit licenses for companies having helped French distrib and production is expected to be discontinued this year. Last year's attempt led to a truce with the French kicking in some extras and some leftovers from the defunct RKO and Republic to make up for those licenses lost by some majors at the expenses of others who got the "merit" visas from the CDC.

Present Yank demands are those set forth by MPAA prexy Eric Johnston on his recent trip here.

'LES AMANTS' BOOKINGS

Due In Chi, D.C. and Balto Ahead Of Gotham

Chicago, Aug. 4.

Zenith-International plans to release the French "Les Amants" (The Lovers) in Chicago, Washington and Baltimore in September, ahead of its Gotham date at the Paris Theatre in October.

Tom Dowd is handling the picture in this territory but states no Chi situation has been set for it so far. A print won't be submitted to the censors for at least another two or three weeks.

"Les Amants" has the distinction of being the first French film to be exhibited on the Champs Elysees with English subtitles for the benefit of Yank and British tourists who might otherwise miss the unexpurgated version back home.

ASTHER REFUTES 'HAS-BEEN' LABEL

By FRED HIFT

Nils Asther, former matinee idol who in his heyday during the late twenties and during the thirties would appear in as many as five or six pictures during a single year, feels he's being "haunted" by the press.

He is one of a fairly large group of yesteryear film stars who, whether they like it or not, are surrounded by an aura of nostalgia which inevitably tags them as "has-beens" and treats them accordingly. The press, its files bulging with old clippings concerning these personalities, digs up the names periodically and gives them "the treatment."

Asther, who is nearing 60 but still retains a distinguished air and a sonorously effective voice, complained last week that his professional standing was being damaged and his job potential reduced by continuing reports that he was broke and couldn't make a living.

"I'm consulting my lawyer about it," Asther said. "This just can't go on. Stories keep appearing about me, written by people whom I haven't even spoken to. One said that I was getting a monthly allowance from Greta Garbo because I was a fellow-Swede and she was sorry for me. It's just ridiculous. I did play opposite Garbo, but I haven't heard from her in 20 years. Not even a Christmas card."

Not Only 'Silent'

Asther, very sensitive about scribes who call him a star of the "silent" era ("I appeared in a lot of talking pictures all the way up through 1948 and a good many of them can be seen on television"), said he was first "amused" about these write-ups, but that lately he had begun to feel that they'd damaged his career.

He currently lives in Philadelphia and is partnered with Peter Farrow in an outfit that produces industrial films. He's also dabbled in real estate, but his first love is still the theatre and motion pictures. "I wrote a play, 'Bad Angel,' and toured in it, and it was very successful. Now I'm trying to set up a deal to film it in Denmark, where I have very good connections," he said. "I'm also continuing work on a script which Alec Guinness has read and liked. One of the distributors is interested in it. And I keep getting inquiries from people who'd be interested to have me in a play.

"This reputation which the press is creating for me may be the result of misplaced nostalgia, but it is very harmful. I am not a has-been. I am very active. I am interested in what I do, in what I plan to do and in being an actor. I resent being called a silent has-been star."

Asther, who retains a combination Swedish and British accent, was imported to Hollywood from Europe in 1927 and continued making films there and in Britain through the thirties. His first U. S. picture was "Sorrell and Son." Others included "Our Dancing Daughters" (1928), "Cardboard Lover" (1928), "Wild Orchids" (with Garbo in 1929), "The Bitter Tea of General Yen" (1933), "Storm at Day Break" (1933), etc. He was originally brought over by United Artists, later was under contract to MGM ("I quit there because I couldn't stand making those 'pretty boy' films in uniform any more") and, during the war and up to 1948, appeared for Paramount. During that period he starred in the successful "Man in Half Moon Street" (1944).

After the war, stories began to appear to the effect that Asther, who had been a top earner in Hollywood, was down-and-out and, at one point, had to work as a delivery clerk at $1 an hour in Los Angeles. A recent story in the N.Y. Post by reporter Gene Smith,

(Continued on page 10)

New Film Aid Legislation Okayed By Italo Govt. After Prolonged Delay; Good Till '62, It Helps Production

Rome, July 28.

New Film Aid legislation, valid through Dec. 31, 1961, has been approved here by the Council of Ministers, presided over by Italian Prime Minister Antonio Segni. The government okay came after a long delay which had caused considerable industry worry. It arrived just in time to invalidate demands, inspired by Italian leftwing elements, that the current aid law be extended only to December of this year. Old law expired last June. 30.

Basically, the "new" law echoes the legislation first approved in 1956, with two differences. One of these is regarding building of new cinemas and the other concerns the yearly prizes for documentaries. Now established that at least two kilometres must separate future film houses while 200 documentaries per year will be entitled to percentage prizes of 2% of gross for two years with a ceiling of some $3,750 for black and white items and some $6,750 for color shorts.

In addition, 120 of these 200 "finalists" will each receive a $3,000 quality prize. In the feature category, the old legislation on quality prizes still applies.

New law will give film producers here a chance to prep new film production.

Kroger Babb to MPC

Hollywood, Aug. 4.

Kroger Babb, vet exploitation film producer when he headed Hallmark Productions, has joined MPC Film Distributing Co. as ad-exploitation director.

Establishment of ad-exploitation dept. marks MPC's first move in this direction in firm's overall expansion plans.

NTA Shuffling; Gruenberg Into Greenblatt Berth

A major personnel shakeup in NTA Pictures, theatrical distribution subsidiary of National Telefilm Associates, sees Leonard Gruenberg becoming general manager. He succeeds H. H. Greenblatt, who has resigned.

At the same time, William Shelton, formerly Times Films' sales chief and more recently NTA's foreign rep, moves into the post of sales manager. Gruenberg, who had been in NTA's tv syndication sales department, was formerly N.Y. branch manager for RKO. Greenblatt was also a former RKOite, having been sales manager for a short time before the company was dissolved.

NTA Pictures, like its parent company, is shifting its headquarters to the Coast and, it's understood, all booking will be done from there. For the most part, NTA Pictures' theatrical distribution activities have been devoted to the release, on a reissue basis, of films acquired by NTA for showing on television. Many pictures from the Library were given theatrical distribution first before being shown on television. Recently, however, NTA Pictures has been broadening its scope and has picked up foreign films for release in the U.S. It's understood that the latter operation will be enlarged and efforts will be made to obtain American indie product as well.

Since National Theatres took over NTA, the theatrical distribution activities of NTA Pictures have been somewhat limited. Under a ruling of the antitrust division of the Dept. of Justice, NTA Pictures, in territories where National Theatres maintain houses, must first offer its films to the opposition at reasonable rentals. The offers of the opposition need not be substantial.

It's expected that the tieup with National Theatres will see NTA Pictures assume the distribution of National Theatres' CineMiracle film, "Windjammer," which was made under a special agreement with the antitrust division.

SPIEGEL-LEAN TEAM FOR 'LAWRENCE OF ARABIA'

Hollywood, Aug. 4.

Sam Spiegel and British director David Lean will make "Lawrence of Arabia," biopic of mysterioso T. E. Lawrence of World War I connection, as first of two productions they'll produce on a partnership basis for Columbia Pictures release. Second pic is still unset.

Duo previously were associated on "Bridge on the River Kwai," also for Columbia release, which won an Academy Oscar jackpot.

Metro Sued on 'Tarzan'; Lesser Co. Sees Prior Features Handicapped

Hollywood, Aug. 4.

Sol Lesser Productions has filed suit against Loew's Inc. for $1,925,000 damages on Loew's distribution of two "Tarzan" films charging violation of trust obligations and unfair competition.

Gist of complaint is that Loew's Inc. (that is, Metro) has made third "Tarzan" feature which it plans to put into release while the first two are still in general distribution.

Two films involved are "Tarzan And The Lost Safari," which Metro released April 2, 1957, and "Tarzan's Fight For Life," released July 4, 1958. Metro had seven-year distribution rights on each, worldwide.

Lesser Productions complained that Metro's feature, "Tarzan, The Ape Man," will feature an actor other than Gordon Scott (viz, Denny Miller) as the leading character and that its premature release will damage receipts on the two prior films.

"Tarzan, The Ape Man" is only one of "Tarzan" series owned by Metro, all others being part of the Tarzan package rights originally controlled by Lesser and consigned by him to Lesser Productions when that company was sold to the Weintraub-Hayutin interests.

Lesser company asked for an injunction to halt release of Metro-made Tarzan film, and in separate action for damages claimed that Metro "unfairly discriminated" against the two Lesser Tarzan pix. This latter action asked $687,500 damages on U. S. distribution and $1,237,500 in other countries.

JACK HALEY JR. RESUMES

Picks Up Show Business Career With Wolper

Hollywood, Aug. 4.

Jack Haley Jr., who donned civies two weeks ago after a stretch with U. S. Air Force, will be associate producer on David L. Wolper's upcoming spec, "Race for Space."

Haley also will handle same chore on eight hour-long public affairs specials for regional sponsorship which Wolper is prepping.

The Big Operator
(C'SCOPE)

Mickey Rooney playing a brutal, crooked labor boss in a hardhitting melo; stout returns indicated.

Hollywood, July 30.

Metro release of Red Doff production. Stars Mickey Rooney, Steve Cochran, Mamie Van Doren; costars Mel Torme, Ray Danton, Jim Backus; features Ray Anthony, Jackie Coogan, Charles Chaplin Jr., Jay North, Donald Barry, Lawrence Dobkin. Directed by Charles Haas. Screenplay, Robert Smith, Allen Rivkin, based on Cosmo mag story by Paul Gallico; camera, Walter H. Castle; music, Van Alexander; editor, Ben Lewis. Previewed July 29, '59. Running time, 91 MINS.

Little Joe Braun	Mickey Rooney
Bill Gibson	Steve Cochran
Mary Gibson	Mamie Van Doren
Fred McAfee	Mel Torme
Oscar Wetzel	Ray Danton
Cliff Heldon	Jim Backus
Slim Clayburn	Ray Anthony
Ed Brannell	Jackie Coogan
Bill Tragg	Charles Chaplin Jr.
Gina	Vampira
Tony Webson	Billy Daniels
Bert Carr	Ben Gage
Timmy Gibson	Jay North
[illegible]	Lawrence Dobkin
Danny Sacconi	Leo Gordon
Desk Sgt.	Donald Barry
Alice	Ziva Rodann
Raymond Bailey	Joey Forman
Lou Green	Grabowski
[illegible]	Vido Musso

"The Big Operator" is a walloping labor rackets melo with enough stamina to carry it through the general market to hefty grosses. Continuing Mickey Rooney's excursions into hardboiled characterization — previously exposed in "The Last Mile" and "Baby Face Nelson" — the Albert Zugsmith-Red Doff production packs highly topical exploitation potential.

Rooney plays a tough and vicious labor boss under investigation by a Senate Rackets Committee in the Robert Smith-Allen Rivkin screenplay, based on a Cosmo yarn by Paul Gallico. Taking refuge behind the Fifth Amendment, he makes a single slip when he denies knowing one of his henchmen. Bulk of the fast-paced story unfoldment is built around his trying to button up two union members whom he knows saw him with this goon.

Film, sparked by Charles Haas' sock direction, opens on a shocker note: a man is thrown into a cement mixer to keep him from testifying against Rooney, and continues on the same chord. Opposing Rooney is Steve Cochran, one of the twosome whom the boss is trying to muffle, a peace-loving family man responsible for Rooney's downfall after latter kidnaps Cochran's son as a hostage. Unreeling benefits by constantly mounting suspense, with no holds barred on labor racket tactics: Cochran's pal, Mel Torme, is set afire and badly burned, and Cochran himself undergoes brutal punishment.

Rooney comes through in realistic fashion, capturing the mood required for such a character, and Cochran makes his work count strongly as the aroused unionist. Mamie Van Doren, as Cochran's wife, lands excellent distaff interest, and Jay North is okay as their young sprout. Torme also socks over his role of one of the men Rooney is out to get, and Ray Danton is properly menacing as the goon whom Rooney refuses to acknowledge. In brief roles, Jim Backus, Jackie Coogan and Lawrence Dobkin stand out.

Film is given top backing in all technical departments, including Walter H. Castle's camera work, Ben Lewis' editing, Van Alexander's music score and direction. Hans Peters and Preston Ames' art direction. Film was produced by Zugsmith's company in association with Fryman Enterprises, in which Doff and Rooney are partnered. *Whit.*

The Mouse That Roared
(BRITISH-COLOR)

Lively spoof with Peter Sellers playing three roles. This good-humored satire on world politics and diplomacy should provide ready business from most audiences.

London, July 28.

Columbia release of an Open Road (Walter Shenson) production. Stars Peter Sellers, Jean Seberg, William Hartnell. Directed by Jack Arnold. Screenplay, Roger MacDougall, Stanley Mann, from novel by Leonard Wibberley; camera, John Wilcox; editor, Raymond Poulton; music, Edwin Astley. At Odeon, Marble Arch, London, July 13. Running time, 83 MINS.

Tully, Gloriana, Mountjoy	Peter Sellers
Helen	Jean Seberg
Kokintz	David Kossoff
Will	William Hartnell
Roger	Timothy Bateson
Cobbley	Monty Landis
Pedro	Harold Kasket
Benter	Leo McKern
BBC Announcer	Colin Gordon
Snippet	Macdonald Parke
U.S. Secretary of Defense	Austin Willis
O'Hara	George Margo
Mulligan	Richard Gatehouse
Ticket Collector	Jacques Cey
Cunard Captain	Stuart Saunders
Cunard 2d Officer	Ken Stanley
U.S. Policemen	Bill Nagy
Telephone Operator	Mavis Villiers
British Ambassador	Charles Clay
French Ambassador	Harry De Bray
Army Captain	Bill Edwards

Screen satire can be as risky as a banana-skin on a sidewalk. There are a few occasions when "The Mouse That Roared" gets over-smart and then some of its witty sallies, gimmicks and gags may well go over the heads of the patrons. But on the whole it has kept its slight amusing idea bubbling happily in the realms of straightforward comedy. "Mouse" has, wisely, been geared to only 83 minutes, thus avoiding any flagging of pace. Here's a good-humored, witty pic which, with Peter Sellers as its star, should make a lively b.o. prospect throughout the U.K. audiences, if prepared to laugh both with and at themselves as well as at other major and minor powers' will also find it deft, satisfying entertainment. It's a comedy in the old Ealing tradition.

The yarn concerns the Grand Duchy of Grand Fenwick, the world's smallest country, which relies for its existence on the export of a local wine to the U.S. When California bottles a cheaper, inferior imitation Grand Fenwick is on verge of going broke. So the Prime Minister hits on the wily scheme of going to war against America, on the grounds that the loser in any war is invariably on the receiving end of hefty financial handouts from the winners.

But the invasion of N.Y. by an army of 20 men with mail uniforms and bows and arrows goes awry. The "army" arrives when New York is deserted. Everybody's undercover for a giant air-raid drill. In the confusion Grand Fenwick's nit-wit field-marshal manages to capture America's new, powerful weapon, the Q-bomb, together with its inventor and his daughter, plus the military commander of N.Y. and several cops. Grand Fenwick has won the war. It now becomes the target of the attentions of all the big powers and America has to negotiate peace terms which mainly consist of taking the Californian wine off the market, and a million-dollar loan from the American Treasury.

Sellers plays three roles in the film and this is achieved mainly by skillful writing and editing and not by trick lensing. He is the Grand Duchess Gloriana, the Prime Minister and also the hapless field marshal who upsets the Prime Minister's plans. With versatility in voice and subtle characterization Sellers scores cheerfully in all three roles, with the Prime Minister probably being the best. While not necessary for one man to play all three roles, it is a standout gimmick which adds greatly to the fun.

Jean Seberg is pretty, but makes little impact, as the heroine. But there is useful work from William Hartnell, David Kossoff, as the scientist; Leo McKern, as Grand Fenwick's leader of the loyal opposition; and Macdonald Parke, as a pompous American general. Among the highlight scenes are the arrival of the token army in deserted N.Y. and the abduction of the hostages. The sight of the completely deserted city is an awesome one and owes considerably to Jack Arnold's direction, and remarkable artwork and lensing.

Other moments that supply plentiful yocks are the preparations in Grand Fenwick for welcoming the U.S. Army of Occupation, the voyage to America, with the Grand Fenwick army cheerfully taking potshots with arrows at the passing Queen Elizabeth (while Sellers is continuously seasick) and an hilarious chase scene with the Q-bomb liable to explode anytime.

Witty credit titles designed by Maurice Binder which set the film off on the right satirical note with a neat spoof on the Columbia trademark and in-the-mood music by Edwin Astley both help Walter Shenson's Open Road production no end. *Rich.*

Asi Era Pancho Villa
(This Was Pancho Villa)
(MEXICAN—COLOR)

Mexico City, July 28.

A Rodrigues Productions release. Stars Pedro Armendariz, Carlos Lopez Moctezuma, Maria Elena Marques. Written and directed by Ismael Rodriques. At the Mariscala Theatre, Mexico City. Running time, 90 MINS.

This is yet another Pancho Villa film biog with this one tending to whitewash the Centaur of the North as a simple, noble man at heart although brusque and violent in his reactions.

Pedro Armendariz is at home in this one, but laurels really go to Carlos Lopez Moctezuma as his first lieutenant, Colonel Fierro. Maria Elenea Marques flickers weakly in female role. Strictly run-of-the-mill program fare, in color. *Emil.*

The Tingler

Good gimmicks used well within horror framework.

Hollywood, July 23.

Columbia release of a William Castle production. Stars Vincent Price; with Judith Evelyn; also, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Coolidge. Producer-director, William Castle. Screenplay, Robb White; camera, Wilfrid M. Cline; editor, Chester W. Schaeffer; music, Von Dexter. Previewed at the Academy Theatre, July 23, '59. Running time, 80 MINS.

Dr. William Chapin	Vincent Price
Mrs. Higgins	Judith Evelyn
David Morris	Darryl Hickman
Isabel Chapin	Patricia Cutts
Lucy Stevens	Pamela Lincoln
Ollie Higgins	Philip Coolidge

"The Tingler" stamps producer William Castle as an imaginative, often ingenious showman. The film abounds in hokum, camouflaged as science, and it has been gimmicked to insure exploitation. Overall, it's a highly entertaining property. If sold, Columbia release might be one of the year's surprise grossers.

"Tingler" is Castle's third successive horror film and his first since moving his independent unit from Allied Artists to Columbia. Both in tricks and story, it's superior to either his first, "Macabre," or his second, "House on Haunted Hill."

The major gimmick, labeled "Percepto," is comprised of a series of war surplus vibrating motors, attached to the undersides of the theatre seats and set off at at the proper moment to send "tingling" sensations through the customers. Four test engagements will be used to determine how extensively "Percepto" will be spread throughout a theatre; i.e., how many seats will be wired to "get it." And Castle, in a tongue-in-cheek filmed prolog, tells the audience that not everyone is susceptible to the "tingling" forces, thus leaving an "out" for fewer motors than seats.

"Percepto" itself is effective, not so much because of the "tingle" but because it "menacingly" moves closer and closer in waves and, coupled with a whirring noise and sound-track heartbeats and screams, puts the filmgoer in the midst of the horror. Castle additionally has incorporated a second trick, bringing the film to a halt and the house lights up, at which point star Vincent Price calms the audience via a side speaker and two hasty gentlemen rush down the aisle with stretcher in hand to pick up a shrieking female who supposedly has fainted from fright. House lights will go up in all theatres, according to present plans, with the little play to be enacted in the key situations.

"Tingler" was written by Castle's associate, Robb White, and the screenplay is adeptly constructed to let the gimmicks sneak in unobtrusively. Most effective is a hairraising sequence in which a bathtub full of blood blares out in all its rich sanguinary color amid the remaining blacks and whites. When things are on the move — gimmicked or otherwise—White's script is fine, as is Castle's direction. On occasion, however, the film tends to become excessively "talky" and, until the wild moments begin, there is more than one obvious contrivance.

"The Tingler" tells of a pathologist who is curious about fear, theorizing it has force to produce tension which, if not relieved through screaming, can kill. From a deaf mute who dies of fright because she can't wail, the doctor extracts a living creature which had formed around the victims backbone, snapping it in two. The isolating and eventual handling of the creature constitutes the picture's main action.

Castle assembled a good cast for these sort of doings. Price appears perfectly sinister, and, when it's found he's not really bad after all, it becomes obvious he has left just the right loopholes in his actions and personality. Judith Evelyn is excellent as the deaf mute, speaking with her hands and her eyes, and fine performances also are turned in by Darryl Hickman as Price's assistant and Patricia Cutts as his wandering wife. Pamela Lincoln, as Miss Cutts' younger sister, is a standout in displaying warmth and feeling. Philip Coolidge, as the mute's husband, often seems unfittingly cold, a quality that, at film's end, turns out to be the right one.

The technical side of "Tingler" is quite well done, most particularly Von Dexter's musical score. Photography by Wilfrid M. Cline, art direction by Philp Bennett, editing by Chester W. Schaeffer and sound by Harry Mills are first-rate. Only the creature itself appears improperly molded, looking unimaginatively more like an extended lobster than the embodiment of fear. But, as is the case with most horror films, there is considerable room for amusement, and its presence here just adds one more tingle. *Ron.*

The Boy and the Bridge
(BRITISH)

Offbeat and prolonged film with some pleasant touches of originality but unlikely to make much of a stir outside of arty houses.

London, July 28.

Columbia release of a Xanadu (Kevin McClory) production. Stars Ian MacLaine, Liam Redmond. Directed by Kevin McClory. Screenplay, Geoffrey Orme, McClory, Desmond O'Donovan, from story by Leon Ware; editor, Jack Slade; camera, Ted Scaife; music, Malcolm Arnold. At Columbia Private Theatre, London. Running time, 91 MINS.

Tommy Doyle	Ian MacLaine
Pat Doyle	Liam Redmond
Tugboat Skipper	James Hayter
Tugboat Engineer	Norman Macowan
Bridge Master	Geoffrey Keen
Market Porter	Jack MacGowran
Evangelist	Royal Dano
Bridge Mechanics	Bill Shine, Arthur Lowe, Jocelyn Britton
Organ Grinder	Andress Malandrinos
Publican of the Globe	Stuart Saunders
Publican's Wife	Chili Bouchier
Landlady	Rita Webb
Yeoman Warder	Meadows White
Tourist	Winifrede Kingston
Punch and Judy	Jimmy Herbert
Bridge Engineer	Jack Stewart

Kevin McClory, an ebullient young Irishman, who had both John Huston and Mike Todd as his film mentors, has now set up in business on his own account. He is producer, director and helped in scripting of "The Boy and the Bridge." The pic, which is an official British entry for the Venice Film Fest, also got the Royal nod at its charity preem. It would be pleasant, but scarcely true, to say that the film lives up to its advance drum-beating. It may serve in arty houses, but misfires on several cylinders. And it is evident that McClory has not yet obtained the experience to put over such a slim, offbeat film.

Story is based on an American yarn and was set around the Golden Gate bridge of San Francisco. It now has been switched to London and the Tower Bridge. It concerns a youngster who sees his father arrested after a brawl, mistakenly believes that he is on a murder rap, runs away and without permission sets up house in the Bridge. This pleasant but flimsy idea is insufficient to stand up for 91 minutes.

The first 45 minutes (during which the youngster has not a single word to say) is largely devoted to establishing the bridge and its surroundings. Later the yarn perks up but by then the whimsey is beginning to be repetitive.

Star of the film is a tough, grave little youthful Cockney lad who makes his film debut. Young Ian MacLaine certainly makes a remarkable debut and is both amusing and occasionally moving as the boy for whom the bridge develops a personality of its own. But, as with most child actors, audiences will be conscious of the technical wheels going round. Nevertheless young MacLaine's performance is a fine tribute to the patience of director McClory and it's a pity that he has let technique get in the way of human emotion. Of the other performers, Liam Redmond does a workmanlike job as the kid's father and James Hayter, Geoffrey Keen, Arthur Lowe and Bill Shine also have their moments.

McClory's direction includes a great deal of somewhat self-conscious and arty-crafty camera angles, but Ted Scaife's lensing takes full advantage of the river scene and offers some easy-on-the-eye visual effects. Not so successful is Malcolm Arnold's music which leans to the celestial-choir mood and is often highly obtrusive. McClory is likely to become a considerable figure in British films and though this effort misfires it is an honorable attempt at getting away from routine fare. *Rich.*

Le Fric
(The Coin)
(FRENCH)

Paris, July 28.

United Artists release of CIL-IAL production. Stars Raymond Rouleau, Eleonora Rossi-Draga, Jean-Claude Pascal; features Roger Hanin, Pascale Roberta. Directed by Maurice Cloche. Screenplay, Guy Magenta, Andre Tabet, Cloche; camera, Roger Fellous; editor, Fanchette Mazin. At Balzac, Paris. Running time, 100 MINS.

Williams	Raymond Rouleau
Jacques	Jean-Claude Pascal
Ellie	Eleonora Rossi-Drago
Girlfriend	Pascale Roberts
Bob	Roger Hanin

The influence of "Rififi" is still apparent in this pic. This one is about how a couple of gangs fight over some uncut diamonds. Film is too moralistic, and its familiar plot, and lagging action and characterizations slant this primarily for the home market.

A young man, with a demanding girl, gets dragged into this fight only to be saved by the love of another girl and the gang's destruction of each other. Acting, direction and technical are par. *Mosk.*

Surrender—Hell!

War programmer based on fact, technically good, dramatically poor, but interesting because of authentic Philippines background.

Hollywood, July 22.

Allied Artists release of an Edmund Goldman production. Stars Keith Andes, Susan Cabot, Paraluman, Nestor De Villa. Producer, Edmund Goldman; director, John Barnwell. Screenplay, Barnwell, based on "Blackburn's Headhunters," book by Philip Harkins; camera, Miguel Accion; editor, Hugo Grimaldi; music, Francisco Buencamino Jr.; art direction, Richard Abelardo. Previewed at the studio, July 21, '59. Running time: 85 MINS.

Donald D. Blackburn	Keith Andes
Delia	Susan Cabot
Pilar	Paraluman
Major Bulao	Nestor De Villa

Based on the real-life adventure of a U.S. Army lieutenant who organized Filipino headhunters into a guerrilla outfit during the Japanese occupation, "Surrender—Hell!" despite an inept screenplay, is an interesting war programmer because of its subject and the fact that it was filmed entirely on location in the Philippines.

There are some exploitable ad possibilities in a number of scenes: lovely Filipino actress Paraluman washing down muscular Keith Andes in a shower stall; Paraluman in various stages of dishevelment as a result of brushes with the Japanese conquerors; realistic battle scenes; headhunters; Andes and Susan Cabot in a hayloft, and the like.

Preoccupied with these scenes, the script rambles from episode to episode, loosely tracing Lt. Donald D. Blackburn's (portrayed by Andes) flight from the Japanese, his reluctant acceptance of the leadership of civilian resistance in a mountain village, his strategic retreat to headhunter territory in the interior, his capture of certain Filipino provinces and his eventual assistance in Gen. MacArthur's invasion. It also sketches a brief romance with Miss Cabot and a more extended one with Miss Paraluman.

The principals do well enough within the limits of the script which is shot with cliches, uninspired speeches, silly dialog and two-dimensional characterizations; e.g., the Japanese are hissing caricatures which audiences haven't believed in several years.

The saving grace is that executive producers Paul Schriebman and Newton P. Jacobs and producer Edmund Goldman have succeeded in getting a lot of production value on the screen: there are numerous Filipino street scenes, interiors, jungle scenes and vistas of landscapes beautifully photographed in high key by Filipino cinematographer Miguel Accion; there are large numbers of Filipino extras; headhunter backgrounds are exotic and interesting and there's a touch of spectacle as a result of using these elements.

Francisco Buencamino Jr.'s score is sometimes inappropriate (violins during staff conferences) and sometimes just right (oboes and weird flutes backgrounding a headhunter festival). It's funny to hear headhunters apparently singing "Fight or Die," song by Constantcio de Guzman and Charles Martin, as if they were the Yale glee club. But editor Hugo Grimaldi's frequent use of lap dissolves, tastefully inserted, enhances the film. Most pleasant surprise is that the film, although made almost entirely in the Philippines, is completely up to Hollywood technical standards. *Glen.*

Bobbikins
(BRITISH-'SCOPE)

Max Bygraves, Shirley Jones and an appealing moppet in a comedy with songs which has to struggle to keep ticking.

London, July 28.

20th-Fox (Oscar Brodney) production and release. Stars Max Bygraves, Shirley Jones. Directed by Robert Day. Screenplay, Oscar Brodney; camera, Geoffrey Faithfull; editor, Ralph Kamplen, Stanley Hawkes; music, Philip Green. At Rialto, London. Running time, 90 MINS.

Benjamin Barnaby	Max Bygraves
Betty Barnaby	Shirley Jones
Bobbikins	Steven Stocker
Lydia	Billie Whitelaw
Valerie	Barbara Shelley
Dr. Phillips	Colin Gordon
Luke	Charles Tingwell
Gregory Mason	Lionel Jeffries
Sir Jason Crandall	Charles Carson
Jock Fleming	Rupert Davies
Nurse	Noel Hood
Hargreave	David Lodge
Johnson	Murray Kash
LeFarge	Arnold Diamond
Stebbins	Charles Lloyd-Pack
Rogers	Bill Nagy
Cavendish	Trevor Reid
Admiral	John Welsh
Naval Petty Officer	Michael Ripper
Sailor Joe	Ronald Fraser
Sailor Jones	John Downing

Despite its coy title, the stellar duo of Max Bygraves and Shirley Jones, plus the emotional havoc which an appealing moppet invariably creates among femme audi-

(Continued on page 20)

THE RUB WITH DUB: ONE-WAY

New York Sound Track

Irv Kupcinet in his Chicago Sun-Times "Kup's Column": "This is how VARIETY, the show biz bible, probably will headline the Vice President Nixon-Nikita Khrushchev exchange, according to **Sam Tunick**: *'Dick, Nik Don't Click—Dick Slick, Nik Sick!'*"

Patricia Bernstein is to marry tv director **Bill Morton** in London on Aug. 18. She's the daughter of Cecil Bernstein, managing director of Granada TV Network, and has been a secretary in VARIETY's London bureau for the past four years. There'll be a reception at the Savoy following the ceremony.

Loew prexy **Joe Vogel** back but his wife, Bobbie, stayed on another week in Monte Carlo. Loew Theatres board chairman **Lep Friedman** and wife Ruth planning a Baden-Baden holiday.

Bernie Kreisler, prez of International Film Associates, leaves for Paris and Madrid Aug. 14 to roll a tv series in Spain. It's a French-Spanish coproduction. Project keeps him from attending the Moscow film fest as a guest of the Soviets . . . **Americo Aboaf**, Universal's foreign topper, leaves Sunday (9) for Rome . . . First Todd-AO show in Asia will be seen next week (11) when "South Pacific" premieres at the Cathay Cinema in Singapore . . . 20th-Fox's foreign billings during the pact month have been down . . . The N.Y. censor wants cuts in "Les Amants." Picture will be the subject of talks in Albany this week between the Regents and **Louis M. Pesce**, the censor . . . **J. Jay Frankel** has left for the Pula, Yugoslavia, film fest.

Respecting recent inside item about husband-wife clown teams, several more are called to VARIETY's attention by **Tony Conway**, the circus buff. To wit: **Dime and Connie Wilson, Roy and Joy Thomas, Harry and Peggy Baker, June and Geoff Dewsbury, Short and Peggy Sylvester.** Sylvesters may be seen currently in the Allied Artists feature, "The Big Circus" at the Roxy.

Maclean's mag of Canada reports the reductio ad absurdum of U.S. entertainment tax. A woman from Alberta lost her husband while visiting a small city in Washington State, and buried him there. The mortician's bill included $15 for the soloist, plus $2.50 entertainment tax.

Metro has scheduled **William Wyler, Charlton Heston, Haya Harareet,** and **Martha Scott** for tours in advance of the opening of "Ben-Hur." . . . "Forbidden Paradise," a nudist film from Germany being released in the U.S. by Colorama Features, tallied a big $5,400 in the first three days of its Broadway run at the Globe Theatre . . . **Joseph Julian**, actor-playwright, is back from Europe. His play "The Gimmick" closed down for recasting after a 10-week British hinterland tour. A German production in Munich is scheduled for next season. In Paris, Julian provided the English voice for **Jean Gabin** in the dubbed versions of "Grisby" and "The Possessors." . . . **William Elder**, newly-appointed division manager for Loew's northeastern theatres, started with circuit in 1929 in New Haven as an usher . . . New innovation for film showings in Singapore is advance hardticket bookings for "This Is Cinerama" at the Shaw's Sky Cinema . . . Columbia v.p. **Paul Lazarus Jr.** to Washington to confer with American Legion officials on **William Goetz's** "They Came to Cordura." . . . **Carl Foreman** planed to Athens and Cyprus from London for meetings with **Alexander Mackendrick**, who will direct Foreman's "The Guns of Navarone." . . . Metro moves into the Roxy with **Mario Lanza's** latest film, "For the First Time." Follows the run of Allied Artists' "The Big Circus." . . . **Cary Grant** returned to the Coast after winding up a tour on behalf of "North By Northwest."

Mike Kaplan, back from publicity work, 18 months abroad, doing a four-week barnstorming tour from N.Y. to L.A. in behalf of **Stanley Donen's** "Once More With Feeling" (Col). Author **Harry Kurnitz** due back from Paris also in mid-August to essay interviews, etc. Film stars **Yul Brynner** and **Kay Kendall.**

Charlton Ogburn Jr.'s novel, "The Marauders," has been designated Book-of-the-Month Club alternate selection for August. **Milton Sperling** is to produce the filmization for Warners . . . **Jane Fonda**, actress daughter of **Henry Fonda**, is on the covers of Vogue, Glamour, Esquire, Ladies Home Journal, McCall's and Harper's Bazaar—fancy going for a newcomer.

Reported by **Alex Shniderman**, partner in the S & S Operating Co., which runs the 63d St. Drive-in Theatre, Kansas City: after attending a trade screening of "Anatomy of a Murder," his 11-year-old daughter, Alana, asked "Daddy, how did you like 'Monotony of a Murder.'"

Rip Von Ronkel scripts "The Bullfighter," co-production by Jerry Lewis Productions and Paramount's York Pictures, to roll next January under direction of **Norman Taurog** . . . **Robert Wright** will recreate his Broadway role in Warner Bros.' "Tall Story" . . . **Elia Kazan** assigned **Paul Osborne** to write screenplay of "Time and Tide," for 20th-Fox release . . . **Fred MacMurray** paged by British producer **Sydney Box** for star role in "The Day of the Triffids," scripted by **Philip Yordan**, who will be associated in production.

Groucho Marx's personal memoir, "Groucho and Me," which Bernard Geis Associates will bring out next month, will have this dedication: "For what it's worth this book is gratefully dedicated to these six masters without whose wise and witty words my life would have been even duller: **Robert Benchley, George S. Kaufman, Ring Lardner, S. J. Perelman, James Thurber, E. B. White**". . . Geis Associates is a new setup in which Marx, along with **Art Linkletter, Goodson & Todman** and others, are associated in a capital-gains type of book publishing. Random House distributes. Linkletter also will have his next new work published via Geis.

John Huston's pact with Universal has been expanded to a two-picture deal. In addition to Kipling's "The Man Who Would Be King," Huston will produce "Freud," the life story of the head-shrinker . . . **Cary Grant** in from the Coast . . . **Phil Gerard**, Universal's eastern publicity manager, and producer **Robert Arthur** back from Washington where they conferred with Navy on "Operation Petticoat." . . . **Herman M. Levy**, Theatre Owners of America's general counsel, back from a month in Europe . . . **Michael Dante** set for 20th-Fox's "7 Thieves." . . . **Oscar Homolka**, currently vacationing in Europe with his wife, **Joan Tetzel**, will make several appearances on the BBC-TV network before returning to the U.S..

U.S. State Dept. has selected **Malvin Wald's** "The Boy Who Owned an Elephant" as an American entry for the Venice Film Festival in the short subjects category.

Illinois Allied Picks: Kirsch, Meyers, Banowitz

Chicago, Aug. 4.

Jack Kirsch has been re-elected to another three-year term as prexy of Illinois Allied.

Annual meet of the exhib organization picked Sam C. Meyers as veep and Ben Banowitz as secretary-treasurer, both for one year, plus 15 directors, also for one year.

Muto Shifts Chores

Hollywood, Aug. 4.

Anthony Muto, who previously was 20th-Fox Washington rep and D.C. editor of Fox Movietonews before being brought to Hollywood as a company producer, will head up research dept. for 20th. Post covers both theatrical and tv films.

He produced "A Nice Little Bank That Should Be Robbed" last year.

EUROPE IGNORING U.S. RECIPROCITY

Attempt to establish at least a degree of reciprocity in the international dubbing field is being made by the Screen Actors Guild, the American Federation of Radio & TV Actors and Titra Dubbing Co., largest of the dub outfits in N.Y.

SAG, AFTRA and Titra reps have been to Washington to see Sen. Wayne Morse about the situation, which has France, Italy and Spain free to do any dubbing they want for export to the U.S. while the respective governments forbid the importation of pictures dubbed in the States or elsewhere. America has no barriers against the importation of dubbed films from abroad.

"There are more films dubbed into English in Paris today than in New York," David Horne, v.p. and general manager of Titra, stated last week. "We want the same consideration. If we want to dub an American film into Italian or French in N.Y., we should be able to do so. And, if necessary, the reciprocity should be forced on these countries. We definitely lose a lot of business by not being allowed to do dubbing jobs in French, Italian or Spanish."

Morse Reacts

Senator Morse told the group that the matter seemed to him "quite important" and that he had contacted the chairman of the Senate Finance Committee "particularly with reference to any action that the Committee may take upon Senate Resolution #126." Resolution has to do with the scoring of films abroad.

Although the cost of dubbing abroad is considerably lower than it is in the U.S., Horne nevertheless felt that the quality of dubbing in the States now is "infinitely superior" to that being done abroad. In fact, Horne pointed out, Titra has re-dubbed a number of pictures that originally had been dubbed abroad. "The refinement of technique and the availability of talent has begun to pay off in superior quality here," the Titra exec said.

Dubbing orders have increased to such an extent that Titra is expanding. It has just finished a third studio, spending $65,000 on it. Horne opined that, eventually, the cost of European dubbing would go up due to the unavaila-

(Continued on page 10)

Irv Kahn Onto Rosensohn's Board; Promoter Quits, TV Rights Key to Row; Boxing's Who-Gets-What Mystery

SHIFTING LOEW'S CIRCUITMEN

Shubouf To Columbus—Croft To Indianapolis

Managerial shifts made by John Murphy, exec v.p. of Loew's Theatres, has Sam Shubouf, manager, Loew's Indianapolis, moving to Loew's Ohio Theatre, Columbus, where he will succeed Walter Kessler, longtime incumbent.

As previously revealed, Kessler will take over the reins of Loew's Warfield, San Francisco, from William Elder, who becomes Loew's northeastern division manager with headquarters in Boston. Ken Croft, presently assistant manager of Shea's Buffalo, Buffalo, will move to Indianapolis.

'If Not Lookers, Good Actors Get Hearts Broken'

Hollywood, Aug. 4.

Ben Bard has resigned as head of 20th-Fox's new talent training program, post he held for past three years. He either will return to private dramatic teaching and establish an acting school or accept another position of like nature.

Bard remains at 20th for another six weeks before departing Westwood lot, and it's understood no replacement from outside the studio will be made. New talent program works out of the casting department, and, according to present plans, classes will continue. Bard said his exit primarily is for economic reasons. Explaining studio "couldn't meet a raise."

While talent exec had no complaints about the studio or its program, he did say emphasis continues to be too heavy on good looks. "I'm tired of breaking the hearts of good actors and actresses who simply weren't good-looking enough to get contracts."

TelePrompter Corp. appears to have the supplementary rights, including closed circuit television, radio and films, sewed up to the heavyweight championship rematch between Ingemar Johansson and Floyd Patterson "if" the fight takes place in September and "if" all present contracts are valid.

The two "ifs" are extremely significant because the entire rematch promotion is wrapped up in such a welter of confusion, charges and counter-charges that nobody seems sure as to "who's who" or "what's what" in the intricate structure of the boxing business that has been further complicated by the scramble for the lucrative electronic transmission rights.

In a surprise move last week that "shocked" fight promoter Bill Rosensohn, Irving B. Kahn, president of TelePrompter, was elected to the board of Rosensohn Enterprises, Inc., the corporate promotion company. Kahn was placed on the board by Vincent J. Villela, an attorney who owns two-thirds of Rosensohn's company. Heretofore Villela had remained a silent partner and took no active part in the promotion of the initial Johansson-Patterson fight.

The action irked Rosensohn, a former executive of TelePrompter, because he had been at odds with his former boss over being shut out from participating in the tv-radio-film rights to the first fight. Kahn maintained that Rosensohn never had any reason to share in these rights because they had been assigned by Gus D'Amato, Patterson's manager, and Patterson Enterprises to TelePrompter. Kahn also insisted that the same rights were given TelePrompter for the rematch at the time they were assigned for the original fight.

Uninvited Guests

Villela, at a heated press conference Monday (3) summoned by Rosensohn, and which Villela and Kahn attended although they were not invited, declared that he had become disenchanted with Rosensohn's handling of the initial Johansson-Patterson fight and that he had sought out Kahn to gain the advantage of his experience, particularly with reference to the tv and other ancilliary rights.

Rosensohn, who earlier had stated that he would control the supplementary rights to the rematch, said he found his position untenable since "he didn't want

(Continued on page 10)

National Boxoffice Survey

Milder Weather Ups Biz; 'Murder' in First, 'Story' 2d, 'Hole' 3d, 'North' 4th, 'Circus' 5th

Several key cities covered by VARIETY are getting a break at the wickets via the arrival of cooler weather. And even in the keys still bothered by torrid blasts, strong screen fare is keeping the exhibitors happy. An amazing number of b.o. hits now are available to the bigger first-runs.

"Anatomy of a Murder" (Col), second last week, is new champ. "Nun's Story" (WB), long high in ratings and first last round, is finishing second. "Hole in Head" (UA) is taking third money, same as a week ago.

"North by Northwest" (M-G), fifth last stanza, is copping fourth place. "Big Circus" (AA) is finishing fifth. It was fourth last week. "Last Train From Gun Hill" (Par) is moving up to sixth position from last week's eighth spot.

"South Seas Adventure" (Cinerama) is winding up seventh, same as a week ago. "Porgy and Bess" (Col), just getting started and now in four key cities, is showing enough to get eighth money.

"Don't Give Up Ship" (Par) is winding up ninth. "Five Pennies" (Par) will finish 10th. "Diary of Anne Frank" (20th) is capturing 11th spot while "Room At Top" (Cont) rounds out the Top 12.

"Gigi" (M-G), "Darby O'Gill" (BV), "Middle of Night" (Col) and "South Pacific" (Magna) are the runner-up pix.

"Blue Denim" (20th), one of the bigger new entries, looks smash in N. Y. at the Victoria opening week. "Beat Generation" (M-G) ranges from fair to slow in first week out. "Holiday For Lovers" (20th), so-so in Toronto, shapes okay in N. Y. and fair in Philly.

"Private's Affair" (20th), due in N. Y. shortly, is rated brisk this round in K.C. and fair in Cincy. "Mummy" (U) looms good in Washington, D.C. "Al Capone" (AA) shapes good in Chi.

"Say One For Me" (20th), fine in K.C., is okay in both Washington and Philly. "Lady Chatterley's Lover" (Kings) looks lusty in Buffalo and Philly.

"Hercules" (WB) looms good in Cincy and sock in L.A. and St. Louis. "This Earth Is Mine" (U), long high on the list, shapes good in Omaha and Washington and hefty in Toronto.

"Ask Any Girl" (M-G), sock in Omaha, looks slow in L.A. and Providence. "Tarzan's Greatest Adventure" (Par), good in Minneapolis, looks nice in Detroit and Toronto.

"Windjammer" (NT) shapes stout in Portland. "Imitation of Life" (U), long a champ on weekly and monthly lists, looks okay in Louisville.

(Complete Boxoffice Reports on Pages 8-9-10.)

Idea: Throw Picket Lines Around 'John Paul Jones' As Unamerican Americana

Hollywood, Aug. 4.

Establishment of picket lines around theatres showing "John Paul Jones" is offered by Local 47, American Federation of Musicians, to Hollywood AFL Film Council, which is conducting drive for enactment of Federal law requiring all theatre and television films made in foreign countries for exhibition in U. S. be plainly labeled on main screen title with country of origin.

John V. Tranchitella, prexy Local 47, initiated move on grounds "Jones," while purporting to show events of American history, was completely produced by Samuel Bronston in Spain, used foreign technicians. (Pic recently played two week stand at Egyptian, Hollywood, but has still to go into general release.)

Musicians, in further objecting to "Jones," point out film was scored by British musicians when so many American tunesters need work. Tranchitella stressed even though AFM's rival Musicians Guild of America is collective bargaining agent in major film studios here and may have drawn "Jones" assignments, members at least would have been American musicians.

L.A. Bright; 'Hercules' Boff $45,000, 'Hills'-'Beat' Fair 11G, 'Porgy' Wow 23½G, 'North' Sock 23G, 'Story' 14G

Los Angeles, Aug. 4.

First-run biz is being sparked this session by two multiple bookings which are displaying strength, particularly "Hercules," which is aiming for $250,000 in 19 ozoners and hardtops. It is smash $45,000 in three first-runs in L. A. The other is the combo of "Angry Hills" and "Beat Generation," with fair $11,000 in two first-runs but rated s rong $83,000 in 17 drive-ins and regular houses.

Most holdovers also are strong, with "Porgy and Bess" showing interesting strength, being socko $23,500 in third Carthay frame, ahead of second week. "Nun's Story" looms strong $14,000 in sixth stanza at Hollywood Paramount.

"North By Northwest" looms wow $23,000 or near in second Egyptian week. "Anatomy of Murder" shapes hep $15,000 or slightly over in fifth Warner Beverly session. "Room at Top" still is mighty in 12th round at Fine Arts.

Estimates for This Week

Downtown Paramount, Hollywood, Wiltern (ABPT-FWC-SW) (3,300; 756; 2,344; 90-$1.50) — "Hercules" (WB) and "Island of Lost Women" (WB). Smash $45,000. Last week, Downtown Paramount with Hawaii, "Around World" (UA) (6th wk), $12,900. Hollywood, "Some Like It Hot" (UA), "Hangman" (Par) (2d wk), $5,800. Wiltern with Orpheum, "Ask Any Girl" (M-G) (1st gen. release) (reissues), $10,300.

State, New Fox (UATC-FWC) (2,404; 765; 90-$1.50) — "Angry Hills" (M-G) and "Beat Generation" (M-G). Fair $11,000. Last week, State with El Rey, Loyola, "South Pacific" (20th) (5th wk), $16,000. New Fox, "Earth Is Mine" (U), "Pork Chop Hill" (UA) (repeat) (3d wk), $2,700.

Hillstreet, Hawaii, Uptown (Metropolitan-G&S-FWC) (2,752; 1,106; 1,715; 90-$1.50) — "Reform School Girl" (AI) and "Dragstrip Girl" (AI). Mild $7,000 or close. Last week, Hillstreet, "H-Man" (Col), "Woman Eater" (Col) (2d wk), $3,500. Uptown with Los Angeles, Iris, "Sleeping Beauty" (BV) (1st gen. release), "Wild and Innocent" (U), $17,300.

Egyptian (UATC) (1,392; $1.25-$2) — "North by Northwest" (M-G) (2d wk). Wham $23,000 or close. Last week, $25,200.

Los Angeles, Iris (FWC) (2,017; 625; 90-$1.50) — "Sleeping Beauty" (BV) and "Wild and Innocent" (U) (2d wk). Good $8,500.

Orpheum (Metropolitan) (2,213; 90-$1.50) — "Ask Any Girl" (M-G) and "Mating Game" (M-G) (2d wk). Slight $3,000.

Pantages, Downtown (RKO-SW) (2,815; 1,757; 90-$1.75) — "Last Train from Gun Hill" (Par) and "Man Who Could Cheat Death" (Par) (3d wk). Slim $7,300. Last week, $10,600.

Carthay (FWC) (1,138; $1.75-$3.50) — "Porgy and Bess" (Col) (3d wk). Boffo $23,500. Last week, $22,400.

Fox Wilshire (FWC) (2,296; 90-$1.50) — "Five Pennies" (Par) (5th wk). Good $5,200. Last week, $5,400.

Warner Beverly (SW) (1,612; $2-$2.40) — "Anatomy of Murder" (Col) (5th wk). Hep $15,000 or a bit over. Last week, $12,600.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40) — "Nun's Story" (WB) (6th wk). Strong $14,000 or close. Last week, $14,300.

Four Star (UATC) (868; 90-$2) — "Middle of Night" (Col) (6th wk). Thin $2,300. Last week, $2,200.

Chinese (FWC) (1,408; $2-$2.40) — "Darby O'Gill" (BV) (6th wk). Mild $3,000. Last week, $8,200.

El Rey, Loyola (FWC) (861; 1,298; $1.50-$2) — "South Pacific" (20th) (6th wk). Good $10,000.

Fox Beverly (FWC) (1,150; $1.49-$2) — "Hole in Head" (UA) (7th wk). Sock $14,500. Last week, $9,700.

Fine Arts (FWC) (631; 90-$1.50) — "Room at Top" (Cont) (12th wk). Wow $8,000. Last week, $7,300.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65) — "South Seas Adventure" (Cinerama). Started 45th week Sunday (2) after big $19,700 last week.

Key City Grosses

Estimated Total Gross

This Week $2,487,800
(Based on 21 cities and 229 theatres, chiefly first runs, including N. Y.)

Last Year $2,454,400
(Based on 21 cities and 229 theatres.)

'Hole' Smooth 7G, K.C.; 'Circus' 5G

Kansas City, Aug. 4.

Lighter week on tap with but few newcomers, and holdovers fading. Only big newcomer, "Shake Hands with the Devil," looks mild opening at the Missouri. Commonwealth has first runs "Date with Death" and "Hideous Sun Demon" in two drive-ins for modest returns. "Five Pennies" at Paramount is only fair but "Hole in Head" in third week at Midland shapes nice. Weather currently is about hottest of year.

Estimates for This Week

Capri (Durwood) (628; $1.50; $2.25; $2.50) — "South Pacific" (Magna) (19th wk). Steady $5,500. Last week, $6,000.

Crest, Riverside (Commonwealth) (900 cars each; 90) — "Date with Death" (PI) and "Hideous Sun Demon" (PI), first-runs, with "Woman Obsessed" (20th), second-run. Modest $8,000. Last week, "Diary High School Bride" (AI) and "Ghost Dragstrip Hollow" (AI) plus "Hangman" (Par), $13,000.

Kimo (Dickinson) (504; 90-$1.25) — "Love Is Profession" (Kings) (7th wk). Oke $1,400. Last week, $1,500.

Isis, Fairway (Fox Midwest) (1,360; 700; 75-90) — "Rebel Set" (AA) and "Speed Crazy" (AA). Fair $6,500. Last week, subsequents.

Midland (Loew) (3,500; 90-$1.25) — "Hole in Head" (UA) (3d wk). Pleasing $7,000 or near. Last week, $9,000.

Missouri (RKO) (2,585; 75-$1) — "Shake Hands with the Devil" (UA) and "Invisible Invaders" (UA). Mild $6,000. Last week, "Nun's Story" (WB) (4th wk), $4,000.

Paramount (UP) (1,900; 75-$1) — "Five Pennies" (Par) (2d wk). Fair $4,000 in 5 days. Last week, $7,500.

Plaza, Granada (Fox Midwest) (1,900; 1,217; 75-$1) — "Private's Affair" (20th) (2d wk). Bright $7,000. Last week, $7,000 at Plaza only.

Rockhill (Little Art Theatres) (750; 65-90) — "Ballet Romeo and Juliet" (Indie). Medium $1,500. Last week, "Forbidden Fruit" (Indie), $1,000.

Roxy (Durwood) (800; $1-$1.50) — "Say One For Me" (20th) (6th wk). Nice $4,500. Last week, $5,500.

Uptown (Fox Midwest) (2,043; 75-$1) — "Big Circus" (AA) (3d wk) Steady $5,000 or close. Last week, including Granada, $9,000.

'Murder' Fat $10,000 In Balto; 'Hole' Hefty 7G, 'Story' Tall 6G, 5th

Baltimore, Aug. 4.

Holdovers are in the lead here currently with results from fair to good. Best of the pack are "Anatomy of a Murder," fine in second at Stanley; "Hole in the Head," fast in third at the Town; "Nun's Story" nice in fifth at the New and "Darby O'Gill and the Little People," mild in second at the Hipp. Longrun champ is still "Room at the Top," now in 14th steady week at the Playhouse. "I, Mobster" is fair in first at the Little and same for "Three Strange Loves," also initial week at the Five West.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25) — "Room 43" (Indie) (2d wk). Fair $6,000 after $6,500 opener.

Cinema (Schwaber) (460; 90-$1.50) — "Lady Chatterley's Lover" (Kings) (4th wk). Upped to good $4,000 after $3,600 in third.

Five West (Schwaber) (460; 90-$1.50) — "Three Strange Loves" (Janus). Mild $2,500. Last week, "Tides of Passion" (Janus), $2,000.

Hippodrome (R-F) (2,300; 50-$1.25) — "Darby O'Gill" (BV) (2d wk). Oke $6,000 after $10,000 in first.

Little (R-F) (300; 50-$1.25) — "I, Mobster" (20th). Poor $1,200. Last week, "World, Flesh, Devil" (M-G), $2,000.

Mayfair (R-F) (900; 50-$1.25) — "Last Train From Gun Hill" (Par) (2d wk). Oke $5,000 after $7,000 opener.

New (R-F) (1,600; 50-$1.25) — "Nun's Story" (WB) (5th wk). Nice $6,000 after same for fourth.

Playhouse (Schwaber) (460; 90-$1.50) — "Room at Top" (Cont) (14th wk). Good $3,700 after $4,500 in previous frame.

Stanley (R-F) (2,800; 50-$1.25) — "Anatomy of Murder" (UA) (2d wk). Pleasing $10,000 after $15,000 opener.

Town (R-F) (1,125; 50-$1.25) — "Hole in Head" (UA) (3d wk). Fast $7,000 after $9,000 in second.

'Hole' Dandy 9G, Omaha; 'Girl' 7½G

Omaha, Aug. 4.

Thanks to a pair of strong new entries, biz continues big at the downtown first-runs this week. "Ask Any Girl," given topnotch promotion, is sock at the State while "Hole in Head" is big at the Omaha. Both seem certain to hold. Second stanza of "This Earth Is Mine" looks good at Orpheum, "South Pacific" shapes strong in 41st hard-ticket semester at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (41st wk). Rated nice $7,000. Last week, $7,500.

Omaha (Tristates) (2,066; 75-$1) — "Hole in Head" (UA). Dandy $9,000 or near. Last week, "Big Circus" (AA) (2d wk), $4,500.

Orpheum (Tristates) (2,877; 75-$1) — "This Earth Is Mine" (U) (2d wk). Shapes good $6,500. Last week, $9,500.

State (Cooper) (743; $1) — "Ask Any Girl" (M-G). Smash $7,500 or close. Last week, "Watusi" (M-G), $4,500.

'Tarzan' Good $17,000, Det.; 'Ship' Big 20G, 'Circus' 18G, 'North' Brisk 14G

Detroit, Aug. 4.

Another fine week is in prospect for downtown deluxers despite the fact there are only two newcomers. "Tarzan's Greatest Adventure" looks fairly big at the Fox.

"Don't Give Up Ship" shapes great in second sailing at the Michigan. "Big Circus" is smash in second round at Palms. "Five Pennies" looms rich at Madison in second. "Anatomy of a Murder" is rated terrific in fifth session at the United Artists. "North by Northwest" looks boffo in fourth week at the Adams. "South Seas Adventure" is pushing to a wow figure in 44th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49) — "Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Big $17,000. Last week, "Holiday for Lovers" (20th) and "Here Come Jets" (20th), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Don't Give Up Ship" (Par) and "Undersea Girl" (AA) (2d wk). Great $20,000. Last week, $23,500.

Palms (UD) (2,296; $1.25-$1.49) — "Big Circus" (AA) (2d wk). Swell $17,500. Last week, $22,500.

Madison (UD) (1,900; $1.25-$1.40) — "Five Pennies" (Par) (2d wk). Rich $19,000. Last week, $22,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "The Tingler" (Indie). Opens today (Tues.). Last week, "Four Skulls Jonathan Drake" (UA) and "Invisible Invaders" (UA), fair $9,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (4th wk). Smash $14,000. Last week, $15,000.

United Artists (UA) (1,667; $1.25-$1.50) — "Anatomy of a Murder" (Col) (5th wk). Terrific $19,000. Last week, $19,200.

Music Hall (SW-Cinerama) (1,208; $1.44-$2.65) — "South Seas Adventure" (Cinerama) (44th wk). Sensational $19,400. Last week, $18,800.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col) (3d wk). Steady $7,000. Last week, same.

Broadway Grosses

Estimated Total Gross

This Week $558,300
(Based on 22 theatres)

Last Year $552,800
(Based on 22 theatres)

'Murder' Hot 32G, Philly; 'Fly' 13G

Philadelphia, Aug. 4.

"Anatomy of a Murder" is the big news here currently, and is heading for a sensational initial week at the Randolph. "Hole in Head" still is big in third round at Goldman. "Return of the Fly" paired with "Alligator People" is proving a big surprise at the Fox with handsome returns in sight. Most other houses were off this stanza although "Darby O'Gill" did well at Viking. Also "Room at Top" still is big in fifth round at the Studio.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Say One For Me" (20th) (5th wk). Okay $5,500. Last week, $6,500.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60) — "South Seas Adventure" (Cinerama) (24th wk). Sturdy $8,000. Last week, $7,500.

Fox (National) (2,250; 90-$1.80) — "Return of Fly" (20th) and "Alligator People" (20th). Big $13,000. Last week, "Horse Soldiers" (UA) (5th wk), $8,000.

Goldman (Goldman) (1,000; 99-$1.49) — "Hole In Head" (UA) (3d wk). Wow $24,000. Last week, $28,000.

Midtown (Goldman) (1,200; $1.10-$2) — "John Paul Jones" (WB) (2d wk). Mild $7,000. Last week, $8,500.

Randolph (Goldman) (2,250; 94-$1.80) — "Anatomy Of a Murder" (Col). Giant $32,000. Last week, "Nun's Story" (WB) (5th wk), $9,000.

Stanley (SW) (2,900; 99-$1.80) — "Holiday For Lovers" (20th). Sluggish $12,000. Last week, "Count Blessings" (M-G) (2d wk), $7,000.

Stanton (WB) (1,483; 99-$1.40) — "Last Train From Gun Hill" (Par) (2d wk). Okay $13,000. Last week, $18,000.

Studio (Goldberg) (483; 94-$1.80) — "Room At Top" (Cont) (5th wk). Dandy $6,500. Last week, $7,500.

Trans-Lux (T-L) (500; 99-$1.80) — "Middle of Night" (Col) (4th wk). Good $5,300. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.80) — "Darby O'Gill" (BV) (3d wk). Hep $8,000. Last week, $8,500.

World (Pathe) (499; 90-$1.49) — "Lady Chatterly's Lover (Indie) (2d wk). Fast $6,500. Last week, $8,000.

'MURDER' BANGUP 11G IN PORT.; 'CIRCUS' 7G

Portland, Ore., Aug. 4.

Main stem is loaded with strong new product but excessive heat near 100 degrees is hurting all around. "Anatomy of a Murder" shapes socko at the Fox but "Big Circus" is barely fine at Orpheum. And "Darby O'Gill and Little People" is just good at Paramount. "Windjammer" still is sturdy in 13th session at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Beat Generation" (M-G) and "Angry Hills" (M-G). Slow $5,000. Last week, "Bend of River" (U) and "World In His Arms" (U) (reissues), $4,300.

Fox (Evergreen) (1,536; $1-$1.49) — "Anatomy of Murder" (Col). Sock $11,000 or over. Last week, "H-Man" (Col) and "Woman Eater" (Col), $5,800.

Hollywood (Evergreen) (1,200; $1.49-$1.75) — "Windjammer" (NT) (13th wk). Sturdy $6,000. Last week, $6,200.

Orpheum (Evergreen) (1,600; $1-$1.49) — "Big Circus" (AA) and "King of Wild Stallions" (AA). Fine $7,000 or a bit over. Last week, "Diary of Anne Frank" (20th) (2d wk), $6,200.

Paramount (Port-Par) (3,400; $1-$1.50) — "Darby O'Gill" (BV) and "Sabu" (AA). Good $8,000 or near. Last week, "Last Train From Gun Hill" (Par) and "Young Captives" (Par) (2d wk), $5,100.

'Racket'-'Dooley' Fancy 12G, D.C.; 'Story' Sock $27,000; 'Earth' 9G, 3d

Washington, Aug. 4.

No excitement here this round as holdovers, some now fading, monopolize the mainstem picture. Among the openers, "Have Rocket, Will Travel" coupled with Legend of Tom Dooley" shapes nice at Columbia. "Mummy" and "Curse of Undead" are making things look up at the Town. "Anatomy of Murder" is still the brightest holdover in fourth Trans-Lux week. "Nun's Story" also stays boff in two houses. "South Seas Adventure" at Warner figures to pick up a little in 32d stanza under impetus of windup period.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Nun's Story" (WB) (2d wk). Great $27,000. Last week, $32,000.

Capitol (Loew) (3,426; 90-$1.49) — "Last Train from Gun Hill" (Par). Opened Saturday. Last week, "Say One for Me" (20th) (3d wk), okay $10,000.

Columbia (Loew) (904; 90-$1.25) — "Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col). Looks sock $12,000 or near. Last week, "Day of Outlaw" (UA) (2d wk), $6,000.

Keith's (RKO) (1,850; 90-$1.49) — "Horse Solders" (UA) (6th wk). Tidy $8,000, holds. Last week, $11,000.

MacArthur (K-B) (900; $1.10) — "Room at Top" (Cont) (4th wk). Still big at $4,000. Last week, $4,800.

Ontario (K-B) (1,240; 90-$1.49) — "Five Pennies" (Par) (4th wk). Good $6,000. Last week, $7,000.

Palace (Loew) (2,390; 90-$1.25) — "This Earth is Mine" (20th) (3d wk). Okay $9,000. Last week, $13,000.

Plaza (T-L) (276; 90-$1.49) — "Love is My Profession" (Kings) (10th wk). Oke $1,900 in 5 days. Last week, $2,500.

Town (Indie) (600; 90-$1.25) — "The Mummy" (U) and "Curse of

(Continued on page 10)

Mpls. Stout; 'Hole' Sockeroo $11,000; 'North' Great 9G, 'Circus' NSH 6G

Minneapolis, Aug. 4.

With holdovers still holding up well, fresh entries are conspicuous by their absence. However, the lone important newcomer, "Hole in Head," stacks up wow at Acadamy. It's the sixth prosperous stanza for hard-ticket "South Seas Adventure" at Century, the fifth for another boxoffice winner, "Nun's Story." Third round of "North By Northwest" still is great. "Big Circus" is disappointing, being mild in second State week.

Estimates for This Week

Academy (Mann) (947; $1-$1.25) — "Hole in Head" (UA). Praises galore for this one. Wow $11,000, looms. Last week, "Darby O'Gill" (BV) (2d wk), $4,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "South Sea Adventure" (Cinerama) (6th wk). Great $23,000. Last week, $24,000.

Gopher (Berger) (1,000; $1) — "North By Northwest" (M-G) (3d wk). Still great at $9,000. Last week, $10,000.

Lyric (Par) (1,000; $1-$1.45) — "Nun's Story" (WB) (5th wk). Big $6,000. Last week, $6,500.

RKO Orpheum (RKO) (2,800; 85-$1) — "Five Pennies" (Par) (2d wk). Slow $6,000. Last week, $9,000.

RKO Pan (RKO) (1,800; 75-90) — "Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Good $5,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), $4,800.

State (Par) (2,200; 90-$1) — "Big Circus" (AA) (2d wk). Has been a disappointment here. Mild $6,000. Last week, $7,500.

Suburban World (Mann) (800; 85) — "Auntie Mame" (WB) (3d run). Solid $2,000. Last week, "Room at Top" (Cont) (2d wk), $2,700 in 9 days.

World (Mann) (400; 85-$1.25) — "Love Is Profession" (Kings) (6th wk). Virile $4,000. Last week, $5,000.

Big Longruns Boost Chi; 'Circus' Ace Newie, Socko $36,000, 'Murder' Boff 28G, 4th, 'North' Smash 26G, 5th

Chicago, Aug. 4.

Solid longruns continue to pump vigor into downtown biz, with pleasant (but not hot) weather expected helping trade this round. Top newcomer is State-Lake's "Big Circus," at a smash $36,000.

Roosevelt's "Last Train from Gun Hill" shapes good in third and windup stanza. "Diary of Anne Frank" looks hotsy on continuous-run at Surf in third. "Anatomy of a Murder" is pulling socko fourth frame coin at the Woods.

"North by Northwest" rated smash in United Artists fifth week, "Nun's Story" is bright in fifth at the Chicago. "Hole in Head" looks torrid in Oriental seventh frame. Carnegie's "Room at Top" is hep in fourth stanza.

"Five Pennies" is rated fine in fifth Esquire round while Garrick's "Darby O'Gill" is taking good coin for same session. The 13th (windup) week of "Al Capone" looks fine at Todd's Cinestage. "Gigi" is socko again in 23d frame at the Loop.

On hard ticket, McVickers' second week of "Porgy and Bess" is shaping terrific while 45th frame of Palace' "South Seas Adventure" was great again.

"Hercules" first week in 85 Chi and outlying houses is heading for wham biz at around $900,000.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room at Top" (Cont) (4th wk). Hep $5,700. Last week, $4,900.

Chicago (B&K) (3,900; 90-$1.80) — "Nun's Story" (WB) (5th wk). Trim $25,000. Last week, $33,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (5th wk). Nice $10,500. Last week, $12,000.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (5th wk). Okay $9,000. Last week, $10,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (23d wk). Sock $11,000. Last week, $12,000.

McVickers (JL&S) (1,305; $1.80-$3.50) — "Porgy and Bess" (Col) (2d wk). Excellent $28,500. Preem week was $31,500 for 11 shows.

Monroe (Jovan) (1,000; 65-90) — "Born Reckless" (WB) and "Dangerous Youth" (WB). Fine $5,000. Last week, "Young Land" (Col) and "Juke Box Rhythm Racket" (Col), $4,900.

Oriental (Indie) (3,400; 90-$1.80)—"Hole in Head" (UA) (7th wk). Stout $22,500. Last week, $25,000.

Palace (SW-Cinerama) (1,434;

(Continued on page 10)

'Affair' Fairish $6,000, Cincy; 'Murder' Mighty 25G, 'Horse' 8G in 2d

Cincinnati, Aug. 4.

Cincy film biz is racking up another midsummer bonanza currently on strong holdovers and extended-runs. "Anatomy of a Murder" in second week of simultaneous showings at Keith's and Twin Drive-In retains front rank with socko pace. "Hercules" looms good in third round at Palace. "Nun's Story" continues swell in fifth downtown week. "Horse Soldiers" looks okay in second week at Albee. Only new bill currently is "Private's Affair," fairish at Wiethe's suburban Valley. Hard ticket "South Seas Adventure" is in line for third straight advance in 40th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Horse Soldiers" (UA) (2d wk). Okay $8,000 after $12,500 bow.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (40th wk). Hotsy $20,000 being helped by extra shows. Last week, $19,500.

Grand (RKO) (1,400; 90-$1.50)—"Nun's Story" (WB) (m.o.) (2d wk). Swell $7,000. Last week, $8,500. Holds for sixth downtown week.

Keith's (Shor) (1,500; 90-$1.25)—"Anatomy of Murder" (Col) (2d wk). Great $12,000 trailing $15,000 preem. Holds.

Palace (RKO) (2,600; 90-$1.25)—"Hercules" (WB) (3d wk). Good $8,500. Stays on. Last week, $12,000.

Twin Drive-In (Shor) (1,600 cars; 90-$1.25) — "Anatomy of Murder" (Col) (2d wk). Still tall at $13,000. Last week, $16,000.

Valley (Wiethe) (1,200; $1-$1.50)—"Private's Affair" (20th). Fairish $6,000 or near. Last week, "Five Pennies" (Par) (4th wk), $5,200.

'Hercules' Stout 18G, St. Loo; 'North' 17G, 2d

St. Louis, Aug. 4.

Plenty of strength is being displayed this week by lone new pic, "Hercules," looming big at the Fox. "Hole in Head" in third week at Orpheum shapes great. "North by Northwest" looks wow in second week at Loew's while "Anatomy of Murder" is big in second at the St. Louis.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Orders to Kill" (Indie). Okay $3,000. Last week, "Forbidden Fruit" (Indie) (2d wk), $2,000.

Fox (Arthur) (5,000; 60-90) — "Hercules" (WB). Big $18,000. Last week, "Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk), $14,000.

Loew's (Loew) (3,600; 60-90) — "North by Northwest" (M-G) (2d wk). Wow $17,000 or near. Last week, $20,000.

Orpheum (Loew) (1,900; 60-90)—"Hole in Head" (UA) (3d wk). Big $12,000. Last week, $15,000.

Pageant (Arthur) (1,000; 50-$1.75) — "Sleeping Beauty" (BV) (8th wk). Good $7,000. Last week, $7,500.

St. Louis (Arthur) (3,800; 60-90) —"Anatomy of a Murder" (Col) (2d wk). Big $17,000. Last week, $20,000.

Shady Oak (Arthur) (760; 60-90) — "Gigi" (M-G) (16th wk), good $2,500. Last week, $2,600.

'North' Pacing Frisco, Great 23G; 'Ship' Socko 21G, 'Train' Fancy 18G

San Francisco, Aug. 4.

First-runs continue potent here this stanza, with some new product helping over-all total. "North by Northwest" is getting top coin among new entrants with a great take at the Warfield while "Don't Give Up Ship" is just a step behind with a socko total at Golden Gate. "Last Train From Gun Hill" is rated dandy in opening week at Paramount.

"Hole in Head" shapes smash in second stanza at the United Artists. "Porgy and Bess" is pushing ahead of first week to land a big take at Coronet. "Nun's Story" continues excellent in fifth round at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) — "Don't Give Up Ship" (Par) and "Hangman" (Par). Socko $21,000 or a bit over. Last week, "Five Pennies" (Par) and "Floods Of Fear" (U) (2d wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Diary Of Anne Frank" (20th) (2d wk). Okay $11,500 after $15,000 opening week.

Warfield (Loew) (2,656; 90-$1.25)

(Continued on page 10)

'North' Giant $18,000, Denver; 'Murder' 15G

Denver, Aug. 4.

Top grosser this stanza is the Orpheum with "North By Northwest," and smash week. Also great and likely to set a record is "Anatomy of a Murder," at the Denver. Both will hold. "South Pacific" and "Hole in Head" are doing will as holdovers.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (20th) (7th wk). Okay $3,500. Last week, $4,500.

Centre (Fox) (1,270; $1-$1.45) — "Diary of Anne Frank" (20th) (2d wk). Big $10,000. Last week, $14,000.

Denham (Indie) (1,584; 75-$1.25) — "Last Train From Gun Hill" (Par) (3d wk). Fair $5,500. Last week, $7,500.

Denver (Fox) (2,432; 75-$1.25)—"Anatomy of a Murder" (Col). Socko $15,000. Last week, "Nun's Story" (WB), (3d wk), $10,000.

Orpheum (RKO) (2,690; 75-$1)—"North By Northwest" (M-G). Great $18,000 or near. Last week, "Darby O'Gill" (BV) (2d wk), $8,000.

Paramount (Indie) (2,100; 75-$1.25)—"Hole in Head" (UA) (3d wk). Smash $10,500. Last week, $14,000.

'Murder' Boff 14G, Pitt; 'Circus' Hep 15G, 'Hole' Hotsy 14G, 'Story' 12G

Pittsburgh, Aug. 4

First-run biz here continues to shape big despite the continuing steel strike. Newcomer "Big Circus" is leading the city by a narrow margin at the Stanley with a hefty take. "Anatomy of a Murder" at the Harris still is smash in second. "Hole in Head" at the Penn looks big. "Nun's Story" at the Warner still is sock in fifth, "Middle of Night" is boffo at the Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Holiday For Lovers" (20th) (2d wk). Sad $3,500. Last week, $4,000.

Harris (Harris) (2,100; $1-$1.50)—"Anatomy of a Murder" (Col). Still smash $14,000. Last week, $16,000.

Penn (UATC) (3,300; $1-$1.50)—"Hole in Head" (UA) (3d wk). Boff $14,000. Last week, $16,000.

Squirrel Hill (SW) (824; $1.25)—"Middle of Night" (Col). Sock $4,800. Last week, "Love Is My Profession" (Kings), $1,950.

Stanley (SW) (3,700; 85-$1.50)—"Big Circus" (AA). Hefty $15,000 or near. Last week, "Last Train from Gun Hill" (Par), $7,000.

Warner (SW) (1,500; $1-$1.50)—"Nun's Story" (WB) (5th wk). Still great at $12,000 after $14,000 in fourth stanza. Will stay on until Aug. 11 when it must come out for "Five Pennies" (Par).

'Tarzan' Fine 35G, T'ronto; 'Ship' 11G

Toronto, Aug. 4.

Of current newcomers "Tarzan's Greatest Adventure" is rated hefty in 10-house tieup. "Holiday for Lovers" is only so-so at the Rank Carlton. "Pork Chop Hill" and "The 39 Steps" are lusty in second stanzas. "This Earth Is Mine," in fourth frame, and "Room at Top" in 10th stanza are in like category. "Diary of Anne Frank" is still very good in seventh frame at the Hollywood.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Holiday for Lovers" (20th). Soso $10,000. Last week, "The Egyptian" (20th) and "David and Bathsheba" (20th) (reissues), $9,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 50-75)—"Tarzan's Greatest Adventure" (Par) and "The Hangman" (Par). Hefty $35,000. Last week, "Hercules" (WB) (2d wk), in four houses with 9,901 seating capacity, $17,000.

Eglinton, Palace, Runnymede, University (FP) (1,080; 1,485; 1,385; 1,556; 50-$1)—"Don't Give Up Ship" (Par) (2d wk). NSG $11,000. Last week, $19,000.

Hollywood (FP) (1,080; $1-$1.25) —"Diary of Anne Frank" (20th) (7th wk). Still very good at $8,500. Last week, $10,500.

Hyland (Rank) (1,037; $1)—"39 Steps" (Rank) (2d wk). Hefty $8,500. Last week, $10,000.

Imperial (FP) (3,343; $1-$1.25) —"Five Pennies" (Par) (5th wk). Tapering to oke $7,000. Last week, $9,000.

International (Taylor) (557; $1)—"Gigi" (M-G) (53d wk). Steady $3,500. Last week, same.

Loew's (Loew) (2,075; 75-$1.25)—"Pork Chop Hill" (UA) (2d wk). Fine $9,500. Last week, $13,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (Magna) (56th wk). Final week sees great upsurge to $10,500. Last week, $9,500.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (10th wk). Strong $6,500. Last week, $7,500.

Uptown (Loew) (2,745; 75-$1.25) —"This Earth Is Mine" (U) (4th wk). Continuing hefty at $8,000. Last week, $9,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

New Pix Bolster B'way; 'Denim' Sock 39½G, 'Train' OK 37G, 'Hole' Great 51G, 3d, 'Murder' Wham $52,400, 5th

Relief from long stretch of torrid weather over the past weekend and some new product will help bolster business at Broadway deluxers this session. Actually the cooler weather arrived too late Saturday night to help trade, but many Broadway first-runs anyway enjoyed one of their biggest Saturday night biz in some time.

"Blue Denim" looks to hit a socko $39,500 opening stanza at the Victoria. "Last Train From Gun Hill," the other big newie, shapes only okay $37,000 for first round at the Capitol.

Despite being in seventh (final) week, "Nun's Story" plus stageshow is heading for good $132,000 at the Music Hall. "North by Northwest" and new stageshow replaces tomorrow (Thurs.). "Big Circus" and stageshow is heading for good $54,000 in current (3d) stanza at the Roxy.

"Holiday For Lovers" looks to hold with okay $23,000 in second week at the Paramount. "Porgy and Bess" held at capacity $37,000 in fourth round at the Warner.

"Hole in Head" finished its third session at the State with a great $51 000. "Anatomy of a Murder" looks like smash $35,000 in present (5th) stanza at the Criterion and is heading for boff $17,400 at Plaza where day-dating.

"Horse Soldiers" looks to hold at nice $20,800 in sixth round at the Astor. "Diary of Anne Frank" wound 20th week at the Palace with fancy $14,800. "Middle of Night" was solid $11,500 in seventh session at the Forum and $7,700 at the Trans-Lux 52d Street where day-dating.

"The Fisherman" opens at the Rivoli today (Wed.) on upped-scale, reserved-seat engagement after "John Paul Jones" dipped to very thin takings in fifth to seventh weeks.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (UA) (6th wk). Current week winding tomorrow (Thurs.) is heading for nice $20,800. Fifth was $24,000. Stays.

Capitol (Loew) (4,820; $1-$2.50) —"Last Train From Gun Hill" (Par) (2d wk). First session finished last night (Tues.) was okay $37,000. In ahead, "Five Pennies" (Par) (6th wk-6 days), $16,000.

Criterion (Moss) (1,671; 90-$2.40) —"Anatomy of a Murder" (Col) (5th wk). This round ending today (Wed.) looks like smash $35,000. Fourth was $39,500. Stays.

Palace (RKO) (1,642; 90-$2) — "Diary of Anne Frank" (20th) (21st wk). The 20th stanza finished last night (Tues.) held at big $14,800. The 19th week, $15,000.

Forum (Moss) (813; 90-$1.80) — "Middle of Night" (Col) (8th wk). Seventh frame ended last night (Tues.) was solid $11,500. Sixth was $12,000. Stays on with "Look Back in Anger" (WB) due in next, but date not set.

Paramount (AB-PT) (3,665; $1-$2)—"Holiday For Lovers" (Par) (2d wk). Initial holdover session ending tomorrow (Thurs.) looks like okay $23,000. First week, $32,000. Stays until middle of August.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Nun's Story" (WB) with stageshow (7th-final wk). This session ending today (Wed.) looks like good $132,000. Sixth week, $136,000, mighty fine for a sixth week in the summer. "North by Northwest" (M-G) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3.50) —"The Fisherman" (BV). Opens today (Wed.). Last week, "John Paul Jones" (WB) (7th wk), down to thin $4,500 at 90-$1.25 scale. "Fisherman" is in on reserved-seat policy, with three matinees weekly.

Roxy (Indie) (5,705; 90-$2.50) — "Big Circus" (AA) and stageshow (3d wk). This week ending tomorrow (Thurs.) is heading for good $54,000. Second week, $62,000, over hopes.

State (Loew) (1,900; 90-$2) — "Hole in Head" (UA) (4th wk). Third session finished last night (Tues.) was great $51,000. Second was $63,000.

Victoria (City Inv.) (1,003; 50-$2)—"Blue Denim" (20th). Initial round ending today (Wed.) looks to hit smash $39,500. Last week, "10 Seconds To Hell" (UA) (2d wk), $7,000.

Warner (SW Cinerama) (1,461;

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'Ship' Smash $17,000, Buff; 'Murder' 10G, 4th

Buffalo, Aug. 4.

Film trade is simmering here currently, with bulk of strength coming from holdovers. A major newcomer, "Don't Give Up Ship," looks socko at Paramount. But "Beat Generation" looms only mild at the Buffalo. "Nun's Story," "Anatomy of a Murder" and "Hole in Head" shapes very satisfactory on h.o.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Beat Generation" (M-G) and "Big Operator" (M-G). Mild $8,000. Last week, "Day of Outlaw" (UA) and "Riot Juvenile Prison" (UA), ditto.

Center (AB-PT) (3,000; 70-$1)—"Nun's Story" (WB) (4th wk). Big $7,500. Last week, $9,000.

Century (UATC) (2,700; 70-$1.25) —"Anatomy of a Murder" (Col) (4th wk). Great $10,000. Last week, $10,500.

Lafayette (Basil) (3,000; 60-$1)—"Big Circus" (AA) and "Rawhide Trail" (AA) (2d wk). Fine $8,500. Last week, $13,000.

Paramount (AB-PT) (3,000; 70-$1)—"Don't Give Up Ship" (Par) and "Gunsmoke In Tucson" (Par). Socko $17,000. Last week, "Last Train from Gun Hill" (Par) and "Hidden Homicide" (Indie), $9,800.

Teck (Loew) (1,200; 70-$1.25)—"Hole in Head" (UA) (2d wk). Smash $8,000 or near. Last week, $10,000.

Cinema (Martina) (450; 70-$1)—"Lady Chatterly's Lover" (Indie). Lively $3,500. Last week, "This Earth Is Mine" (U) (3d wk), $2,000.

'Story' Sockeroo $13,000, L'ville; 'Circus' Bangup 12G, 'Murder' 7G, 4th

Louisville, Aug. 4.

Main stem pix biz is lively this week. Couple of big new ones, "Big Circus" at Rialto and "Nun's Story" at the Mary Anderson, are sure shots for bumper grosses. "Story" looks to be held down only by the house capacity and length of the film. "Anatomy of a Murder" is okay at the United Artists despite being in fourth round.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90) — "Love Is Profession' (Kings) (6th wk). Moderate $4,000 on final week after fifth week's $4,400.

Kentucky (Switow) (900; 75-$1.25) — "Imitation of Life" (U) (14th wk). Still okay at $4,000 on marathon run after 13th week's $5,000.

Mary Anderson (People's) (1,000; 75-$1) — "Nun's Story" (WB). Opened big and had to turn away some 1,200 Saturday (1) night because of lengthy pic and small capacity. Wow $13,000 or some better. Last week, "Verboten" (Col) and "Face of Fugitive" (Col), $4,500.

Rialto (Fourth Ave.) (3,000; 60-90) — "Big Circus" (AA). Fancy $12,000 or near. Last week, "Sleeping Beauty" (BV), first local showing at regular scale, $6,000.

United Artists (UA) (3,000; 75-$1.25) — "Anatomy of a Murder" (Col) (4th wk). Slackening to okay $7,000 after three week's $8,500, over hopes.

'TRAIN' POTENT 7½G, PROV.; 'HOLE' BIG 12G

Providence, Aug. 4.

"Last Train From Gun Hill" at RKO Albee is the only new pic in town and shapes nicely. Big coin, however, is going to the State with "Hole In Head" in second week. Majestic is also happy with third round of Nun's Story."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Last Train From Gun Hill" (Par) and "Lost Missile" (UA). Good $7,500. Last week, "Darby O'Gill" (BV) and "King Wild Stallions" (AA) (2d wk), $6,000.

Majestic (SW) (2,200; 65-80)—"Nun's Story" (WB) (3d wk). Oke $5,000. Second week, $7,000.

State (Loew) (3,200; 65-80)—"Hole In Head" (UA) (2d wk). Sock $12,000 shapes. First was $16,000.

Strand (National Realty) (2 200; 65-80) — "Ask Any Girl" (M-G) "Gun Fight at Dodge City" (UA) (2d wk). Slow $3,000. First was $4,000.

Heat Hits Hub Albeit 'Devil' Good $24,000, 'Rocket' Hot 12G, 'Train' 15G

Boston Aug. 4.

Heat continues to keep the Hub sweltering, with temperatures in the 90's daily for a second week. "Shake Hands With Devil," biggest of newcomers, is rated sock at Orpheum. "Have Rocket, Will Travel" shapes fast at the Pilgrim.

"Scapegoat" very good in second round at the Saxon. "Anatomy of Murder" is very big in fourth week at the Gary. "Last Train From Gun Hill" looms smash at Memorial in second round. "Nun's Story" is still fine in sixth week at the Metropolitan.

Estimates for This Week

Astor (B&Q) (1,381; $1.25-$1.50) —"Don't Give Up Ship" (Par) (5th wk). Oke $5,000. Last week, $6,000. "Porgy and Bess" (Col) preems Wednesday (5), and on regular hard-ticket run Thursday (6).

Beacon Hill (Sack) (678; $1-$1.50) —"Love Is My Profession" (Kings) (5th wk). Good $4,000. Last week, $5,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (17th wk). Slick $12,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50)— "Modern Times" (Lopert) (reissue) (3d wk). Perky $4,500. Last week, $5,200.

Exeter (Indie) (1,376; 75-$1.25)— "Wild Strawberries" (Indie) (2d wk). First week ended Saturday (1) was lively $7,500.

Gary (Sack) (1,240; 90-$1.50)— "Anatomy of Murder" (Col) (4th wk). Torrid $14,000. Last week, $16,000.

Kenmore (Indie) (700; 90-$1.25) —"Room at Top" (Cont) (12th wk). Good $5,000. Last week, $5,500.

Memorial (RKO) (3,000; 60-$1.10) —"Last Train From Gun Hill" (Par) and "Here Come Jets" (20th) (2d wk). Great $15,000 or near. Last week, $17,000.

Metropolitan (NET) (4,357; 70-$1.10—"Nun's Story" (WB) (6th wk). Slick $9,000. Last week, $11,000.

Paramount (NET) (2,357; 70-$1.10)—"Big Circus" (AA) and "Seven Guns to Mesa" (Indie) (2d wk). Good $8,500. Last week, $12,000.

Pilgrim (ATC) (1,000; 60-$1.10)— "Have Rocket, Will Travel" (Col) and "Hey Boy, Hey Girl" (Col). Hotsy $12,000. Last week, "Witch" (Indie) (rerun) and "French Girl's Club" (Indie), $3,300.

Orpheum (Loew) (2,900; 90-$1.50)—"Shake Hands With Devil" (UA) and "Ride Lonesome" (Col). Sock $24,000. Last week, "Horse Soldiers" (UA) (5th wk), $7,500.

State (Loew) (3,600; 90-$1.50) — "Hole In Head" (UA) (5th wk). Nice $9,000. Last week, $11,000.

SAN FRANCISCO

(Continued from page 9)

— "North By Northwest" (M-G). Great $23,000. Last week, "Ask Any Girl" (M-G) (3d wk), $8,000.

Paramount (Par) (2,646; 90-$1.25) — "Last Train From Gun Hill" (Par) and "Island Of Lost Women" (WB). Dandy $18,000. Last week, "Middle Of Night" (Col) and "Forbidden Island" (Col) (2d wk), $9,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Nun's Story" (WB) (5th wk). Excellent $9,000 after $11,000 for fourth stanza.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (36th wk). Fine $16,500. Last week, $18,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Hole In Head" (UA) (2d wk). Smash $15,000. Last week, $20,000.

Stagedoor (A-R) (440; $1.25-$3)— "Gigi" (M-G) (56th wk). Solid $7,200. Last week, $7,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Diary Of Bad Girl" (Indie). Okay $3,000. Last week, "Gold Rush" (Lopert) (5th wk), $3,000.

Vogue (S. F. Theatres) (364; $1.75)—"He Who Must Die" (Indie) (9th wk). Splendid $2,700 after $2,400 last week.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (2d wk). Pushing to big $23,000. Last week, $20,000.

BROADWAY

(Continued from page 9)

$1.50-$3.75) — "Porgy and Bess" (Col) (6th wk). The fifth week concluded Saturday (1) was capacity $37,000. The fourth stanza was the same.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Grand Illusion" (Cont) (reissue) (6th wk). This session ending tomorrow (Thurs.) looks like lively $7,000. Fifth was $7,500. Continues.

Fine Arts (Davis) (468; 90-$1.80) —"Room At Top" (Cont) (19th wk). The 18th round ended Sunday (2) held at great $13,800. The 17th week, $14,300.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (7th wk). The sixth frame ended Sunday (2) was rousing $10,500. Fifth, $11,000.

Normandie (T-L) (592; $1.25-$1.80)—"Darby O'Gill" (BV) (6th wk). Fifth round finished last night (Tues.) was okay $5,700. Fourth, $9,000. "Tailor's Maid" (T-L) opens Aug. 18.

Guild (Guild) (450; $1-$1.75)— "World of Art" (Indie) (3d-final wk). This stanza ending today (Wed.) looks like $5,000 for eight days. Second regular week was $5,800. "Scapegoat" (M-G) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80)—"The Possessors" (Lopert) (3d-final wk). Second frame ended Sunday (2) was okay $5,800. Second, $8,500. "Man Upstairs" (Indie) comes in Aug. 10.

Plaza (Lopert) (525; $1.50-$2)— "Anatomy of a Murder" (Col) (5th wk). This session winding up today (Wed.) looks like great $17,400. The fourth, $19,500. Continues indef at this gait.

Sutton (R&B) (561; 95-$1.80)— "Gigi" (M-G) (40th wk). The 39th round completed Saturday (1) was great $15,300. The 38th week, $16,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Middle of Night" (Col) (8th wk). The seventh session ended last night (Tues.) was solid $7,700. Sixth week, $8,500.

Mayfair (Indie) (1,386; $1-$1.50) —Enchanted Mirror" (Indie) (3d wk) with "Great Is My Country" (Indie) brought back yesterday (Tues.) after having played at house originally for two weeks. The second week of "Mirror" dipped to fair $11,000 after $17,000 opener.

CHICAGO

(Continued from page 9)

$1.25-$3.40)—"South Seas Adventure" (Cinerama) (45th wk). Excellent $24,000. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Last Train from Gun Hill" (Par) (3d wk). Good $14,000. Last week, $18,000. "Holiday for Lovers" (20th) starts tomorrow (Wed.).

State-Lake (B&K) (2,400; 90-$1.80)—"Big Circus" (AA). Socko $36,000. Last week, "Horse Soldiers" (UA) (5th wk), $11,500.

Surf (H&E Balaban) (685; $1.50) — "Diary of Anne Frank" (20th) (3d wk). Fancy $8,700 on continuous run. Last week, $9,500.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Al Capone" (AA) (13th-final wk). Nice $7,700. Last week, $10,000.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G) (5th wk). Stout $26,000. Last week, ditto.

Woods (Essaness) (1,200; 90-$1.50) — "Anatomy of a Murder" (Col) (4th wk). Socko $28,000. Last week, $29,000.

World (Teitel) (606; 90-$1.50)— "Love Is Profession" (Kings) (3d wk). Sep $4,800. Last week, $5,900.

WASHINGTON

(Continued from page 8)

the Undead" (U). Fine $4,500. Last week, "Flesh and Woman" (Ellis) and "Bride Too Beautiful" (Ellis), $5,000.

Trans-Lux (T-L) (600; $1-$2)— "Anatomy of Murder" (Col) (4th wk). Boff $15,000. Last week, $16,500.

Uptown (SW) (1,100; 90-$1.25)— "Big Circus" (AA) (5th wk). Fair $4,500. Last week, $5,000.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (32d wk). Sturdy $12,500. Last week, $12,000.

Playhouse (T-L) (458; $1-$1.80— "Middle of Night" (Col) (5th wk). Nice $4,000. Last week, $5,500.

EXPORT ASSN. TIGHTENS COMMITTEE CHORES

The Motion Picture Export Assn. is relying more and more on its committees to take the load off the foreign managers board.

Development has been gradual, but is logical in the light of complaints that too many routine questions have been taken before the board, requiring sometimes hours of wrangling, reference back to the homeoffice, etc. Result of this has been that the MPEA rarely could get the top boys into one room together.

Association now tends to slot specific problems to specific committees, whether they be legal, taxes or anything else. On the very top, MPEA prez Eric Johnston now has the presidents committee working, though it's had only few meetings till now. This committee not only will set policy, but is in a position to make decisions involving the investment of large sums. Spyros P. Skouras, prez of 20th-Fox, was the driving force behind its establishment.

The foreign managers like this arrangement. In the past, several of them have complained of having to spend too much time at the Association dealing with comparatively unimportant matters. Now, the questions on their agenda usually are of a nature that requires a top level decision. MPEA that this will result in "weightier" attendance in the future.

Irving Kahn

Continued from page 7

anybody to choose his bed partners." Therefore, he added, he had offered to sell his share of the company to Villela for $75,000 or to buy out his partner's share for $150,000. Villela, he said, had until noon Monday to make a decision.

A Gift—Maybe

Since he had not heard from Villela, Rosensohn said he decided to resign as president and director of Rosensonn Enterprises and disassociate himself completely from the promotion. Although he had a personal contract with Johansson, he revealed that he had assigned the pact to the corporation. He said he had put up his shares for sale and if he couldn't sell them, he would give them away.

Rosensohn intimated that although he will not be connected with the rematch he'll be back in the picture strongly should Johansson defend his title successfully.

Meanwhile, Milton Fenster, a spokesman for Theatre Network Television, a rival to TelePrompter in the closed-circuit business, said his company considered the present arrangement "shrouded in mystery" and therefore would make a "separate and substantial" offer to either Johansson or Rosensohn for the closed-tv rights.

TelePrompter, however, apparently feels that it is strongly entrenched. Kahn stated that he has begun to line up seats and the logistics for the closed-circuit arrangements for the fight.

The turn of events appears to have placed Kahn closer to realizing his ambition of becoming electronic bankroller for championship fights. He sees his company as operating similarly to a major motion picture company. TelePrompter, as Kahn sees it, would assemble the package, consisting of a boxing match, by making offers to the fighters and then designating a promotor to put on the fight. Or it would finance a promotor who presents a satisfactory package. For the financing, of course, TelePrompter would receive the supplementary electronic rights.

The Rub With Dub

Continued from page 7

bility of a steady supply of talent. He said that, if current restrictions on the importation of dubbed films were lifted in Italy and France, there'd be no reason why such dubbing could not be done in New York. Italian and French voices are available, he noted.

In France, Italy, Spain and Germany, virtually all American imports are dubbed in local plants. Restriction on the importation of already dubbed pictures is due to a desire to keep the local dubbing industries alive. The German regulations are not as tight as those of France, Italy and Spain.

It's A Rosy Recovery for Warners

Warner Bros. this week confirmed what Wall Street, and many in the trade for long had been anticipating: The company has come through with one of the most robust financial recoveries among producer-distributors in recent years.

At the same time the WB common issue on the New York Stock Exchange shot up to a new high of $48, making it the richest price-per-share stock of straight picture business common securities listed.

For the nine months ended May 30 WB had a net profit of $13,749,000, including a net of $6,500,000 on sale of its ranch property in the San Fernando Valley, Calif.

For the corresponding period last year the corporation had a net loss of $2,684,000 after a special provision of $2,500,000 for estimated loss on advances to independent producers.

The net for the new period is equal to $8.67 per share, of which $4.10 per share represents the profit on the ranch sale, on the 1,585,196 shares of common stock outstanding.

Film rentals including television sales, etc. jumped from $48,038,000 in the first nine months of 1958 to $62,084,000 the first three quarters of the current year. There was no breakdown but it's apparent that WB's successful tv operations accounted largely for the upbeat.

Last May saw the repayment of an outstanding bank loan of $2,000,000.

Net current assets as of May 30 were $42,496,000, including $21,451,000 in cash and Government securities. Net current assets a year previous were $33,043,000, including $10,972,000 in cash.

Regarded as particularly impressive is the disclosure that gross income, excluding the ranch money, increased almost by $14,500,000, whereas operating and general expenses remained about the same and the amortization of film costs, participations and other costs jumped only a little more than $2,000,000. The amortization and participations were carried at $41,913,000 at the end of the new period, compared with $39,836,000 a year ago. Operating and general expenses fell off a tiny bit, from $13,338,000 last year to $13,333,000 now.

All in all, a rosy picture.

Murder By Hearsay

Continued from page 5

covering an old-timer reunion at Gold Medal Studios in the Bronx, recalled that item and had Asther quipping: "It was $1.10, if you don't mind!"

"I never spoke to that fellow from the newspaper," the actor maintained. "I may have said hello to him, but we never discussed this." (Smith later insisted that Asther had said exactly that and that he had a witness to prove it.)

Not 'Hungry'

"It doesn't matter how much I assure people that I'm not going hungry, that reputation follows me anyway," Asther said. "I have complained to Equity about it. There must be something I can do. One magazine told its readers that I was so broke, I was peddling insurance to people who had written me fan mail years ago. Another story said I had tried to buy Catalina Island to present it to Garbo. Still another article related that I was offered a job in Hollywood, but that the producer had to give me an advance to cover my fare. Then I'm supposed to have thrown a huge farewell party and frittered away all the money I'd been given."

"All this is utter nonsense. But people believe it. Potential employers believe it. I'm being painted as a bum, and nobody wants to hire a bum. I don't see where I have deserved this sort of treatment. Louis Sobol's column once carried an item to the effect that, being in need of money, I was to appear as an m.c. for a female impersonator.

"I called Sobol and told him this was quite untrue. When I asked who gave him this information, he snapped it was none of my business. I suggested he run a retraction and he replied he was too busy since he was going on vacation. Weeks later he did run something about my calling him and complaining that I wasn't only an actor in silent films, but had appeared in talkies, too."

Asther said the stories about his having to take lowly jobs to make a living started when he was helping out a friend on the Coast. "He was trying to get a new voting machine adopted and I offered to help. One day, we were to load some things on a truck and the helper wasn't around, so I put on a leather jacket and we did the work. Out of nowhere, a flashbulb popped. The next day, my picture was on the frontpages with that headline: 'Former Movie Star Works on Truck.' How do you defend yourself against this sort of thing?"

Asther said he was constantly embarassed by friends saying that he looked comparatively well. "It's because they've read these stories," he said. "They're just not true. I am interested in many things, but I am still an actor and I am not at all eager to be treated as a relic."

Century Develops Combined 35-70M U.S. Projector

First American-made all-purpose projector, capable of projecting 35m and 70m film, has been developed by the Century Projector Corp. and units are now being shipped to theatres in various sections of the country. The projector, which meets all U. S. standards, lists at $16,000 per unit, but special prices can be obtained for bulk orders.

According to Larry Davee, Century prexy, the unit is the most expensive on the market today. Without commenting on the quality of foreign units, Davee asserted that it's impossible, employing American union labor, to meet the prices of the cheaper foreign equipment. However, the Century unit, known as Model JJ 70-35m, is said to be easier to install and operate. Moreover, it was pointed out the American equipment follows "the time-proven design" of having the projector mechanism, optical sound reproducer, magnetic tape sound producer, and upper and lower magazines in separate units. Moreover, it's stressed that the Century model is the only projector that permits utilization of standard arc lamps, bases, etc. without the necessity of costly modifications. The design, it's stated, further allows for complete interchangeability with all existing standard projection and sound systems and thereby reduces installation time and expense to a minimum. The unit is also said to be so designed that it is prepared for almost any foreseeable expansion for the present 70m and 35m film dimensions as well as other present refinements.

According to Frank Cahill, Century sales manager, one-third of the initial production is already committed. Several units are being manufactured each week.

Theatres currently equipped with combined 35m-70m units, approximately 60 in the U. S., are using foreign units including the one developed by Phillips of Holland in association with the late Mike Todd. The Phillips units were manufactured for use in the showing of "Oklahoma" and "Around the World in 80 Days," the first two films in Todd-AO. Other foreign makes operating in some U. S. theatres are the Italian-made Cinemanica and the German-made Bauer.

Century, one of the leading U. S. manufacturers of theatre projection and sound equipment, has specialized in developing special film projectors, including those for Cinerama, VistaVision, Technirama, and CineMiracle.

GERMANS OVER-DOING REMAKES

British Film Industry to Make Bid For Control of Third Tele Channel

London, July 28.

The film industry may make a bid for the control of Britain's third tv channel, as and when. A recommendation to set up a committee that would investigate the possibility thereof has gone back to the councils of the bodies forming the Committee of the Five Trade Associations, namely the British Film Producers Assn., Cinematograph Exhibitors' Assn., Kinematograph Renters Society, Association of Specialized Film Producers and the Federation of British Film Makers.

Eventual allocation of the third channel has been the subject of some public discussion in the last few months, the debate centering on whether it should come under the control of BBC, the commercial tv operators or someone unconnected with either. Whether a film industry bid would satisfy those battling for the last-named remains to be seen.

The Five Trade Associations committee, which made the appropriate recommendation last week, has decided to seek a more formal constitution to set itself up as the recognized forum of industry discussion. Hitherto it has met irregularly, with each association taking it in turns to supply a chairman and secretary for each meeting, but from now on it will have a chairman and secretary appointed on an annual basis.

Subject to member-association approval, the first chairman and secretary would be Lord Archibald, of the FBFM, and R. S. Camplin of the KRS while the constitution would be limited to 27 members drawn equally from distributors (renters), exhibs and producers.

British Films Council Seeks Cut Rate Levy For Non-Standard Pix

London, July 28.

The Cinematograph Films Council has asked the Board of Trade to consider the possibility of introducing a special reduced rate of Production Fund levy from cinemas showing non-standard films (those in Todd-AO and like processes. Exhibition of such pix now goes levy-free, inasmuch as they aren't covered by the Quota Act under which the levy scheme operates.

The Films Council, in its annual report surveying the year ended last March 31, says that it's considered further the application of the Quota to pix of the Todd-AO variety but that no solution has yet been found.

Anoher headache that's come to Council's attention is the position of extended-runs. It has recommended that in the new Quota Act provision should be made to allow exhibs showing films on extended-runs to average their quota over a period of two years.

Other major points made in the report, include an expression of "alarm and dismay" that the Chancellor of the Exchequer didn't abolish the admissions tax in his last budget. As a result, says the Council, many more cinemas will undoubtedly close and the home market for British pix continue to contract.

In a section recording that in the Quota year 1958-59 relief was granted to 1,178 cinemas and total exemption from Quota to 135, while 500 theatres playing double-feature programs were also given relief on supporting - program Quota, the Council declares "it may shortly be necessary to make an extensive review of the grant of Quota relief."

Translation —

Taipan, Formosa, Aug. 4.

Warner Bros.' "Rio Bravo" carries a title in Chinese which, translated, spells out in English:

"To Butcher a Dragon With Guts."

Japan's Films In Hawaiian Upbeat

Honolulu, Aug. 4.

Japanese films more and more are invading first-runs here, with several circuits and indie houses playing the imported product.

Consolidated's Toyo is showing "The 47 Loyal Ronin" in ToeiScope and the same circuit's Kapahulu is showing "A Flower Never Fades," also in ToeiScope.

Other first-run features include "Ohayo," at the Nippon; "The Raven Kid from Tenryu" at the Kokusai; the Toho-Warner Bros. dualer, "Gigantis" and "Teenagers from Outer Space," which is day-and-dating the Royal circuit's King, Palace and Waialae Drive-in.

British Prod. Holds Own In Number of Pix Over '58; Foreign Films Off

London, July 28.

British production is holding its own, quantity-wise, according to figures just issued by the Board of Trade. In the Jan.-March period, 34 pix of 3,000 feet or more in length were registered, comparing with 37 in the same stretch last year, while in April-June the figure was 26 as against 23.

At the same time, the number of foreign feature pix registered showed a substantial drop to 73 in the first quarter of the year while the 1958 Jan.-March total was 110. The April-June total of foreign features did not vary much, being 100 in comparison with 98.

Total of all films registered over 3,000 feet in length underlines the constant talk about a product shortage: 233 in Jan.-June, '59, comparing with 268 in the corresponding 1958 period.

A through-the-years recap on British films of feature-length registered is: 144 in 1954, 122 in 1955, 110 in 1956, 129 in 1957 and 124 in 1958.

Vienna to Hold Film Fest (One Week) in 1960

Vienna, July 28.

Film Festival of 1960 to be held in the Austrian capital will be non-competitive. The City Hall announced that during the regular festival weeks, one week will be more or less devoted to films.

The city will invite one nation each year to display its output, starting with France. Hans Mandl pointed out that a French diplomat suggested this additional Vienna festival feature.

During this year's festivals, programs at local houses hardly had any preems worthwhile attending and there was no foreign tourist catering.

'3 Stooges' Plug Parlay

Three-way cross-promotion has been arranged by Columbia and two of its subsidiaries, Screen Gem and Colpix Records, to exploit "Have Rocket, Will Travel," first full-length feature starring the Three Stooges.

In addition to the feature, the tie-in involves the tv package of Three Stooges shorts and the Stooges' Colpix recording of the title song from the film.

THEME SIMILARLY FLOODS MARKET

By HAZEL GUILD

Frankfurt, July 28.

While the film trade press here has been complaining lately about "too many German films" crowding the market for playdates, the problem apparently isn't in the number of pix themselves, but in their themes. And one answer to the dwindling film attendance may be in an analysis of what type of productions succeed. In an effort to build up the boxoffice, the German producers are turning to remakes —and the American might profit by a look at what the German filmgoers like.

With 133 German lingo films released last year, far too many were of similar themes, charges an editorial in a leading German newspaper, "Das Bild." For instance, half a dozen were concerned with the last World War in Russia—including "Aufersteherung" (Resurrection), "Petersburger Nachte" (Nights in Petersburg), "Polikuschka" and "Wolgaschiffer" (Ships on the Volga).

Also, a series of comedies dealt with war as a background, "Piefke der Schrecken der Kompanie" (Piefke, Problem of the Company), "Das Maedchen Mit den Katzenaugen" (The Girl with the Cat's Eyes) and "Blitzmadels an die Front" (Blitz Girls on the Front).

The folk-theme, long a favorite in Germany, seems to have run its course. The new 1959-60 release calendar has no more titles such as "My Darling Comes from Tyrol" or "Once More To see My Home land." Crime films are doing very well in Germany, with two Edgar Wallace films being made by German producers and several other "krimis" screduled. "Frankenstein," "Dracula" and "Macabre" continue as pet topics with the German youth of today, and half a dozen horror films are in production in German studios.

Trend Towards Musicals

Light comedies with pretty girls are inexpensive and continue to beat production costs, so they're on tap for next year. There's a real flood of German musicals. This trend to musicals follows the tremendously growing interest of the German audience in pop records. It is a surprising change for this land where American musicals have generally proved flops at the boxoffice.

Radio Luxemburg, most important station in Europe for song-plugging and most-listened-to by European record fans, is going into film productions this year with pair titled, "Hit Parade" and "Deutsches Schlager Festival" (German Record Festival). The "Tom Dooley" music is being used in four new German pix while "Patricia" and "La Paloma" themes each crop up in three upcoming pictures.

But the Germans are still heavily accenting remakes, with a trend that started five years ago. Producers add color and widescreens, and juice up the productions with leading stars.

Remakes a New Vogue

Last year's schedule saw a flock of silents remade, including "Variete," "Der Letzte Mann" (The Last Man), "Der Kueler des Zaren" (The Courier of the Czars), "Peter Voss der Millionendieb" (Peter Voss, Who Stole Millions), "Das Indische Grabmal" (The Indian Gravestone), and several from the start of the talking pic era, "Maedchen in Uniform" (Girls in Uniform), "Liebelei," "Die Drei von der Tankstelle," (Three from Service Station), "Der Kongress Tanzt" (Congress Dances) and "Maedchenjahre einer Koenigin" (Girlhood of a Queen).

Borrowed from the Third Reich came remakes of "Geierwal ly," "Der Postmaster," "Der Mustergatte" (The Ideal Bridegroom), "Kitty und die Weltkonferenz" (Kitty and the World Conference) and "Wenn wir alle Engel waren" (If We Were All Angels). Folk films, military comedies, love stories and gangster films were all remade.

For five years, the Germans talked about remaking "Blue Angel." Now its being done with Curd Juergens and May Britt in the Emil Jannings and Marlene Dietrich roles, with Edward Dymytrk directing.

Other German remakes now underway include the silent pic, "Faust," with O. W. Fischer as the lead and "Eine Nacht in Monte Carlo" (A Night in Monte Carlo), with Eddie Constantine in the Hans Albers role, Marion Michael in the Anna Steen Part, and Warner Jacob directing. Vicki Baum's "Grand Hotel" with a lengthy star cast also is due for a remake job.

Union of Film, TV Workers Votes For Better Co-Op Between Pix and Tele

Rome, July 28.

The Fifth Assembly of the Union of Film & Television Workers, made up of trade unions in the six countries of the European Common Market, wound up here this week with a recommendation that the governments of member (ECM) countries reduce their direct and indirect taxes on the film to allow this sector to properly meet the growing competition from the more leniently taxed field of television.

The conference, which also unanimously voted that the European Union of Television and Film Workers join the International Confederation of Free Workers Unions, discussed four main topics, making suggestions and moves on each.

Concerning the future of film activity within the boundaries of the Common Market nations, the Congress moved that a triangular conference be called to unite reps of the governments, the producers and the workers unions involved, at which the possibility of establishing a six-country secretariat for cinema professionals — would be discussed.

With regard to relations between films and tele the Congress moved for a closer cooperation between the two fields, suggesting among other things what tv officials give employment preferences to film technicians and specialists, and that mutual problems be resolved via mixed committees from the two sectors.

It was also suggested that a "European collective working contract" be studied on a six-country level to seek a harmonization of salaries and social legislation among industry workers in the six countries. At the conclusion, Leon Mathot was voted president of the union, with Italy's A. C. Rocchi acting as veepee and Julien Jenger as secretary.

Inbal (Israel) Encore

Los Angeles, Aug. 4.

Sol Hurok is again bringing Inbal, the Dance Theatre of Israel, to the U.S. on tour and will open org's Coast junket at the Ritz Theatre on Oct. 28.

Some 14 performances are skedded.

Plan 3 Yank Pix In Mex This Year

Mexico City, July 28.

A resumption of Hollywood activity in Mexico is slated for the balance of this year. Three firms are currently in various stages of negotiations with the Union of Film Production Workers and the Film Bureau to comply with pre-production requisites.

Luis Sanchez Tello, union head and technical adviser to Hollywood outfits making pictures down here, said that Robert Lippert, Yul Brynner and 20th-Fox are planning to make pictures here.

In the case of Lippert, who has produced here before, a co-production deal with Jesus Sotomayer is in the works. Yul Brynner wants to do a personal production and 20th-Fox has asked for full details on preliminaries for shooting a pic in Mexico.

British Exhibs, Distribs Girding to Grab Share Of Admish Tax Relief

London, July 28.

Burning issue here between distributors and exhibitors at the moment is just how much claim the former have on the $56 a week admissions tax relief granted by the government in its Finance Bill. The joint committee of the Cinematograph Exhibitors Assn. and Kinematograph Renters Society already has had one two-hour discussion on the subject and is due to resume next week.

Though the CEA tried initially at the first meeting, to hold that exhibs were entitled to hang on to the relief exclusively, it didn't for long withstand the KRS contention that distributors were in line for a share, having regard to the terms of their own contracts with the producers. The KRS wasn't ready at first to agree to any concessions for any exhibitor and insisted on a slice of the net receipts including the rebate, but during the get-together it agreed to examine a formula for further aiding the hard-pressed small houses.

Situation at the moment is that the CEA is trying to evolve such a formula for consideration at the July meeting this week. As for the renters' general claim for a cut of the concession cake, this has been covered by agreement that film hire shall remain a matter for individual negotiation. Meantime, the All-Industry Tax Committee is continuing in existence to prepare a campaign pressing for total abolition of admissions tax in next year's Budget.

'Young Lions' Best Of 10 Top Grossers For Greece; '10 C's' Also Big

Athens, July 28.

"Young Lions" (20th-Fox) heads the list of the 10 top grossers in Greece during the season of 1958-'59, playing to 148,418 persons on its first-run here in five theatres —the Rex, Pantheon, Atticon, Ilyssia and Hellinis.

The Russian film and prize winner at the Cannes Film Fest, "When the Seagulls Are Passing" was second best at b.o. Others include "Mimikos and Mary" (Greek), "The Vikings" (UA); "Ten Commandments" (Par) "Bridge on River Kwai" (Col) and "Inn of Sixth Happiness" (20th).

In spite of the hard competition by local films, larger in number lately, American productions are still leading the race at the wickets. In fact, they dominate the Greek screens since out of 482 pictures released in the past season, 256 were American. The French followed with 51 and the Germans had 41 pix. The British released 26 pix, not including those released by other companies such as Columbia, Metro, etc.

To Make Color Pic On Queen's Ghana Visit

London, July 28.

Associated British-Pathe and the Ghana Information Services are to get together to produce a color documentary film dealing with the background to, and the actual visit of the Queen to Ghana in November. Edward Ward, writer, and Terry Bishop, director, already have left for Ghana for a preliminary look at the scene and to start preparing the script.

Donald Carter will produce, supervised by Terry Ashwood, production boss of the A.B.P., and the Ghana government.

Daff Argues Need For Global Film Organization Including States

Hollywood, Aug. 4.

Alfred E. Daff, former Universal executive vice president, declared here last week on his return from a world-wide tour that the time is now ripe for the formation of an international organization composed of film industry leaders of all countries for the purpose of exchanging ideas and supporting each other from discriminatory taxes, which in some countries take up to 45% of the exhibitor's gross.

Daff (who said he'll be ready to discuss his own future plans in about four months after completion of a year's "vacation") noted that when the European governments were financially troubled it was not tactful to push for relief. He stated, however, that these economies are now healthy. Previously, Daff asserted, it was thought that Americans shouldn't interfere in other governments' domestic affairs, but he noted that an international organization, not based in the U.S. but led to a certain extent by Americans, could accomplish this. Paradoxically, he pointed out, the growing health of foreign nations has decreased the dependence on the U.S. for financial aid and has resulted in a decrease in anti-Americanism abroad. "Nobody likes a rich relative," he observed.

Simultaneously, he continued, American pix are facing stiffer competition from product of other countries. "American pictures are judged by a higher standard because of our reputation for perfectionism. It's one of the reasons we don't do too well at film festivals." The bright side of this new health in foreign product is that it might end the artificial barriers against American film product, such as restrictions on imports, difficulties in the remittance of currency, which will be probably eliminated in the next two or three years, he noted.

European exhibitors, he stated, do not object to America's big picture policy and would be happy if only 100 of these are made each year, but they're distressed that between a quarter and a half of these blockbusters don't perform in the category for which they are intended. The large reason for this, he said, is that these pictures are not being made with the new audience in mind. "The new audience can be a bonanza if the productions are designed to suit them," he declared. An example of such a production, he said, is "Room at the Top," which strikes the intellectual because of its intelligent handling, but also appeals to the working class because it is written in terms they appreciate and understand. "I saw no evidence of individual or concentrated effort to acquire this audience," he said.

Re tv, Daff observed that the full impact will hit Australia in about one year and it's expected that another 100 theatres will close there if something drastic doesn't happen. There are now several houses which are only open one, two or three nights a week. The sale of feature backlogs to Aussie tv is apt to meet with severe resistance, including possible boycott of companies which sell to tv, Daff noted. In Sweden, he added, serious consideration is being given to building drive-ins for the first time to combat the summer slump, despite the fact that the summer there is short. In Europe generally, exhibitors are becoming air conditioning conscious, he noted. He considers this a strong point since air conditioning in the homes is practically unknown in Europe.

French Plan to Rush Out Nymphet Picture

Paris, July 28.

Stanley Kubrick, who is to film Vladimir Nobokov's controversial book, "Lolita," about the loves of a middleaged man and a 12-year-nymphet, may be beaten to the punch on this type of subject by the French.

Bernard Chesnais has announced an imminent start of a pic called, "Les Nymphettes," about troublesome young girls. Henry Zaphiratos is to produce.

Kelly-Rainier Short Set for London Aug. 5

London, July 28.

"Invitation to Monte Carlo," the 46-minute film in which Grace Kelly and Prince Rainier appear, opens at the Empire this week in support of "The Scapegoat." The Empire is the Metro showcase which has shown all Grace Kelly's Hollywood pix.

This decision follows a long dispute between Evan Lloyd of Richmond Films, who inspired, produced and directed the film at the invitation of Prince Rainier, and Andreas Schuller, his German backer, over the rights of the film. Lloyd and Schuller now jointly own "Invitation," which Ben Henry of Hillcrest Productions will distribute. A circuit deal is now being negotiated.

Japan Looks For Updated Sound Gear From U.S.

Putting stress on the need for quality in exports, Japan's motion picture industry is asking the Japanese Government to allocate foreign exchange to permit it to purchase technical equipment abroad, primarily in the United States.

One of the supporting arguments is that the Tokyo Government has allocated monies for the local tv service to purchase foreign features, without which it cannot survive. Thus, say the film people, it's only fair and square to give the film biz a helping hand also.

This was reported in N.Y. last week by Kiyoshi Takamura, managing director of Shochiku, one of Japan's leading film setups. Procedure is for a case-by-case application. The Ministry of International Trade and Industry then goes to the Motion Picture Assn. of Japan to be advised on whether the expenditure is absolutely necessary.

Most of the equipment the Japanese studios need can be manufactured in Japan, Takamura said. What is needed is sound equipment. It's mostly being bought in the States.

Takamura said that, as an industry, the Japanese weren't doing very much about television, which is coming along and is being officially encouraged by the Government. Thus the industry is handicapped in fighting it. At any rate, at this point, the impact of tv on the Japanese theatres isn't yet serious, Takamura felt.

Italo Senate Approves New Show Biz Ministry

Rome, July 28.

The Italian Senate has finally approved the law forming a new Ministry for Tourism and Entertainment, which now becomes a fact. Law setting up the the ministry had first been approved by the Senate some ago, but an amendment by the House forced reconsideration by the senior body, which has now okayed the long-discussed innovation.

Umberto Tupini, one-time mayor of Rome and a senator, is the new Minister for Tourism and Entertainment, which will be housed in a new building in Via Della Ferratella. Previously, all entertainment matters were under the aegis of the State Undersecretariat for Entertainment.

Par Pics Buys Par Pics

Paramount Pictures has purchased an additional 4,200 shares of its own common stock on the open market as the company continues with its capitalization reduction program.

New acquisitions bring to 175,600 the total of shares which Par holds in its treasury.

AND NOW—EXISTAVISION

India Technician Claims 3-D Process Needing No Special Specs

New Delhi, July 28.

Latest entrant in the bid to make cinematic effects approximate as closely as possible optically to the real thing is Indian film technician M. H. Mirza. He's evoled a process called Existavision which is claimed to give images on the screen a 3-D naturalvision effect without the need for viewing through special spectacles.

Mirza is being backed by Mahesh Kaul, whose outfit, Anupam Chitra, plans use of Existavision in future film productions.

Meanwhile, subject to governmental okay, an Indian unveiling of Cinerama is promised in Calcutta, with installations in this capital and Bombay to follow. In contracts inked last month with the Stanley Warner-Cinerama Corp., Indian producer Bishu Sen acquired rights to presentation of the giant-screen, triple-projection process throughout this country.

For the Asia market, Cinerama already shows in Japan and is set for early opening in Singapore.

Arg. Exhibs Set Holiday Pix Fare

Buenos Aires, July 28.

This time of year sees Argentine students enjoying a two-week respite from school, and exhibitors adjust their programs accordingly to give the vacationers good holiday fare. Thus, Metro this week released "Tom Thumb" at the Metro showcase with a July 4 preem for the American Community youngsters. "Trapp Family in America" is another pic rated for the juveniles, day-dating at the Lococo Circuit's opera, ideal and premier. "High Noon" has been reissued at the Callao.

"Gulliver" at the Florida, "A Night to Remember" (Rank) at the Monumental and "Cinerama Holiday" at the Casino, are all affording relief to tired parents with moppets on their hands.

"Bridge on River Kwai" (Col.) is now in its 14th week at the Broadway, while "10 Commandments" (Par) has run 9 weeks at the Metropolitan. "South Pacific" at the Luxor has played seven rounds, which shows that high admissions are no deterrent.

German "Die Beine Von Dolores" (Goldberg) has disproved all theories that local audiences don't like musicals, and has held four weeks at the Ocean.

British Exhibs Won't Ask Higher Levy Exemptions

London, July 28.

British exhibitors have decided, for the time being, not to ask the Board of Trade to consider raising the exemption limit for contributions to the Production Fund levy to cover houses making $700 net a week instead of those making $420 as at present.

The resolve not to go ahead was based on the theory that any increase in the exemption limit would presumably mean an increased levy for those cinemas remaining liable, something not regarded as wise in these days of economic difficulty.

150 Students Learn About Japan Pix Biz

Paris, July 28.

A group of 150 university students from West Germany, England, Denmark, Finland, France, Holland, Morocco, Norway and Sweden recently went to the German town of Kiel to hear some leading film historians and crix discourse in the standing of the Japanese film industry today.

Pundits first unloaded facts on Japan and its film setup like the statistics that 1,150,000,000 attend the cinema every year at more than 7,000 regular film houses. Also that Japan makes about 500 pix per year and has garnered about 60 awards at the top film fests in the last eight years.

Cocteau Lauds Friends Helping on Next Film

Paris, July 28.

Jean Cocteau, 70, poet-playwright-painter-novelist-picmaker, is ready to start his first film in six years, "La Testament D' Orphee" (The Will of Orpheus). In an open letter, Cocteau thanked all the pix people who had helped him get started in what may be his last pic.

Most producers refused his idea for a personalized, abstract production which will mirror his thoughts and life. However, many film stars offered to play bit parts gratis and a young filmmaker, Francois Truffaut, handed over his Film Aid money to Cocteau as a tribute to an old master. Cocteau will start his vehicle next month and Yul Brynner and Jean Marais will play bit parts along with many French stars.

'Holding Money' Via Residence In Switzerland

Showmen figure that Yul Brynner may have "saved" almost $2,000,000, more or less tax-free, by taking up official residence in Switzerland where income taxes are light and are predicated only on 5% of the annual rental of one's residence. Some Swiss cantons, in need of income, sometimes lower it to 4%. Brynner's $600,000 from "Solomon and Sheba" (UA) and $500,000 form "Once More With Feeling" (Col), both shot abroad, are sample of minimum-taxed income. Of his two 20th-Fox pictures, "Sound and Fury" was shot in the U.S. but "Anastasia" was filmed abroad.

William Holden is moving his residence to Switzerland, supposedly with the same objective. Cary Grant's official residence is England and he's U.S.-taxed only on films produced in America.

Producers like Sam Spiegel, Darryl F. Zanuck and Carl Foreman, or course, have official foreign residences, both for business and residence.

The "residence," for convenience, such as Gene Kelly undertook years ago on an 18-month basis is now valid only up to a $25,000 ceiling. This was based on a privilege extended oil companies anxious to attract American workers to go to Saudi-Arabia. When the topflight Hollywood salaries sought to take advantage of this exemption to oil the Government placed a 25G ceiling on such moves.

Chile's Legit Season Sees 8 Houses Open

Santiago, July 28.

Winter legit season has teed off big in this Chilean capital, with eight houses offering Chilean and foreign dramatic works.

"El caverno mas Largo" (The Deepest Cave) is at the Antonio Varas; "Juegos Silenciosos" (Silent Games) by Gabriele Roepke is playing at the Camilo Henriquez; and "Los crimenes de M. Dubois" (The Crimes of Monsieur Dubois), by Gerardo Larrin, is at the Petit Rex.

"La Soga" (The Cord), by Patrick Hamilton, has opened at the Talia; "Las tres alcobas" (The Three Alcoves) is at the SATCH with the Martin-Sabatini Spanish stock company; and Alejandro Casona's "La casa de los siete balcones" (The House With Seven Balconies) is playing the Moneda, with the Americo Vargas-Pury Durante stock group. "Respectful Prostitute" by Jean Paul Sartre is at the Atelier while Jorge Quevedo's "Un Hombre en La Casa" (A Man in the House) is at the Maru.

Way-Ahead Ballyhoo

Minneapolis, Aug. 4.

The unusual long-time-in-advance publicity gimmick for "Ben-Hur," an art exhibit consisting of a number of pre-production sketches used in the filming of the picture's scenes, is on view at the M-G-M exchange here. The picture isn't expected to be seen here until next February.

Exhibit has received newspaper attention and is drawing good crowds. From here, of course, it goes to other M-G-M exchanges throughout the country.

Changed Liquor Laws May Help Scot Tourism

By GORDON IRVING

Glasgow, July 28.

Plans to give Scot hotels a "new deal" in liquor licensing laws are likely to lead to a bigger tourist invasion. Entertainment facilities are certain to be extended as a result. Hotel trade will be hypoed as current outmoded restrictions are removed.

Present laws limit the sale and supply of drink on Sundays as well as week-day licensing hours. For years there has been a clamor for a major overhaul of the Scot licensing system. Laws have remained practically the same for over 55 years. A bid to introduce reforms in 1929 ended in deadlock.

Sunday drink laws in Scotland have been the main target of criticism in recent years. They have been attacked primarily because of the "bona fide traveler" concession which has led to coachloads of Sunday drinkers invading village hotels. Another anomaly is the widely differing closing hour for consumption of alcoholic liquor. This varies from city to city.

Late revelry also goes minus wines and spirits unless at private functions. It's normally impossible to imbibe, even with a meal, beyond 11:30 p.m. This hits at cabaret and nitery trade which is extremely restricted as a result.

If laws are relaxed and altered, a useful injection may be given to the very limited nightclub field here, resulting in more dates for performers beyond the native vaude, tv, radio and legit confines.

It has often been suggested that hotels in the Scot Highlands should offer tourists and vacationists late-night entertainment, headed by native comedians, singers, dancers and pipers. Units could tour the hotel circuit providing genuine Scot fodder of major appeal to visitors.

Any forthcoming easing of liquor laws will be certain to help the show biz situation here. It should also eliminate headaches for vaude house managers who have to regulate timing of their shows according to closing of the bars. The first segment of second-house performances is frequently rushed through at breakneck pace, or pruned considerably, in order that patrons will have time to order up their interval drinks before the licensing hours call a halt.

3d Bid to Revive Scot Rep Theatre a Floppo

Kilmarnock, Scotland, July 28.

A third bid to revive the repertory theatre in this Scot market town has flopped. The town council has been informed by Kilmarnock Theatre Trust, which managed the town's civic theatre, the Palace, it is winding up affairs. Theatre was re-opened in 1951 after reconstruction costing $90,000.

The Trust, in the last season, made a real attempt to revive legit fodder after raising $16,000 among theatregoers. The 650-seater, which has served the area for over three decades, was never once filled to capacity this year.

'Recognize' Telepix

London, July 28.

Films made for television will in future be eligible for British Film Academy Awards. But not all pix. They have to fall into the "documentary and specialized films" category.

The Society of Film and Television Arts Ltd. is currently circularizing producers, distributors and sponsors advising them that there'll be four awards in future. The Short Film Award, covering shorts produced primarily for cinema distribution, The Specialized Film Award (films of any length produced primarily for non-theatrical distribution), The Animated Film Award (pix of any length produced for cinema or non-theatrical distribution and consisting mainly of animated cartoons or puppet work) and The Robert Flaherty Award, devoted to feature films which are documentary in content.

Julien Policy Changes at Opera Houses

Switch of Repertory — Callas, Tebaldi Due For Official and Private Operas

Paris, Aug. 4.

A. M. Julien, new head of the state-subsidized Paris Opera and Opera-Comique, who recently relinquished his post as head and creator of the successful Theatre of Nations, has revealed the plans for next season. He intends tightening the administration and workings of the two houses so as to eliminate redtape. He also is switching certain repertory from the more limited Comique to the more opulent Opera, or vice versa, depending on their nature. He also intends longer runs, instead of alteration, so as to allow a hit to grow in pull and boxoffice.

Julien will also arrange for top foreign troupes and visiting alien stars at the Opera. Maria Callas is already pencilled in for next season as well as Renata Tebaldi. There will also be a modern tendency in the Opera Ballet with Gene Kelly and Roland Petit to do some entries.

The privately operated Theatre Des Champs Elysees has also set operas with Callas and Tebaldi next season as well as a full concert, operatic and dance season. Hispano terp troupe of Antonio Molina will open Champs season. Also due are Antonio, Pilar Lopez, Luisillio. Zambra, and Indian troupe, Sara Bai, plus the Marquis De Cuevas Ballet. A newly formed French ballet, under Jean Robin and Andre Coffrant, is also in prospect.

'HORSE,' 'CAPONE' NEW HONOLULU B.O. HITS

Honolulu, July 28.

Two pictures of near blockbuster proportions are sparking the first-run situations here. Consolidated circuit's Waikiki stretched "Al Capone" (AA) into three profitable weeks, with initial week gross not far below the house record.

Drive-ins of both Consolidated and Royal circuits plus Royal's downtown King Theatre have daydated "Horse Soldiers" (UA) for two weeks with biz, especially at the temporarily-teamed rival drive-ins, described as "sensational." Previous top grosser of the season was "Pork Chop Hill" (UA).

Mex Okays 'Tattoo' Pic But Legiter Doubtful

Mexico City, July 28.

While Tennessee Williams' film version "The Rose Tattoo" got the official blessings of the Department of Public Entertainments here under "for adults only" classification, the same office is not so sure about authorizing a Mexican translation for the stage.

Script of play is now in hands of chief of the Entertainments office and it is learned that his blue pencil is extremely active. As a matter of fact, it is touch and go as to whether Entertainments will sanction presentation of play here, even in a thoroughly scrubbed version.

COMMON MARKET UP AGAIN

Parliamentary Group To Huddle At Venice Fest On Setup

Rome, July 28.

The Parliamentary Group for Cinematography, made up of 59 deputies of various countries participating in the permanent European Parliamentary Assembly, will hold its next meeting during this fall's Venice Film Festival.

To be discussed are the integration of the film industries in the six countries participating in the European Common Market via the transformation of the current bilateral co-production agreements between member nations into "six-nation co-productive efforts." Deputies will also meet with film industry reps from all nations convened for the Venice event.

Group is headed by Italian Senator Enrico Carboni, with Enrico Giannelli acting as general secretary.

New French Film Museum

Paris, July 28.

As he promised at the last Cannes Film Festival, Culture Minister Andre Malraux is taking time out to insure the French Film Museum (Cinematheque Francaise) of his backing and financial aid to make the museum one of the best in the world. It will also be in charge of special film clubs which will soon be opened all over France.

The thinking is that a quality audience will eventually call for quality pix.

Pix Biz Strike Threat in Mex Seen Fading

Mexico City, July 28.

Most of the big film biz strike threat faded here with the signing a portion of the distributor side in the pix industry. It still leaves exhibition and production portions of the business yet to be acted on, but chances of union peace loom favorably.

Peliculas Nacionales broke away from the united distributor bloc fighting union demands. It signed with the Union of Film Industry Workers, Section 1, granting a 21% boost. This affects 130 distributor workers. Further Peliculas Nacionales has agreed to create five new jobs within its offices and also make staggered additions in 18 departments.

Capitulation of Peliculas Mexicanos means there will be no shutdown of cinemas here, even if American distribs persist in being "stubborn," according to union leader Pedro Elizalde.

Mexican films will be permitted to go to film houses. Peliculas Nacionals is reported to have more than enough product on hand to service all houses. The union has said all along that it has no quarrel with exhibitors.

Italo Committee Okays Admission Tax Slash

Rome, July 28.

The Italian Senate finance committee has approved an admission tax reduction law, proposed some time back by Gabriele Semeraro, and since then often delayed despite strong pressure by local exhibitor and other industry sectors.

Long-awaited relief runs from a 66.66% cut on lowest ticket prices to a 25% drop in admission levies on top-bracketed entrants, for an estimated total saving of some $9,000,000.

While it is still too early to hear comments from interested industry circles, Government Undersecretary for Entertainment Domenico Magri pointed out that the Semeraro law, with subsequent modifications, was principally designed to aid first and subsequent-run houses, these having the largest turnover and feeling the crisis the most. However, the so-called "minor exhib" sector would also proportionately be aided by the new legislation.

Italo Pix Actors' School

Rome, July 28.

A training school for young film actors, said to be the only commercial one in this country (Experimental Film School here has an acting course) has been started here by Vides Film's Franco Cristaldi.

School will be based on the theory and experience of the N.Y. Actors Studio, and will have a basically practical slant—youngsters will be trained for actual pic work in Vides productions. Schooling is free following acceptance after stiff tests, and all will be signed by the company. School will be called "Lo Studio" and will be helmed by actor-director Alessandro Fersen.

Only 2 Songs, Quits Show

London, July 28.

Patricia Bredin, singing star of a new revue, "One To Another," at the Lyric, Hammersmith, ankled the show after only one performance. She explained she had a chance of a film job and was also dissatisfied with her material.

"I only had two numbers of my own to sing," stated the disgruntled Miss Bredin.

Yank Pix Off At Italian 1st-Runs

Rome, July 28.

Key city first-run figures for June indicate a drop in Yank film take and a consequent rise in percentages by other countries during the period, when compared to totals for June last year. In June of this year, American product on the Italian first-run market (15 keys) grossed some $844,500 as against better than $1,500,000 take for June of 1958. At the same time, the Yank percentage slice dropped from 80.52% to 57.31%.

At the same time, Italian and Franco-Italian pix benefited from reported Yank weakness by raising their takes. Local-mades took in some $150,000 in June of this year for a 10.30% cut of the market, up from last year's 3.13%, while figuring in Franco-Italian brings this gross to $181,500 and a 12.36% slice.

Also on the rise: German pictures, from 3% of the market in 1958 to a whopping 12.77% this June. French films dropped their drawing power slightly since last year, while pix from Spain and other nationalities likewise went under 1958 figures. Single other exception was Britain, which topped last year's 5.61% with 8.82% for June, 1959.

SWEDISH 'MONIKA' IN BOTH N.Y. AND KANSAS

Chicago, Aug. 4.

Litigated in Kansas and New York State for five years, the Swedish "Monika" has won the right to play unmolested in both states. Censors had objected to a sleeping bag scene and one showing a nude from the rear. Essanjay Films, Chi, distributes.

Pic has been twice banned here, but opened Friday (31) at the Starlite Drive-in outside of town, with Essanjay planning legal action against the Chi censors. Detroit has also rejected, though there too it has played suburban ozoners.

Greater Union (Aussie) Profit $500,000 in Yr.

Sydney, July 28.

The Greater Union Theatres' circuit, under the guidance of the financial leader Norman Rydge, turned in a nifty profit of $500,000 for the year ended last Dec. 31. Annual report was just released. Some $140,000 was set aside to meet any further tele opposition.

Rydge, who has guided the loop's destiny for over 20 years, has always maintained that the film biz would win out over all other opposition via modern showmanship. Mainstay of GUT is Columbia, with the Rank product next, plus an occasional Universal pic, and Paramount in certain situations. GUT is a 50-50 partner with Rank here.

Cromwell in Sweden, To Prep 'Morals' Pic

Stockholm, July 28.

Director John Cromwell is due here along with scriptwriter John Hess around Aug. 1 for final preparations before starting to film "A Matter of Morals" (Fortress Production).

The American-abroad subject will have Robert Webber in the lead. He will be supported by Swedish actresses Maj-Britt Nilsson and Eva Dahlbeck and Danish actor Mogens Wieth. Shooting will start Sept. 1.

British Pix Industry Delegation To Moscow Fest Will Seek Russo Dates

London, July 28.

The British film industry delegation to the Moscow Film Fest opening Aug. 3, has put in a request for two meetings with Russians responsible for booking and distribution. Move is a measure of the importance Britain is placing on the opportunities offered by the Soviet show to get a more substantial foothold in some 69,000 cinemas or small halls in that country.

One of the big problems to be tackled at the get-togethers is the present difficulty of getting money out of the USSR. In the words of Arthur Watkins, head of the British Film Producers Assn., this will be "items one, two and three on the agenda." Also to be discussed obviously will be the kind of pictures that Russians like and the possibility of producing more of same in Britain.

British distribs have been responding reasonably well, considering the comparatively short time they've had to prepare for the fest, to the Russians' offer to make available eight preview theatres for the screening of pix other than the official entry, "A Cry From The Streets," which will be shown in a 1,200-seater inside the Kremlin.

In addition to "Room At Top," which has been subtitled in Russian for such a "trade-showing," there'll be "The Tommy Steele Story" and three of the half-hour "Scotland Yard" series distributed here by Anglo-Amalgamated. The Associated British group, which is sending a substantial personnel force to Moscow, is also choosing a pic or pictures for similar previewing.

Nearly 40 British reps are now skedded to travel to Moscow between Aug. 3 and 17, including Thorold Dickinson, head of the United Nations film section in N. Y., who's a member of the jury. Biggest contingent will come from ABPC, which will host a party on Aug. 7.

Another underlining to the already evident emphasis which British producers are placing on Moscow came when BFPA president Watkins called a conference of national and trade press reps to elaborate on plans. Questioned on the adequacy of the representation by artists, Watkins said he was happy ABPC was sending such a large party and that stars such as Laurence Olivier, Sir Alec Guinness and Vivien Leigh had been approached, but that prior commitments forbade their accepting.

Biggest thesp name so far set in this year's contingent is Richard Todd, who goes as a guest of honor invited by the Moscow fest authorities.

France at Moscow Fest

Paris, July 28.

France will attend the Moscow Film Fest officially. It opens next week. Culture Minister Andre Malraux has designated a first film, "La Sentence," of Jean Valere, as the official French entry. A strong French pic personality contingent will also make the Soviet trek.

"Sentence" is about a group of resistance heroes awaiting execution during the occupation of France. Two French pix are probably going along as special Soviet invites. They are Alain Resnais' "Hiroshima Mon Amour," shown out of competition at the Cannes Film Fest, and the Comedie-Francaise filming of "The Marriage of Figaro."

Foreign Films Perking Up In Aussie Market

Sydney, July 28.

The rapid upbeat in foreign pix biz in the keyers here is causing amazement among cinema operators playing to dwindling patronage with run-of-the-mill product.

This key city shortly will have four houses devoted to foreign films with the takeover of the World by the Dawson-Sellick interests from Virgona group and the introduction of a four-a-day policy. D-S operates the Savoy here, and also a Melbourne house. Combo is in the happy position of importing its own product in addition to hookups with other major foreign importers.

Greater Union Theatres has two foreign houses here, with Metro also operating a foreigner in the King's Cross zone. Melbourne has three foreign pix theatres, with independents running to one each in Adelaide and Perth.

Huge influx of foreign migrants here is the reputed reason for the upswing in the foreign-language biz. Independent suburban showmen, who once regarded the foreign-made pic as boxoffice poison, are now dating the product in those zones where the migrant population has increased and securing good trade. The top star with all types here is Brigitte Bardot.

German producers have been putting out feelers for several months seeking a regular distribution output via German commercial interests. The Russians, now that Australia has resumed diplomatic relations with the Soviet, are also keen to secure an outlet.

Foreign clubs here have landed heavy coin with 16m language pix. Apart from a good flow of Italian-made pix, several Greek pix have been steered around special localities.

British Prods. Rap Nat'l Film Finance's Report

London, Aug. 4.

Comments made in the annual report of the National Film Finance Corp., and more particularly a subsequent editorial in The Times suggesting that the time had come to call a halt to the NFFC's activities, have been bringing protests in print from film-makers here.

Two letters, one from indie producer Herbert Wilcox and the other signed on behalf of British Lion Films Ltd. by Roy Boulting, John Boulting, Frank Launder and Sidney Gilliat, held that production was commercially sound and that more government help, not less, ought to be given in the shape of abolition of the admissions tax.

Wilcox slammed the suggestion in the report that extravagant star and technician salaries were at fault, pointing out that a star can only be paid in relation to his or her b.o. draw. Other indies also have joined in the letter writing to the dailies.

MÉX DUCKS MOSCOW FEST

Gov't Will Send No Official Delegation To Russo Film Show

Mexico City, July 28.

While denying any political motives for shunning the Moscow Film Festival, the Mexican government has announced there will be no official delegation to this event. Excuse is that Russia is too far away and that the government cannot afford expensive plane fares and added expenses of an official junket. But it's reported that Mexico is "embarrassed" at the invite and is diplomatically sidestepping any political complications by staying away.

Other "private citizens" who are going on to Moscow include producer Sergio Kogan, who made "Our Hungry Days," which represents Mexico at the fest; director Rogelio Gonzalez and actress Rosita Quintana. The Film Bureau disclaims that this trio acts in any official capacity.

Federico Heuer, head of the Film Bank, politely declined his invite because of the press of current industry problems. The Mexican Assn. of Film Producers, National Assn. of Actors (ANDA) and the Film Bureau, all also receiving Russian invites, did nothing about forming an accredited delegation.

SHOOTING COMPLETED

SOON you'll be celebrating the screen version of **"ANNIVERSARY WALTZ"** . the sexy, intimate farce that had all Broadway—as well as the rest of the world—gasping and laughing for years!.

FIELDS PRODUCTIONS presents

Happy Anniversary

starring

DAVID NIVEN / MITZI GAYNOR

co-starring CARL REINER • LORING SMITH • MONIQUE VAN VOOREN • PHYLLIS POVAH
with ELIZABETH WILSON • PATTY DUKE • KEVIN COUGHLIN

Screenplay by JOSEPH FIELDS and JEROME CHODOROV • Based on their play "ANNIVERSARY WALTZ"

Directed by DAVID MILLER • Produced by RALPH FIELDS • A FIELDS PRODUCTIONS, INC. PRESENTATION

THRU UA

40th Anniversary 1919-1959

MOTION PICTURES:

STAGE:

TELEVISION:

1958

TUNNEL OF LOVE

In release with Doris Day • Richard Widmark
Distributed by MGM.

FLOWER DRUM SONG

On Broadway in association with Rodgers & Hammerstein.
London and National Companies—soon.

WONDERFUL TOWN

with Rosalind Russell in association with
CBS Television Network.

FIELDS PRODUCTIONS
IN MOTION PICTURES
IN THE THEATRE
AND ON TELEVISION

1959

Just completed:

HAPPY ANNIVERSARY

with David Niven Mitzi Gaynor Released thru United Artists.

Coming:

FACE THE WIND

In association with John Sutherland Productions, Inc.

CAMERA

Novel by Herbert Kastle to be published by Simon & Schuster in September 1959.

HOUSE BY THE LAKE

To be directed by Jose Quintero.

MATADOR

By Joseph Fields. Based on the novel by Barnaby Conrad.

FRANK MERRIWELL

Music by Albert Hague Lyrics by Dorothy Fields.

Filmed series to be based upon the characters from...

MY SISTER EILEEN

MOTION PICTURES:

STAGE:

TELEVISION:

SCREEN DATES GOAD TV BUYERS

Amusement Stock Quotations

Week Ended Tues. (4)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	48	22⅝	22¼	22½	+ ⅛
30⅞	20½	Am Br-Par Th	590	30⅞	29⅛	29⅝	— ¾
88¼	61¼	Ampex	199	87	82¼	84¾	—2
48¾	35	CBS	133	46⅞	45½	45⅞	+ ½
24½	17	Col Pix	187	23½	22⅛	22⅛	— ½
21¼	17⅛	Decca	93	20¾	20	20⅛	— ⅝
59½	39⅝	Disney	86	43¾	40½	41	—2⅝
97⅜	75	Eastman Kdk	245	97	94¼	96	— ⅝
9¼	6½	EMI	569	7⅝	6¾	7⅛	+ ⅛
29¾	13⅛	Glen Alden	2053	29	25¼	27¼	+1⅝
37	27¾	Loew's Inc.	160	31⅝	31	31⅛	
17¼	10½	Loew's Thea.	162	15⅞	15⅛	15¼	— ½
13¼	9⅞	Nat. Thea.	503	13¾	12⅜	13⅜	+1⅛
50⅞	44	Paramount	25	47¼	46½	46½	— ½
36¾	21	Philco	318	28¾	26½	26⅝	—1¾
151¾	96¼	Polaroid	115	147	139	146¼	+6¼
71	43⅛	RCA	384	67⅞	64⅝	64⅞	—2⅝
11⅞	8½	Republic	68	10¼	9⅞	10	
14⅞	13½	Rep., pfd.	4	14⅞	14½	14¾	— ⅛
40½	18	Stanley War.	606	40½	37¼	37⅝	— ¼
33½	24½	Storer	20	31	30⅜	30⅜	— ⅝
43½	36	20th-Fox	159	39⅜	37½	38¾	+1½
32¼	24⅜	United Artists	138	31½	30⅜	30¾	+ ¼
29⅞	27	Univ., Pix	7	27⅛	27	27⅛	— ⅝
84	72	Univ., pfd.	†130	73½	77	78½	+ ½
48	24¾	Warner Bros.	127	47⅝	46¼	47	— ½
136¾	92½	Zenith	281	120½	116½	116⅝	—2⅛

American Stock Exchange

5⅜	3⅞	Allied Artists	44	5	4¾	4¾	— ⅛
12½	7½	Buckeye Corp.	18	8⅝	8⅛	8¼	— ½
7	2¼	Cinerama Inc.	218	5⅛	4⅝	4⅞	+ ¼
29⅞	15⅛	Desilu Prods.	62	19	18⅝	18¼	— ¾
9⅞	6	DuMont Lab.	124	7⅞	7½	7½	— ⅜
9¾	6	Filmways	19	6¾	6⅜	6⅜	— ⅛
3	1⅝	Guild Films	236	2⅛	2⅛	2⅛	
10¼	7⅝	Nat'l Telefilm	26	10⅛	9⅞	9⅞	
10¾	5⅜	Skiatron	59	6⅜	6⅛	6⅛	— ¼
9⅞	6¾	Technicolor	110	7⅜	7⅛	7⅛	
7⅞	4⅝	Tele Indus.	26	4¾	4⅝	4⅝	— ⅛
22¼	9	Teleprompter	15	20⅛	19¼	19	—1
14⅞	7	Trans-Lux	15	12⅝	11⅝	11⅝	— ¾

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1⅞	2⅛	— ⅜
Cinerama Prod.	2⅜	2¾	
King Bros.	1⅛	1⅜	
Magna Theatre	2	2⅜	
Metropolitan Broadcasting	17⅛	17⅝	— ⅛
Scranton Corp.	2	4	—1
Sterling Television	1⅞	2⅛	
U. A. Theatres	9	9½	+ ½

* Week Ended Monday (3).
† Actual Volume.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Amusement Stock Buys, Sells

Washington, Aug. 4.

Sizable deals in Columbia Pictures, Decca and Loew's Theatre stocks were among major transactions reported in latest Securities & Exchange Commission summary for June 11-July 10 period.

Tisch Buy-In of Loew's

Tisch Hotels Inc. amassed 89,700 more shares of Loew's Theatres to up its common holdings to 340,100. Universal Pictures continued piling up Decca common with another 28,900-share acquisition for a total of 229,500.

Fico and Columbia

In Columbia Pictures, Fico Corp. bought 20,000 additional common shares, and Samuel J. Briskin, 2,000. This gives Fico a 117,430 total; and Briskin, 2,050. Schwartz & Frohlich got rid of its entire lot of 2,042 shares. Other transactions:

Allied Artists:—Roger W. Hurlock purchased 500 common shares to add to the 17,600 he already had, and Albert Zugsmith acquired another 3,000 for a total of 93,800.

American Broadcasting-Paramount Theatres: — Chester Gersten bought 500 shares to double his holdings.

Filmways Inc.—William Cowan bought his first 500 shares; Richard B. Sage dropped 400, leaving him with 8,840, and Al Simon added 500 shares for a total of 1,000.

Loew's Inc.—George Killion acquired 500 common shares, giving him an even 10,000. This was in May but unreported by SEC at that time.

Motion Picture Investors Inc.—Byron Spencer disposed of all 575 shares, while his Spencer Investment Co. picked up 288, its first common stock holdings.

National Telefilm Associates:—Previously unreported January, February and March deals involved acquisition by Jonny Graff of 3,300 common shares, and his disposal of 1,000, giving him a final total of 4,600.

National Theatres Inc.:—Gerald Cantor bought 2,400 more common shares, hiking his holdings to 102,400. Cantor, Fitzgerald & Co. added 3,100 for a 18,100 total. Burt Kleiner increased his ownership to 15,000 shares by buying another 3,000.

Paramount Pictures Corp.:—George Weltner bought 200 shares to give him 445 in all.

Radio Corp. of America:—John Q. Cannon got 400 for a total of 858; George W. Chane, 400 additional for a 418 total; Robert A. Seidel, 4,000 more, hiking his ownership to 4,500, and Theodore A. Smith, 2,000 more for a 2,743 total. David Sarnoff sold $17,200 in 3½% convertible debentures.

Twentieth Century-Fox Film Corp.:—James A. Van Fleet increased his holdings to 500 common shares by getting hold of an additional 200.

United Artists:—Leon Goldberg bought his first 100 common shares.

Universal Pictures Co.:—Nate J. Blumberg, John J. O'Connor and Budd Rogers bought in with 100 shares apiece.

BERNIE SCHUBERT VS. 'RESISTANCE'

An independent distributor of feature films to television, finding resistence in certain tv markets to product other than that from major company libraries, is utilizing theatrical distribution as a wedge to break into these video territories. Armed with a package of some 40 films made after 1948, the majority consisting of films produced after 1955, Bernard Schubert Inc. is offering these pix to theatres in the territories that have turned them down for tv exposure.

Schubert's package consists mainly of British and Anglo-American co-productions. The pix were picked up from various sources, including British Lion of Great Britain. Most of the films have either not been released theatrically in the U. S. or have had only limited engagements. They consist of such films, for example, as "Never Take No for an Answer," based on a Paul Gallico story; "Violent Stranger," starring Zachary Scott; "Josephine and the Men," and "The Secret Men," starring Marshall Thompson. Many of the pix, especially the Anglo-American co-productions, star American performers.

Showing 'Em, Two Ways

Schubert feels that if he can obtain theatrical dates in the tv markets which have nixed the pictures, he can build up interest in the properties among video buyers. "If the picture plays locally in a theatre," he declared, "I feel I can strengthen my hand in selling to tv."

Schubert's organization, with 16 salesman on the road, has already succeeded in placing theatrical dates in some eight markets. Schubert uses the same salesmen that peddle his films to tv and therefore has no added expense for the theatrical sales. Similarly, he prepares a pressbook for the tv sales and is able to adapt the same promotional material for the theatrical field. He limits his print orders to the number of theatre dates that are obtained. Usually, the pix that play theatres are not shown on tv for at least 90 days. In some cases, the time between the theatrical date and the tv exposure may be as long as 12 months. On a few occasions, deals are made simultaneously with theatres and tv stations. However, delivery of the pix to the tv outlets is staggered to give the theatre the advantage.

Schubert is realistic about the potential of the theatrical market. He does not envision a bonanza in film rentals, but feels if he can get a gross of $30,000 to $40,000 a picture, he's doing well. Combining this income with what he hopes to obtain from television, he believes, if he's lucky, he can get a combined income of $100,000 a picture from theatres and tv. Sam Gang, Schubert's foreign sales chief, is seeking similar deals abroad.

New Life-Lines

Continued from page 3

in the event that the theatricals lose out in fiscal impact.

Particularly riling to the "pioneers" is the prominence which tv is getting in press coverage (much of it realtistic) of Hollywood's modern times occupation. A recent Associated Press dispatch from the Coast, as printed in the New York World-Telegram & Sun, was headed, "Films for TV Now Supporting Studios." This indeed was a blow to the diehard filmite whose body and soul for so many years had drawn sustenance from pictures for theatres. And one might shudder in contemplating what, say, the late Louis B. Mayer might think about this kind of situation.

AB-PT Ending Pfd. Stock

Buys in 225,028 From E. J. Noble Estate For $4,634,014

American Broadcasting-Paramount Theatres, aiming to completely eliminate its preferred stock issue in a capitalization shrinkage program, has purchased 225,028 shares of the 5% issue held by the estate of Edward J. Noble and 15,700 shares held by the Edward John Noble Foundation. In buying out the Noble interests AB-PT paid a total of $4,634,014.

Noble, who died last year, was an AB-PT director and chairman of the corporation's finance committee, which posts he took over upon the merger of the ABC network with Par Theatres. He received the AB-PT stock in exchange for his holdings in ABC.

AB-PT paid at the rate of $19.25 per share for the Noble preferred. At the same time the company placed a bid on the New York Stock Exchange to buy in any or all of the remaining 78,531 shares now outstanding at the same per-share price.

In addition to simplifying the capital structure, AB-PT obviously wants to do away with dividend requirements. The 5% issue pays $1 per year.

La Reine—En Francaise

Ottawa, Aug. 4.

French-language version of National Film Board's 30-minute documentary, in color, of the current Royal visit, "Royal River," will be "Un Fleuve Souverain."

Except for commentary and titles, both versions will be identical.

Plot UA's Intl. Ballyhoolics

United Artists' first international promotional and sales conference, aiming to strengthen and unify the company's worldwide approach to film merchandising, got under way in N.Y. yesterday (Tues.). Confabs, broken down into a series of work sessions, will last through Aug. 10.

Powwow sees UA's publicity men from Paris, London and Frankfurt huddling with the domestic and foreign brass in an intensive effort to nammer out a plan of operation that will do justice to the international concept of merchandising which UA now envisions for its product.

Program is being supervised by Mort Nathanson, newly-appointed director of international advertising and publicity. He's functioning under Roger H. Lewis, v.p. in charge of ad-pub and exploitation.

Arnold Picker, UA's v.p. in charge of foreign operations; William J. Heineman, sales v.p., and Max E. Youngstein, UA v.p., will address the meetings and outline thoughts looking to the accomplishment of global integration both of sales and merchandising policies. Sessions will be devoted also to a modus operandi on the integration of all of UA's activities, from films to television, music and records.

"One facet of the conferences concerns itself with exploring the special needs that exist abroad," Lewis said. "We want to find out what these needs are and how we can best meet them. It works the other way 'round, too. There are certain things which our foreign branches can contribute by way of ideas. But, basically, it is an effort to see what materials and techniques can be developed and are applicable on given pictures internationally. This we've never done before."

Lewis added that, in his experience, what's a good practice in the U.S. often works equally well in attracting audiences abroad, and he noted that, increasingly—as in the case of "Solomon and Sheba"—films may be opening abroad before they bow in the States.

Coming in from Europe for the meetings are Charles Smadja, UA v.p. and one of the partners; Giulio Ascarelli, UA's European publicity chief headquartering in Paris; Francis Winicus, European assistant to Youngstein; Karl Scheffler, the German publicity topper and Joe Pole, UA's British tub-thumper. Moe Rothman, recently in from Paris and now a home-office exec, is participating as are Maurice Segal, UA's Coast rep; Louis Lober, v.p. of the foreign department with N.Y. headquarters, James R. Velde, sales v.p., etc.

What UA is trying to do via finding the "common denominator" in international film merchandising isn't new, but it's never been tackled before with such determination or on such a scope. Other companies have tried it, usually on specific pictures only and never as a coordinated effort.

Adaptor, Wald Hassle on Screen 'Winesburg, Ohio'

Hollywood, Aug. 4.

A battle began to unfold over the weekend around film rights to Sherwood Anderson's "Winesburg, Ohio." Brought into the open by an announcement from the Mirisch Co. that it had acquired screen rights to the stories, the impending fight pitted producer Jerry Wald, who a year ago revealed his own plans to film "Winesburg," and playwright Christopher Sergel, who penned the recent legit version of the Anderson work.

Sergel acquired rights to "Winesburg" from original author's widow and, following his own stage adaptation, entered talks with Wald anent filmization of the property. "We have a letter confirming a deal," Wald said over the weekend, declaring he intends suing Sergel to make him deliver the property. In response, Sergel claimed Wald "overstated the case," explaining negotiations were carried on for a year but that there was never any confirmation of a deal.

"We were never paid a penny," Sergel said, "and when we finally got a contract to sign, we took it to the motion picture negotiator for The Authors' League, and he had 30 objections to it." Playwright's attorneys asked Wald's attorneys for some relief in pact's provisions, and, according to Sergel, they received the following message from Wald's lawyer, Gerald Lipsky: "After discussing the matter with my client, I am authorized to inform you that if your clients desire to continue negotiations, they should find another purchaser with whom to negotiate." Wald acknowledged yesterday that such a letter was sent but that more correspondence followed and that a subsequent letter was sent to Sergel, agreeing to all his points.

Wald explained his dealings for "Winesburg" were with the William Morris Agency which, at the time, represented Sergel. "When we had agreed on all points and then found that Sergel changed agents (to Ashley-Steiner), we became suspicious and found a deal was being negotiated with the Mirischs through Ashley-Steiner." Sergel declared he switched from William Morris to Ashley-Steiner because the former agency could find no alternatives to signing with Wald despite adaptor's feeling "the contract was a bad one."

blue denim

FIRST 5 DAYS WORLD PREMIERE ENGAGEMENT, VICTORIA THEATRE, NEW YORK **BIGGER** THAN 20TH'S BIGGEST ATTRACTION EVER! NEXT WATCH **BLUE DENIM** AT FOX BEVERLY, L. A.! STATE-LAKE, CHICAGO! SOON AT THE NATION'S FINEST THEATRES!

The **new** reason why the hottest story in the industry today is the 20th success story!

TOA Boasts 60% of U.S. Houses

With the establishment of affiliates in Maryland and Mississippi recently, Theatre Owners of America now boasts that more than 60% of U.S. theatreowners are members of the organization. According to prexy George G. Kerasotes, the exhibitor organization experienced its greatest growth in recent history in the fiscal period which ended last June 30.

Dues payments in the fiscal year were said to have been 22% ahead of the 1957-58 stanza. Kerasotes indicated that with 26 state and regional units, TOA now has more dues paying members than ever before in its 12-year history.

TOA has been active recently in recruiting small theatres in small towns, and as a result of the campaign, it's said that the small theatre members outnumber the larger companies on TOA's roster.

'Fugitive' Rep Answers Albany Reporter

New York.

Editor, VARIETY:

Knickerbocker News (Albany) reporter William Ingram (in VARIETY, July 15) heatedly protests his inability to gather news recently in Milton, N. Y., on the filming of "The Fugitive Kind." His accuracy in reporting the events that occurred raise some questions about his qualifications as a reporter.

First, as to his erroneous quotation of the unit publicist that "all the papers in the area" already had been given "the brush"; virtually every newspaper in the area—including the Newburgh News, Poughkeepsie New Yorker and Milton-Marlboro paper—had run extensive text and photo coverage of our filming a week before we got the first knock from Knickerbocker.

In addition, we had made efforts to attract newsmen from greater distances. Visitors had included representatives of VARIETY (Fred Hift), The New York Times (Richard Nason), Time (Serell Hillman) and Coronet (Mark Nichols). Of all our visitors only Ingram has complained so far as we know.

Let's go back to the beginning: First contact with the Knickerbocker News was a morning phone call on the next to last day of a three-week location. The Albany city desk had seen a Sunday New York Times story it was now Tuesday) and was sending a reporter and photographer down immediately to cover. The unit publicist told the city desk that filming would be at night and virtually all members of the company would be unavailable until then as they had all worked until dawn that day. But it was too late to intercept the reporter-photographer team.

At nightfall, when shooting began on the crowded Main Street of Milton, we saw Reporter Ingram and Photographer Paley for the first time. They were already unhappy at having spent the day in the area.

The upcoming setup involved Joanne Woodward and Marlon Brando. Because of the physical compactness of the setup, there was room for only working crew near the camera. Furthermore, as Paley intended to shoot with flash, we had to ask him to at least move back to the police lines a short distance away. We also offered to have the unit photographer—who was shooting with existing light—film anything they needed, under supervision of Reporter Ingram, and to forward the film to Albany. They didn't like that idea; Ingram said that he would gather his information, and Paley said he'd shoot from further back.

Miss Woodward was preparing for the scene in which she had to imagine she sees Brando dying off-camera. To Ingram's practiced eye, as stated in his letter, it looked simply as if she was "wandering around, drinking coffee." Anyway, she interrupted her preparations to talk with him. The unit publicist explained that the time would be limited; the interview lasted several minutes, ending when Ingram ran out of such questions as "do you think you'll come back and live around here sometime?"

Ingram's later quote in the letter describing his Albany paper as "not worth a row of snap-beans" is accurate by the way. But it was attributed to the wrong person; publicist Jerry Ludwig didn't say it; Reporter Ingram did, in a feeble baiting attempt at building his Federal case. The intimation that a break in any publication is worthless in a film campaign was immediately denied by the unit publicist.

They left shortly after, again refusing the offer to have closer, nonflash photos supplied to them.

As they left, several members of the crew, including assistant director Charles Maguire, aproached the unit publicist to find out what Ingram had been up to. They said they had run across him recently on the Hudson location of "Odds Against Tomorrow" and had found him to be a disrupting, dismaying reporter and something of a troublemaker.

Apparently they were right.

Jerry Ludwig,
(Unit man for
"The Fugitive Kind.")

Russia, Poland A ? For 'On Beach'

Stanley Kramer's "On the Beach" will definitely have its global premiere in at least 22 key cities and capitals on Dec. 17. The only countries still in question are Poland and Russia.

While actual theatres have been set in some of the 22 cities, in others the situations have yet to be picked. For instance, there'll be a New York opening, but nothing is definite yet re the theatre involved.

Poland and Russia are the only two countries in the Soviet orbit where United Artists plans to preem its release.

Where, in some houses, "Beach" will open and continue to run, in others it'll preem on a one-night stand only. That's because, in the countries concerned, it's a bad season for releasing major pictures.

Warsaw and Moscow dates won't be set until a print of the Stanley Warner picture is available for screening both locally and at the State Dept.

Mexico's Rubio Ready To Shoot 'Trotsky'

Mexico City, July 28.

Mexican producer Olallo Rubio is ready to shoot "The Death of Trotsky," film based on the assassination of the Russian political exile of about two decades ago. This will be a controversial theme since script will include scenes with personalities still alive such as David Alfaro Siqueiros, as well as the deceased Diego Riveria, and top Mexican politicians of the era. Rubio says that his special treatment will not offend any living persons.

Producer wants Jack Palance in the role of Jacques Mornard, the assassin, and is carrying on long-distance negotiations with the actor. Shooting will be entirely in Mexico.

Directors' Own Picks

Hollywood, Aug. 4.

Screen Directors Guild, which earlier in year nominated four features for Directorial Achievement in 1959, has nominated an additional six for its annual award, to be presented early next year.

Features and their directors include "Compulsion" (20th-Fox), directed by Richard Fleischer, assistant, Ben Kadish; "Diary of Anne Frank" (20th), George Stevens, David Hall; "A Hole in the Head" (Sincap-UA), Frank Capra, Art Black-Jack Berne; "The Horse Soldiers" (Mirisch-UA), John Ford, Wingate Smith; "The Nun's Story" (WB), Fred Zinnemann, Charles Hansen; "Some Like It Hot" (Ashton-UA), Billy Wilder, Sam Nelson.

Twin Cities An Amusement Cornucopia Yet 'Right' Pictures Still Make It Big

By ROBERT REES

St. Paul, Aug. 4.

Twin Cities' exhibitors find themselves confronted with a recordbreaking amount of summer counter-attractions along with various other increasing handicaps, making their going more difficult than ever, it's pointed out by Frank Mantzke, North Central Allied president, who believes the situation is worse for them than theatreowners in most other areas.

At the same time, however, Mantzke says he's encouraged by the fact that, in the face of such a condition, outstanding pictures, almost without exception, still seem able to come through respectably, if not better than that, at the twins' boxoffice.

Mantzke doesn't even mention television, soaring living costs, higher taxes and rising consumer auto and other installment payment requirements which, of course, bedeveil theatreowners throughout the nation.

But he believes the Minneapolis and St. Paul exhibitors, also saddled with daylight saving time in a northerly region for the third successive summer, deserve special sympathy and consideration "because they're undoubtedly 'up against' more competition for the public time and entertainment dollar than ever before." In this respect, he is certain, they're worse off than theatreowners in most other metropolitan centers and, he says, "if they still can hold their own, at least, it speaks well for exhibition's vitality."

For example, the big local Aquatennial, annual seven-day summer mardi gras, starts this week. As usual, it includes daylight and starlight parades with elaborate floats and beautiful girls, etc.; the 12-day "Aqua Follies," huge water show; a big Minneapolis Star-Tribune newspapers' indoors pageant and many other events.

Concerts In Baseball Park

Recently the first of four "Under the Stars" programs at the baseball stadium, with Andre Kostelanetz conducting the Minneapolis Symphony orchestra, drew 6,000 people.

There are U. of Minnesota summer session concerts, admission free, every Tuesday night throughout the summer along with U. of Minnesota Theatre campus and Mississippi River Showboat presentations, summer band concerts at Lake Harriet, a public park, Monday and Tuesday nights, also free to the public, and jazz concerts at the local Walker Art Gallery center.

Also, there's additional live theatre provided by the Old Log strawhatter, an Equity organization; the Edyth Bush Little theatre, and Civic Theatre St. Paul's six weeks of summer stock. There are, too, summer skating shows-concerts three nights a week in the St. Paul Auditorium, a civic project.

The local park board sponsors baseball, tennis, horseshoe, shuffleboard and other programs in the many city parks. The numerous nearby lakes lure thousands of fishermen all through the summer weeks, the same as every summer—something that in most centers exhibitors don't have as opposition, however. There also are the many municipal and private golf clubs and occasional national golf tournaments that are not uncommon elsewhere.

For the first time this summer, there are, too, two night clubs bringing in name floor performers. Two ballrooms also are bringing in name bands and performers. And the Minneapolis American Association baseball club is in first place in its league and rated as, perhaps, the nation's finest minor league team. This week there's being played here the American Association's all-star baseball game.

And, adding to exhibitors' woes, the Life-Time video station WTCN-TV, with its $1,500,000 library of Paramount and other features that have been released to tv, is breaking out intermittently with "Movies Spectacular" weeks, heavily advertised and exploited and comprising many good oldies with stars who still are tops today.

Mayor on Theatre Screens To Plug Pan-Am Games

Chicago, Aug. 4.

Mayor Richard J. Daley is making a filmed pitch to Chicagoans for support of the Pan-American Games to be played here in August. Three-minute short, kicking off Friday (31) on downtown screens, superimposes the chief exec over shots of earlier Pan-Am contests.

Briefie, paid for by the local picture industry, was made by Filmack.

Metro Producing 9 for Continent

Stepping up its foreign production activities, Metro has closed deals to produce nine pictures abroad aimed primarily for the Continental market. Four pictures will be made in England, three in Germany and two in Spain.

The agreements, made with European producers and directors, were closed recently following meetings in London, Paris and Berlin between production chief Sol C. Siegel and the European film-makers. Siegel, who just returned from a three-week trip abroad, met in Paris with Loew's prexy Joseph R. Vogel, Loew's International v.p. Maurice Silverstein, and regional director for Europe David Lewis to complete the plans for the foreign production programs.

The pix to be made in England will be filmed at Metro's London studios and will be filmed during the next six months. All the pictures to be made abroad are planned for release by Metro in the countries of origin and possibly world-wide.

"The Day the Bank of England Was Robbed," to be produced by Jules Buck, has been set as the first of the four British projects to start at the London studios. On the spot supervisor of the European productions will be Larry Bachman, who joined Metro recently as production representative for Europe. Bachman conferred with Siegel in London where the former headquarters.

Make More, They Spend

Minneapolis, Aug. 4.

A factor in the generally healthy Minnesota boxoffice so far this summer is the state's upped personal income, it's being pointed out by Frank Mantzke, North Central Allied president.

It has been 8% higher than for the corresponding period a year ago, according to Mantzke's figures.

For example, he says it jumped this May from $524,700,000 the corresponding 1958 month to $566,500,000, providing that much additional entertainment purchasing power.

The increase in neighboring North Dakota and South Dakota is 3.2% and 4.8%, respectively, the Mantzke compilations show.

Disney 9 Months Profit, $2,366,497

Walt Disney Productions had a net profit of $2,366,497, or $1.50 per share, for the nine months (40 weeks) ended July 4. This compares with earnings of $2,900,094 or $1.89 per share, for the corresponding period last year.

However, while the nine month period was off, the third quarter of 1959 brought increased profit, amounting to 93c per share, compared with 83c for the third quarter of 1958, president Roy O. Disney reported.

Consolidated gross for the new nine-month period rose to $39,363,155, representing a gain of $5,031,023 over last year. Disney said film rentals accounted for $4,057,491 of the increase, with the rentals from "Sleeping Beauty" providing about half of the increase. This cartoon feature is now expected to recover its costs and show a small profit, Disney stated.

Television income was off $668,268 while Disneyland Park was up $1,460,786. Other enterprises, such as character merchandising, publications, music and records gained $181,014.

Dick Einfeld Favors 'Positivization'

Doubts Showmanship of Attempts to Capitalize On Racial Bias and Similar Social Themes

Hollywood, in its eagerness to cash in on controversy, has overstressed the negative, independent producer Richard Einfeld suggested in N. Y. last week. He added that, in doing this, the industry had failed to meet its social responsibilities.

Einfeld, son of 20th-Fox ad-pub v.p. Charles Einfeld, said he himself would be quite willing to tackle controversial themes, "but I would never capitalize on negative problems to make an extra buck. I wouldn't make horror pictures, or films on juvenile delinquency or any other theme that spotlights the minority or hits the majority."

The way Einfeld sees it, Hollywood has a definite responsibility, particularly considering its tremendous influence. At the same time, it can meet this responsibility most effectively by stressing the positive. "I don't agree with pictures like 'Gentlemen's Agreement' or 'Pinky,' " he said. "I don't think audiences can identify with that sort of treatment.

"I'm much more in favor of the 'soft sell.' Show the positive. Show the fact that there are Negro cowboys in the west, don't make an issue of it, and the point will be far more effective. Prejudice can't be changed over night and particularly not by highlighting the negative angle."

Having completed "The Oregon Trail" for 20th release (it opens in Portland Aug. 12), Einfeld's next picture will be "False Echo," a yarn about labor-management relations in the Harlan County district of Kentucky. Film will be shot on location in Harlan and, according to Einfeld, will deal "honestly" with the various issues involved. "We've been promised cooperation from all sides," the producer reported. "Of course, we won't show strikes and bloody violence just to get some action on the screen. I want a true picture."

Einfeld acknowledged that few pictures on labor-management relations have been made in the past, and that one of the reasons for this was the problem of making a film that would do justice to both sides. Einfeld has no release deal yet on "False Echo."

Having turned out "Oregon Trail" for $750,000, Einfeld stressed the need for films with lower budgets and "pseudo" name stars. "You don't have to spend $2,000,000 or $4,000,000 to make a good picture," he said. "It's the story that really counts. That and ingenuity. There should no longer be that reliance on the old techniques. Preparation, thorough advance preparation, is the key. I think only the independents today deal intelligently with the question of costs. The majors generally spend too much for what they get out of it."

"NORTH BY NORTHWEST" SWEEPS THE NATION!

HOTTER than "Cat On Hot Tin Roof" in Salt Lake City—

TOPPING "High Society" in Memphis—

40% AHEAD of "Don't Go Near Water" in Houston—

BEATING New Year's biz of "Some Came Running" in St Louis—

CLOSE TO RECORD-BREAKING "Cat On Hot Tin Roof" which played in a bigger house in Los Angeles—

SENSATIONAL in its 3rd week in Detroit—

SMASHING New Year's totals of "Running" in Des Moines—

ENJOYING same terrific biz in Milwaukee—

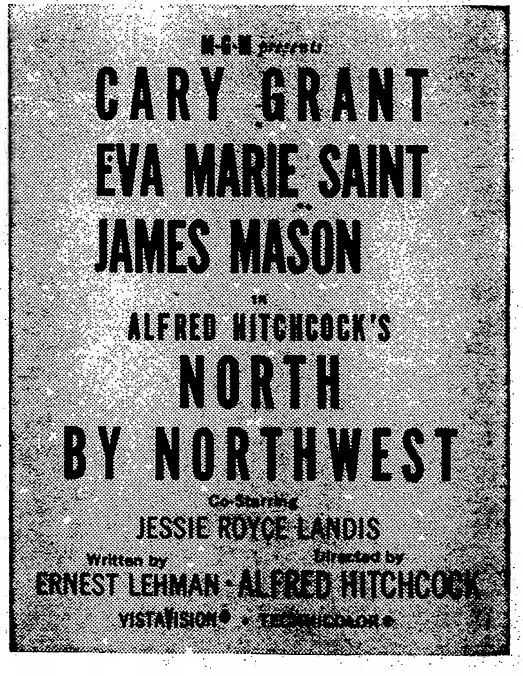
FABULOUS in its 4th week, as it was in its 3rd and 2nd weeks in Chicago where its 1st week broke all M-G-M records—

OUTGROSSING "Don't Go Near Water" in Minneapolis—

TOPPING the tops in Oklahoma City—

CLEANING UP even in small towns like Mankato, Minn. where it's getting sky-high "High Society" grosses—

THE SUMMER'S NUMBER ONE BLOCKBUSTER!



Goosepimple Saga With Seats to Suit

William Castle's New 'Percepto' Gimmick—Message Readies Patrons From Below

About 30% of the viewers seeing William Castle's latest chillerdiller, "The Tingler," will experience a tingling sensation in their seats while witnessing a particularly scary scene on the screen. This will be accomplished via the installation of special motors on the bottom of every tenth seat in each theatre in which the picture is shown.

Castle has dubbed the gimmick Percepto. The fact that every patron will not have the tingling sensation is provided for in a prolog. Castle is seen on the screen before the start of the film and he explains in effect that only certain people are capable of experiencing the tingling sensation.

The film, Castle's third horror entry, marks his reunion with Columbia. In his two previous films, both released by Allied Artists, Castle employed the gimmick of the insurance policy for "Macabre" and Emergo, consisting of a skeleton emerging from the area of the screen, for "House on Haunted Hill." "Macabre" grossed $1,200,000 and "House" tallied $2,500,000. Both were low budget entries, which depended mainly on the exploitation gimmicks.

The negative cost of "The Tingler" has been set at $400,000, but with the addition of the gimmicks and the exploitation, the overall cost will hit a $1,000,000. The tingling gimmicks, little motors employed to cool off radar on airplanes, represent an outlay of $250,000. Manufacturing cost of each unit, consisting of 100 motors, runs to $1,000.

According to Castle, Columbia, which is releasing the film, hasn't as yet determined how exhibitors will be charged for the installation of the tingling gimmicks. It may be part of the rental cost or, similar to Emergo, the kits may be sold outright to theatres.

Because of the many gimmicks involved in "The Tingler," special instructions have been prepared for projectionists. Special cue marks have been printed on the film to indicate the various switching operations. The same cues are also employed in the switching of the theatre lights "on" and "off."

The installation of the tingling mechanisms takes about four hours and will be done under the supervision of Castle's technical specialist Milton Rice. Also associated with Castle in developing the horror gimmicks was Donna Hollaway.

Test engagements for the film are set for Detroit, Boston, Baltimore and San Francisco. The Detroit engagement today (Wed.) kicks off the test runs.

CHRISTMAS-IN-AUGUST

K.C. Repeats Stunt For Poor Kids—Bill Kelly As Santa

Kansas City, Aug. 4.

Motion Picture Assn. of Greater Kansas City staged its third annual Christmas-in-August promotion for underprivileged at the Uptown Theatre today (Aug. 4). As in previous events, the project treats about 2,000 youngsters in a free movie and favors, including transportation from the various institutions to the theatre by bus.

The 1959 film was Disney's "Darby O'Gill and the Little People." Santa this year was impersonated by William Kelly, Universal branch manager. Committee includes Ed Hartman, Ab Sherr, Arthur Cole, Martin Stone, Fred Souttar and L. J. Kimbriel.

Frank Thomas, MPA president, said cooperation from firms in the film industry and associated lines was unstinting, paying for the buses and all details of the project outright.

Event annually brings the motion picture industry some of its finest public notice.

Industry Business Building Plan Had Residual Values; Roger Lewis' Viewpoint

The industry's business building program, while it didn't pan out along the lines originally envisioned, hasn't been a loss altogether, Roger Lewis, United Artists v.p. in charge of advertising, publicity and exploitation, asserted in N. Y. last week.

Lewis said the energy put into planning the BB effort hadn't been wasted if for no other reason than that it opened up valuable channels of personal contact and created a pattern for cooperation on several active levels.

He pointed out that, since the BB days, the Motion Picture Assn.'s ad-pub directors committee had become a good deal more active and effective and that the preparations for the campaign had stimulated a lot of useful and creative thinking among industry execs.

Lewis didn't go along with those who feel that, once again, the curve of rising summer business has lulled the industry into complacency re the need to promote greater attendance. "The meetings between the companies and the American Congress of Exhibitors reflect the realization on the part of all concerned to do something about the state of business," Lewis opined. He also noted regional efforts via forums and clinics to boost attendance and stimulate interest.

Records made originally for use in the BB drive are now being sold to and used by exhibitors in various parts of the country. However, a number of Lewis' colleagues feel that there still exists a need for long-range planning for the late fall days when the b.o. could again diminish, and that nothing is being done—again—to anticipate such an emergency.

HARTFORD VIDEO PAIR PLOT BOXER'S BIOG

Hartford, Aug. 4.

In the process of organization is a new film-making firm to be headquartered here. Tagged Eastern Pictures Corp., the outfit plans as its first feature a biopic based on the life of ex-featherweight boxing champion, Willie Pep, a localite.

Two Hartford natives—Paul Detuccio and Dan Maselli—are organizing the venture which they hope to get off the ground by October. Currently, they are in the process of raising $100,000 with which to get activities underway. Both men are identified with television programs directing at WHCT here, once owned by CBS.

Duo plan location shooting in the Hartford area with interiors to be filmed either in New York City or the coast. Pep will serve as technical adviser of the film. Understood that script is nearing its final stages. Writing credits under wraps meantime.

Maselli will serve as producer and Detuccio as director. No distribution deal yet.

Amelio Heads Cimex; Aims Is Expansion

Mexico City, July 28.

The Cimex board of directors has finally appointed a new president, Salvador Amelio. Post of auditor in the recent shakeup within the official distributorship is still vacant. Amelio, who has been a Peliculas Mexicanas assistant manager for the last few years, faces a tough job. A thorough reorganization of Cimex designed to strengthen the distributorship so that it can develop new foreign markets is a must. Recently, this program has begged down.

Apart from everything else, Amelio will have to refute monopoly charges hurled at Cimex in the U.S., settle the dispute with the Levy & Horne distributorship and totally reorganize the American subsids.

Steelworkers Present Card, Get Boxoffice Cut

Harrisburg, Aug. 4.

If you can't lick 'em—join 'em. That's the motto of Bern Bispeck, manager of the Senate Theatre here, who decided to setup his own crash program to fight the effects of the steel strike, which has literally crippled a good portion of the spending public in this steel-heavy area.

As the strike continued at an impasse, Bispeck this week broke quarter-page ads in the local dailies bearing the following:

"Special Notice To Steel Workers. Present your Steel Worker's Union Card at our boxoffice for special reduced rate during the Steel Strike. Includes the family too!"

Result—the Frank Sinatra starrer, "A Hole In The Head" opened to SRO houses, with the entire week!

Fancier Titles Practice Hits Press Agents

The eastern publicists local affiliated with the International Alliance of Theatrical Stage Employees, previously known as Publicists Local 872, has changed its name to The Publicists Assn. East, Local 872 to conform with the nomenclature employed by its sister local in Hollywood, Local 818.

Eastern unit has worked out a deal with the Coast counterpart so that its members, under certain conditions, may work on the Coast without paying an additional initiation fee.

In another action, the eastern bally union voted a wage scale for publicists handling hard-ticket films—$243.55 per week in New York City and $288, which includes $15 per diem expense, for out of town. Union also voted that no member be permitted to hold two jobs simultaneously, whether or not these jobs come under the jurisdiction of Local 872 in the entertainment field. Union further ruled that any member of the union handling more than one hard ticket or more than one special exploitation picture must employ "or cause to be employed" a member of the union for each additional picture. In addition, it's stated that any member who maintains a publicity office and who handles more than one picture for more than one company simultaneously must employ an associate publicist who is a member of the union.

DEFY DAYLIGHT SAVING

Minneapolis, Aug. 4.

There were free barbecued hamburgers and soft drinks, a Dixieland band and a television personality at the opening of the Twin Cities area's new and 14th outdoor theatre, the Maple Leaf.

It's only the third ozoner to be launched in the territory in the past three years, or since daylight saving time came into being, and one of this trio's construction had been started before DST was anticipated.

City of San Francisco May Buy Fox For Convention Use—If Price Right

San Francisco, Aug. 4.

Effort of Fox-West Coast chain to sell the 30-year-old, 4,650-seat Fox Theatre to the municipality as a supplementary convention centre seemed to have collapsed last weekend after FWC execs thoroughly confused City Hall over the asking price.

The nine-story building was built by William Fox in 1929 for $5,000,000 and is still the largest film theatre west of Chicago.

Theatre is situated directly in back of municipally owned and operated Civic Auditorium, which seats about 8,000 persons, is focal point for Frisco conventions, but which soon must be rehabilitated.

Late last week Mayor George Christopher said a Frisco real estate man had offered the Fox to the city property director for $800,000. The property director, Philip L. Rezos, thought this was a very good price, because the property is assessed at $990,000, and market value in California is generally at least double the assessed value.

Christopher, however, believed the $800,000 offer very odd, because only a fortnight before FWC President John B. Bertero had written the mayor and offered the city the Fox for $1,150,000 with its projection equipment, or $1,125,000 without the equipment.

A check with FWC's Frisco lawyer, Edward Keil, eventually disclosed the $800,000 price was mistaken—Keil said an FWC exec, unidentified, got the Fox mixed up with a proposed sale of FWC property in Oakland, on the eastern shore of the Frisco Bay. Keil wouldn't say what the Oakland property was.

The mayor cooled off on the deal in a hurry.

Though the city could make good use of the theatre now and the property is included in the city's longrange Civic Center development plans, the mayor said he didn't see where the city could find $1,150,000.

He was encouraged by one fact, however: the current asking price is $550,000 lower than FWC had asked for the Fox two years ago.

One peculiarity of FWC lowering its asking price on the triangular block so far is that this particular area of Frisco has recently enjoyed a real estate boom. Bank of America is building a block-square records center almost across the street from the Fox and a number of other construction projects, including a big motel, are getting under way. FWC has long had a plan to build a smaller (1,200-seat) theatre further down Frisco's main stem, Market st., near other first-runs, but this plan has never come to fruition.

Goldwyn Unadjudicated Frisco Conspiracy Suit Draws a New Judge

San Francisco, Aug. 4.

Samuel Goldwyn's $2,250,000 antitrust suit against 20th-Fox and National Theatres was assigned last week to Federal Judge George B. Harris, who will hear arguments on both sides of nine-year-old case after reading more than 6,000 pages of transcript from former trial.

Judge Louis E. Goodman, presiding in Ninth Federal Circuit, made the assignment. Judge Edward P. Murphy who presided at 1957 trial, died seven months ago without giving a verdict.

Judge Goodman also assigned the $7,000,000 Embassy Theatre antitrust suit to Judge Lloyd H. Burke, who will hold a full jury trial. Lee Dibble and Dan McLean, owners of downtown-Frisco Embassy, are suing all majors, claiming they were deprived of first and second runs in 1938-50 period. Suit was filed in 1950 and Judge Murphy conducted this trial in mid-1958, had not delivered a verdict when he died.

Embassy owners sought and were granted permission for jury decision in the retrial.

Judge Murphy had heard both cases without jury.

Brandon's City-Hopping 'Japanese Season'

Brandon Films' "Season of Japanese Films," involving the presentation of eight Japanese pictures in a New York showcase on limited runs, will get under way in October, Thomas J. Brandon, prez of the company, said in N.Y. this week.

Decision to go ahead was made in the wake of the visit here last week of Kiyoshi Takamura, managing director of Japan's Shochiku Co., one of the four major Tokyo outfits which Brandon has signed for the project. One Japanese independent also is providing features.

Companies represented in the "Season" will be Shochiku, Toho, Mikkatsu, Shintoho and the indie. During his recent visit to Japan, Brandon contracted for 20 features from which the first eight have been chosen for the presentation in what amounts to a combination of film festival and film week. Big difference from past Japanese efforts in the States will be that both public and critics will be admitted. Each picture will run for two weeks. If it's a hit, Brandon will bring it back to the same or other theatres.

Following the N.Y. run, Brandon will stage his "Season" in other cities. Dates for 24 keys already have been worked out to follow the N.Y. October opening.

Opening film will be Shochiku's "The Human Condition," story of conflicts within a young man at the time of Japan's invasion of China. It's a picture with a large cast. Yarn is based on a series of Japanese novels.

Parking Lot, Cafe Are Influential in Dating Of 'Porgy' in Det.

Detroit, Aug. 4.

A deluxe neighborhood house has snared the exclusive engagement of Samuel Goldwyn's "Porgy and Bess" here.

Selection of the Mercury Theatre, owned by Dick and Eugene Sloan, was made, according to a Goldwyn representative, because the producer considered it the best equipped and having the best location for a long-run hardticket engagement.

Theatre has a large parking lot and a restaurant on its premises. Pic bows at the Mercury either Sept. 30 or Oct. 7.

Wouldn't Reopen With a Western

House Dark a Year Relighted With Storekeepers' Aid—'Public Sees Too Many Cowboys on TV'

Mohall, N.D., Aug. 4.

Ernest Nelson postponed for three days the reopening of this town's long shuttered Grand Theatre, the only showhouse here, because the only sort of fare available for the scheduled preem date were Westerns.

Nelson explained to the public he wishes to have his theatre show the local public "something else from what they're getting in profusion on television—Westerns" especially, and he didn't want to start off "on the wrong foot and counter to what'll be the theatre's policy."

He decided to wait for an old Jerry Lewis picture, "Rock-a-Bye Baby," (Paramount) which, of course, never has been seen here and which got the Grand off to a flying start.

The Grand's reopening after more than a year of darkness has been made possible by the town's merchants who said it hurt their business and the community generally to be without a showhouse. They agreed to cooperate with Nelson to try to make the theatre a success.

For one thing the merchants will sponsor free theatre nights every Wednesday, paying Nelson for tickets but distributing them free to patrons.

Before reopening, the Grand was re-built throughout.

Zanuck Plans 10 'Scopers For 20th-Fox in One Year

Production of 10 CinemaScope pictures during 1959-60 is planned by Darryl F. Zanuck Productions for release through 20th-Fox.

According to Zanuck, the films will be shot in the U.S. and abroad, depending on locale requirements. Zanuck's last 20th release, "Roots of Heaven," was photographed in Africa. Since quitting as 20th production boss, Zanuck has produced "Island in the Sun," "The Sun Also Rises," "Compulsion" and "Roots." Only "Island" has turned out to be a big grosser.

Film Reviews

Continued from page 6

Bobbikins

ences, should steer "Bobbikins" to a healthy b.o. reception in family houses. Whether it will do much to advance Bygraves' promising film career, however, is open to grave doubt.

Pic is based on a featherweight wheeze which the makers worry with the tenacity of a terrier at grips with a favorite bone. The likeable personalities of Bygraves and Miss Jones and the irresistible baby-stuff of young Steven Stocker help to relieve the banal screenplay and dialog of Oscar Brodney.

Bobbikins is the 14-month-old son of Bygraves and Miss Jones. Pop comes back from the navy to resume a show biz career, but when things go wrong and family life is disrupted, the babe decides to take a hand. He develops a habit of talking, but only to his father, which, considering some of the dialog, is rather considerate of him. Since Bygraves can't convince other people that Bobbikins is loquacious he lands on a psychiatrist's couch.

But Bobbikins' completely unexplained talent is turned to good use when he and his father meet and become friendly with the Chancellor of the Exchequer. Bobbikins passes on information from the Chancellor and as a result Bygraves becomes a hefty tycoon in the stock market, but young Bobbikins realizes that money and success is spoiling dad and breaking up the happy home. So he double-crosses him with a false tip. Bygraves loses all his cash and ends up again in show biz, happy with his wife.

There is nothing much to be done with this rigamarole except to admire the patience with which director Robert Day and lenser Geoffrey Faithfull have captured some cute expressions from Baby Bobbikins. Adult dialog emerging from the youngster is at first amusing but soon palls. Bygraves's relaxed personality is a great help and Miss Jones is a comely stooge.

Of the supporting players, Colin Gordon, as the psychiatrist; Lionel Jeffries, as a shady stockbroker, Charles Carson, as the Chancellor of the Exchequer; and Barbara Shelley, as Jeffries' flashy girlfriend, have the most opportunity of infusing some life into the singularly uninspired proceedings.

There are four songs, "Funny Little Clown," "Bobbikins Lullaby" and "Last Night I Dreamed," all authored by Bygraves and a ballad, "World Of Dreams," by Wilson Stone. Bygraves and Miss Jones put these over more than adequately and one or two of them should be clicks in the pop music world. "Bobbikins" needs far more wit and punch to be a more-than-average film but the performers should be more than enough to attract the patrons. *Rich.*

The Bridal Path
(BRITISH—COLOR)

Comedy of a Scot in search of a wife; fair measure of yocks but a rather parochial job.

London, July 28.

British Lion release of Frank Launder-Sidney Gilliat production. Stars Bill Travers, Bernadette O'Farrell. Directed by Launder. Screenplay, Launder and Geoffrey Willans, from novel by Nigel Tranter; camera, Arthur Ibbetson; editor, Geoffrey Foot; music, Cedric Thorpe Davie. At Leicester Square Theatre. Running time, **95 MINS.**

Ewan McEwan	Bill Travers
Finley	Alex Mackenzie
Archie	Eric Woodburn
Hector	Jack Lambert
Angus	John Rae
Murdo	Roddy McMillan
Katie	Fiona Clyne
Siona	Bernadette O'Farrell
Margaret	Patricia Bredin
Isobel	Dilys Laye
Sarah	Joan Fitzpatrick
Crissie	Pekoe Ainley
Barmaid	Joan Benham
Good-Looking Waitress	Annette Crosbie
Hotel Waitress	Nancy Mitchell
Bank Clerk	Lynda King
Sergeant Bruce	George Cole
Constable Alec	Gordon Jackson
Inspector	Robert James
Constable Donald	Tony Scott
Sergeant	Duncan Macrae
Constable	Jameson Clark
Neal	Vincent Winter
Kirsty	Elizabeth Campbell

The Launder-Gilliat team again has used their contract star, Bill Travers, in the sort of film in which he made his name, "Geordie." But this time, though there's a fair amount of fun in "Bridal Path," the joke wears a shade thin. It will provide a useful booking in family houses but, as with "Geordie," it is likely to have its greatest success in its home area, Scotland.

Travers plays a shy, dour Scot living on a remote island. The island elders decide that there must be no more consanguinity—the marriage of first cousins—so Travers is sent to the mainland to find a wife. He reaches Oban with "ten commandments" which are a blue print of what he must look for, and avoid, in his search for a bride. He becomes involved with various comely young women and there are a number of complications which result in his being chased by the police, a hazard which was perhaps too well and too lately dealt with in Scotland in the film, "The 39 Steps."

Without being a natural comedian, Travers has a likeable personality and helps to carry the pic to a pleasant conclusion. He is helped mightily by Launder's direction and by Arthur Ibbetson's lensing of the Scottish scenery. There are also a number of attractive young women on hand, notably Fiona Clyne, Bernadette O'Farrell, Patricia Bredin and Annette Crosbie. George Cole and Gordon Jackson put in excellent work as two of the cops tailing Travers and Jack Lambert. Eric Woodburn and Alex Mackenzie fit in admirably as some of the islanders who set the young man off on his romantic trail.

The screenplay by Launder and Geoffrey Williams is a deft job but tends to move rather leisurely and predictably. *Rich.*

Un Vaso De Whisky
(A Glass of Whiskey)
(SPANISH)

Locarno, July 28.

Mundial Film release of PEFSA-ESTE production. Stars Rossana Podesta, Arturo Fernandez; features Yelena Samarina, Maruja Bustos, Jorge Rigaud. Directed by Julio Coll. Screenplay, Germain Huici, Coll; camera, Torres Garriga; editor, Emilio Rodriguez. At Locarno Film Fest. Running time, **90 MINS.**

Maria	Rossana Podesta
Victor	Arturo Fernandez
Laura	Yelena Samarina
Inspector	Jorge Rigaud

This is a heavy morality tale pounding home the fact that selfishness and immorality do not pay. It is too academic and sacrifices character for preaching. But it does denote a nice film sense behind it. Pic has enough movement plus its theme to slant it for Hispano language houses abroad.

A Don Juan-type male lives off women and leads to a suicide of one and his comeuppance at the hands of a boxer who loved the latter. Action is passable. Director Julio Coll has a good sense of composition and for getting in telling bits. But he has failed to get life into the characters. It is technically proficient while a drunken orgy scene that could be utilized for exploitation. Otherwise it is a limited entry for any undue offshore interest. *Mosk.*

Messieurs Les Ronds De Cuir
(The Bureaucrats)
(FRENCH)

Paris, July 28.

Discifilm release of Cinelor production. Stars Noel-Noel, Pierre Brasseur; features Jean Poiret, Michel Serrault, Jacques Grello, Micheline Dax, Philippe Clay. Directed by Henri Diamant-Berger. Screenplay, Diamant-Berger based on play by Georges Courteline; camera, Andre Germain; editor, Francine Diot. At Triomphe, Paris. Running time, **95 MINS.**

Negre	Pierre Brasseur
Leheminier	Noel-Noel
Lahrier	Jean Poiret
Curator	Michel Serrault
Clerk	Jacques Grello
Gaby	Micheline Dax

Turn-of-century stage farce is done extremely stagily here. This concerns doings in a Civil Service office and milks one little misunderstanding dry. Cast of top comedians cannot overcome the stilted direction. Hence, this emerges primarily a local item on its verbiage and antique jokes.

Cast is in character, but below par technical work and an obvious quickie budget-militate against it for any export chances. *Mosk.*

Ilya Mourometz
(RUSSIAN—COLOR-SCOPE)

Paris, July 28.

Mosfilm production and release. With Boris Andreiev, A. Abrikossov, N. Vedviedeva, N. Vychkova. Directed by A. Ptuchko. Screenplay, V. Kotochnev; camera (Sovcolor), A. Renkov, B. Travkine; editor, E. Svidetele. At Studio De L'Etoile, Paris. Running time, **95 MINS.**

Ilya	Boris Andreiev
Vladimir	A. Abrikossov
Princess	N. Vedieveva
Vassilisa	N. Vychkova

Though this pic deals with an old Russki legend, it is a chest-beating theme of saving Russia from any invaders. But, aside from this oft-stated aspect, it has some stunning special effects and a simplicity that could make this an okay action entry abroad.

It takes place in the 13th Century when Russia is threatened by an invading Mongol army. It is saved by a massive giant who can uproot trees, slay three-headed dragons, etc. However, his wife is captured by the Mongols and his son is brought up by the Mongol king. After a 14-year truce, the son is sent out to fight his father in a titanic struggle. But a ring brings recognition and the defeat of the Mongol.

Film has impressive settings and battle scenes plus some songs worked into this naive folk drama. Technical and special effects are exemplary as is the color. With all the pontificating cut out, it could make a sort of okay sci-fi entry abroad. *Mosk.*

The Idiot
(RUSSIAN-COLOR)

Paris, July 28.

Mosfilm production and release. With You Iakovlev, Y. Borissova, N. Podgorni, L. Parkhomenko. Directed by Ivan Pyriev. Screenplay, Pyriev from novel by Feodor Dostoyevsky; camera (Sovcolor), V. Pavlov; editor, S. Volkov. At La Rotonde, Paris. Running time, **95 MINS.**

Prince Mychkine	You Iakovlev
Nastassia	Y. Borissova
Gania	N. Podgorni
Rogogine	L. Parkhomenko
Aglae	R. Maximova

Film is part one of a two-part film based on the Dostoyevsky novel. Now that Dostoyevsky is off the Soviet index, the Russians denote they have not lost their flair for depicting his world where people reflect their souls in everyday activity. This penchant for Slavic introspective ravings and dramatics will make this more difficult for general situations abroad, but its fine adapting, acting and the Dostoyevsky name could make this a good arty entry for some offshore spots.

This details the arrival of the epileptic, impoverished Prince Mychkine in old St. Petersberg in 1860, where his visit with relatives unleashes all the smoldering dramas. It details his strange, sacrificial love for the hardheaded, wronged Nastassia.

Color is uneven and even garish but it fits the baroque decoration. Acting properly captures the feverish feelings of these obsessed people. Its heightened dramatic line makes this seem theatrical at times. Technical credits, aside from the unbalanced color, are good. *Mosk.*

L'Ambitieuse
(The Ambitious One)
(FRENCH-COLOR)

Locarno, July 28.

Silver Films release of Chrysaor-Sud Pacifique-Atel-Silver Films production. Stars Andrea Parisy, Edmond O'Brien, Richard Basehart; features Nicole Berger, Nigel Lovell, Jean Marchat, Denise Vernac. Directed by Yves Allegret. Screenplay, Rene Wheeler from novel "Manganese" of F. Ponthier; camera (Eastmancolor), Carl Kayser; editor, Albert Jurgensen. At Locarno Film Fest. Running time, **98 MINS.**

Dominique	Andrea Parisy
Bucaille	Edmond O'Brien
Georges	Richard Basehart
Claire	Nicole Berger
Andre	Nigel Lovell
Uncle Albert	Jean Marchand
Aunt Edwige	Denise Vernac

There is secondary marquee appeal for the U.S. in this via the names of Richard Basehart and Edmond O'Brien. However, this tale of ruthless ambition is somewhat plodding, making it primarily for dual spots in the U.S.

An ambitious girl pushes her good, if simple husband into helping to doublecross their boss on a phosphate mine in Tahiti. She gives in to the boss' amorous designs while her husband takes over some mine deeds that the boss has permitted to elapse. Following their climb to riches, the husband falls for another girl, and ultimate tragedy.

Yves Allegret's direction is listless. O'Brien, as the boss, and Basehart, as the weak husband, can not do much with their stereotyped roles while Andrea Parisy is incapable of giving animation to the complicated character of the ruthless character. Also she is badly lensed making her less than the desirable type she is interpreting. Color is par while technical values are good. Some added appeal is the on-the-spot Tahiti lensing. There is some Australian money in this pic and also an English version which could be used for supporting fare in America. *Mosk.*

Producers Guild Picks

Hollywood, Aug. 4.

First-quarter nominations for Screen Producers Guild's Award for best produced feature picture of 1959 include the following:

"Diary of Anne Frank," produced by George Stevens, 20th-Fox; "Rio Bravo," Howard Hawks, Warner Bros.; "Imitation of Life," Ross Hunter, Universal; "Shaggy Dog," Walt Disney, Buena Vista.

Award will be made at SPG's annual banquet early in 1960. Award also will be made at that time for best produced tv show, but unlike feature films, which will be nominated quarterly, entries for video recognition will be nominated on an annual basis.

Metro Must Remove Credit Line

[Parks Service Calls Itself Double-X'ed]

Washington, Aug. 4.

U.S. Interior Dept. has formally accused Metro of violating an agreement with the National Park Service in filming "North By Northwest" and demanded the studio cut out Park Service credit line.

Credit line elimination is a problem. It's superimposed over initial action of Alfred Hitchcock thriller. Many prints have been shipped.

Acting Secretary of Interior Elmer F. Bennett wrote both Metro prexy Joseph R. Vogel and MPAA prez Eric Johnston.

To Vogel, he said: "Because of the experience in this instance, future picture permit applications in the National Park Service areas will receive closer scrutiny than heretofore."

To Johnston, he said: "The experience gained in this instance will lead in the future to closer restrictions in such permits."

Bennett left no room for negotiation, telling Vogel: "... *The movie's credit line involving the (Interior) Department and Park Service must be removed.*"

Hitchy Melodramatics Take D.C. by Surprise; Metro Drops Park Tag

Rather than engage in a running battle with the Dept. of Interior, Metro has agreed to eliminate the credit line for the National Park Service in Alfred Hitchcock's "North By Northwest."

Controversy stemmed from the Dept. of Interior's displeasures over the film's climax which was filmed in Hollywood and which shows Cary Grant and Eva Marie Saint being chased by two villians between the stone faces of four U.S. presidents at the Mount Rushmore National Memorial in South Dakota.

The department said it had received complaints of "desecration" of the memorial. Moreover, it was stated that the original agreement with Metro provided that no scenes of violence would be filmed near the sculpture heads.

Parts of the film had been shot at location at Mount Rushmore. However, the Dept. of Interior charged that the climax scene had been "faked."

Briefs From The Lots

Hollywood, Aug. 4.

David Weisbart handed producer reins on 20th-Fox' "The Live Wire," **Garson Kanin** legiter which **Mike Todd** produced in 1950 . . . Warner Bros. granted **Carroll Baker** a release from her contract. . . . **Wally Brown** into "The Best of Everything" at 20th-Fox . . . **Spring Byington** added to Metro's "Please Don't Eat the Daisies" . . . **Fred Gebhards**, partnered with **Barbara Hutton's Lance Reventlow** in an indie setup, purchased rights to **Arthur C. Clarke** novel, "The Deep Range," unfolding in 21st Century below the sea . . . **Robert Arthur** added "Come September" to his U producer slate, which already includes "The Spiral Road," "The Great Imposter," "The Wine of Youth," "A Gathering of Eagles," "Backlash."

Albert J. Cohen, returning to his own indie production, will do "The Big Men," drama of World War II, as initialer . . . **Jack Oakie** returns to Paramount after many years absence for Perlberg-Seaton's "The Rat Race" . . . **George Sidney** cast **Barbara Nichols** and **Joi Lansing** for roles of the Coogle Sisters in "Who Was That Lady?" in which **Tony Curtis, Dean Martin** and **Janet Leigh** costar for Columbia Pictures release . . . **Silvana Mangano** steps into the **Gina Lollobrigida** star role in **Dino De Laurentiis'** "Jovanka and the Others," starring **Van Heflin, Vera Miles, Barbara Bel Geddes, Steve Forrest.** . . . **Fay McKenzie** into **Jack Webb's** "—30—" for Warner Bros. release.

Miriam Hopkins bowed out of title role on **William Faris'** indie, "Ma Barker and Her Killer Brood," and is replaced by **Lurene Tuttle** . . . Independent Motion Picture Producers Assn. will produce biopic based on **Casimir Pulaski**, heroic Polish general who fought with Colonials during U.S. Revolutionary War . . . Metro thespacted **John Considine**, 22-year-old son of early film producer **John Considine Sr.**, and **Carmen Pantages** . . . indie **Joseph Kaufman** negotiating with **Craig Hill**, costar of "Whirlybirds," for three pix, first to be "The Young Life" . . . **Jim Davis** takes over top role in "Noose for a Gunman," Premium production for United Artists release . . . **Hank Searle** will script "The Saga of Pappy Gunn" for Warner Bros.

Cinetarium Demo Daily in Chicago Baits Support

Chicago, Aug. 4.

William Rebane & Associates, holding North American rights to Cinetarium, have been staging daily demonstrations of the circular projection process here the past couple of weeks in an effort to lure financing to get the innovation started commercially in this country. Gandering the cinema-in-the-round process have been promoters outside the trade as well as reps from Walt Disney, Warners, 20th-Fox, Universal and other Hollywood producers.

Rebane, an ex-vidfilm salesman, picked up U. S., Canada and Mexico rights several years ago from Adalbert Baltes, German inventor of the 360-degree system which utilizes but one film, one camera and one projector. By contrast, the Russian circular process, announced recently by the minister of culture, requires 22 cameras and like number of projectors, making the cost prohibitive for a private promoter.

Cinetarium envisages aluminum globe-like theatres, though regulation hardtops and legit houses could be converted. Cost of the latter, however, would come to almost that of a specified installation, roughly $500,000. Maximum capacity of about 1,200 would be enable if 70m film is used. Installations will have swivel chairs, but process precludes balconies (a blow to romance?). Process offers six-track stereo sound, with speakers in the floor skip-seat style.

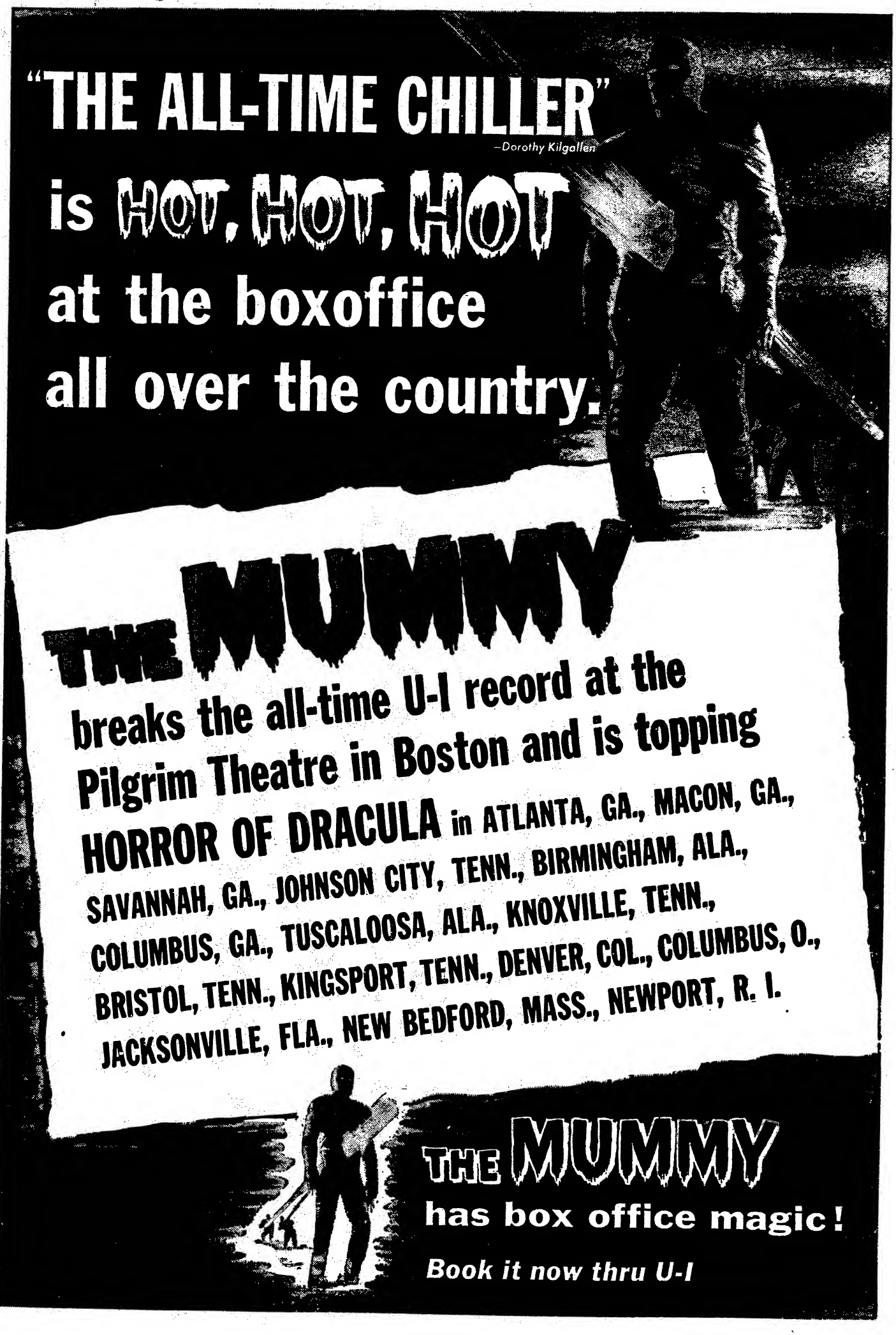
Rebane's group hopes to have a permanent Chi installation within a year (construction has already begun on theatres in Hamburg and Paris), and meantime is planning the first Cinetarium production, probably a travelog dealing with great cities of the world. Pic's producer will be Jerry Leighton, announcer for Chi indie radio station WAAF. Also associated with Rebane, as executive veepee, is show biz publicist Jack Lyons.

System perfected by Baltes (after 11 years of experimenting and refining) does away with need for camera panning. Special lens attachments capture all from a stationary position in order to put the viewer "in" the action.

Robert Taylor Indie Opens in Brooklyn

Robert Taylor isn't making it this time as a Broadway name; the vet star's newest picture is opening this week as part of a double bill at the Paramount Theatre in Brooklyn. Paramount's "The Hangman," in which Taylor appears with Tina Louise and Fess Parker, is being teamed with Danny Kaye's "Five Pennies," which premiered on Broadway.

"Hangman," directed by Michael Curtiz, is Taylor's first picture since ending his long-time contract at Metro. It comes at a time when the distributors more and more are teeing off features beyond the Gotham showcase area as a means of ducking the expense entailed in first-run showings. Jerry Lewis' "Don't Give Up the Ship" similarly was detoured to neighborhood exposure without any Times Square residence.


"THE ALL-TIME CHILLER"
—Dorothy Kilgallen
is HOT, HOT, HOT
at the boxoffice
all over the country.
THE MUMMY
breaks the all-time U-I record at the
Pilgrim Theatre in Boston and is topping
HORROR OF DRACULA in ATLANTA, GA., MACON, GA.,
SAVANNAH, GA., JOHNSON CITY, TENN., BIRMINGHAM, ALA.,
COLUMBUS, GA., TUSCALOOSA, ALA., KNOXVILLE, TENN.,
BRISTOL, TENN., KINGSPORT, TENN., DENVER, COL., COLUMBUS, O.,
JACKSONVILLE, FLA., NEW BEDFORD, MASS., NEWPORT, R. I.
THE MUMMY
has box office magic!
Book it now thru U-I

TOA's Herman Levy Urges Censor Boards to Throw in Towel in Wake Of High Court's 'Chatterley' Decision

In the light of the U.S. Supreme Court decision reversing the N.Y. State ban on "Lady Chatterley's Lover," the remaining state and municipal censor boards "should cease their operations immediately," Herman M. Levy, general counsel for Theatre Owners of America, told the TOA membership last week.

In a special "digest" devoted to the ruling, Levy opined that the censors were hanging on for personal and selfish reasons.

"In view of the fact that there are so few censorship groups operating officially, and in view of the decisions adverse to the principles of censorship these last few years, the conclusion, while harsh, is inescapable that the remaining censorship agencies insist on operating either because of 'featherbedding' jobs involved, or because the personnel in the groups believes sincerely, although misguidedly, that people can, and should, be saved from evil by the tastes of that personnel. The censorship groups represent an anachronism in the American field of liberty," Levy opined.

He urged "all segments of the industry" to "ward off censorship attacks to the end that the few remaining die-hards will fold up their tents and leave. It is time for the industry to refuse to be frightened and inhibited by threats.

Ample Laws

Levy added that there were ample laws on the books to protect the public from the showing of pornographic, obscene or immoral films. And he expressed the hope that the time was not too distant when the Supreme Court would free the film biz from all prior restraint.

The "Chatterley" decision established the right of the screen to advocate ideas, in this instance even it did not pass on the constitutionality of the entire censorship statute in New York. In Chicago recently, when a Federal judge ruled that the Chicago censor board had no right to ban "Anatomy of a Murder," he at the same time went out of his way to establish Chicago's basic right to censor immoral or obscene pictures prior to release.

Lawyers specializing in film censorship hold little hope that the present Supreme Court will go all out and strike down prior restraint altogether. They see each contested case going up to the Court and being judged on its merits, with the justices in effect becoming the arbiters of whether or not a given film qualifies under the terms immoral or obscene.

Levy's bulletin, less analytical than opionated, said the censors should "cease their operations immediately. They should stop trying, through various and devious unconstitutional moves, to impose their subjective tastes on the peoples of their states and cities." The TOA counsel didn't explain why, in the light of the High Court's obvious reluctance to do away with censorship, the censors should abandon the field, though from an exhibitor point-of-view, the suggestion does, of course, have merit.

'Diary' Needs No Mate?

Albany, Aug. 4.

Showmen here are debating whether it'd be wise to put "The Diary of Anne Frank" on a double-feature bill.

One school of thought holds that the kind of audience that will come to see "Diary" won't be interested in a "balancing" picture. Another maintains that a double bill, pairing a different type of film with "Diary" could only be for the best.

"Diary" has now gone into a regular-run policy and its running time has been cut.

MG's 'Big Op' Too Raw for Memphis

Memphis, Aug. 4.

Memphis' all-femme censor board has banned as too brutal "The Big Operator," MGM film starring Mickey Rooney. Pic was skedded to open (15) at the downtown Loew's Palace when the censor gals (three) pronounced their nix.

Lou Ingram, Memphis MGM branch chief, told newsmen that Mrs. B. F. Edwards, acting chairman of the board said that the pic dealing with labor racketeers was "too terrible and inimical to public welfare." The MGM local boss was willing to snip several of the scenes for the censoring board, but no dice.

Mrs. Edwards told VARIETY that she probably would look at the film again with her censor cohorts and "see what has been cut out."

The pic has been pencilled-in to the Sunset Drive-In, across the river at West Memphis, Arkansas, 10 miles from downtown Memphis and "roosting nest," for most Memphis-banned pics.

IF DIALOG CUTS MADE, CHI OKAYS 'THIRD SEX'

Chicago, Aug. 4.

German-made "The Third Sex" has been okayed by the Chi censors, but provided certain dialog deletions are made. Essanjay Films, distributor, is mulling whether to hold out (via the courts, of course) for total clearance.

Pic was made by the Veit Harlan of "Jew Suess" ill-fame, but he's not to realize a nickel from American distribution. "Third Sex" was originally bought for the U.S. by Ilya Lopert, who sold it for $85,000 to Dave Dietz.

TED MANN TO OPERATE EDINA, STEIN RETIRES

Minneapolis, Aug. 4.

Circuit owner Ted Mann continues to expand his exhibition operations. He's just made a management deal for the local 1,000-seat de luxe neighborhood Edina, with Martin Stein, its owner, who is retiring completely from exhibition.

This gives Mann three Minneapolis neighborhood theatres along with his two loop firstrun theatres and an interest in a large Twin Cities' area drive-in circuit. He also operates four St. Paul loop firstrun theatres, double the number of any other one interest, and other outdoor theatres. Two of the St. Paul quartet were acquired the past year.

Two years ago Mann took over Stein's other de luxe neighborhood house, the Westgate.

Needelman to Denver

Denver, Aug. 4.

Jules Needelman, formerly a salesman in the Columbia Los Angeles exchange, has been named branch manager of the company's Denver office. He succeeds R. C. Hill who will stay on in an advisory capacity.

Needelman joined Col in 1939. He became a traveling auditor in 1947 and became a salesman in L. A. in 1950.

Catholic Paper: Up to U.S. Public Re 'Chatterley'

Boston, Aug. 4.

The matter of "Lady Chatterley's Lover" was taken up by The Pilot, official newspaper of the Catholic Archdiocese of Boston, in an editoral entitled "Controversy," Saturday (25) which pointed out: "We should remember however, that not everything legally permissible is by that token morally acceptable. Even if a book of this kind cannot be repressed by law without offending civil rights, it can still be prevented from a mass circulation by the protests of an alert public."

The editorial stated: "Lady Chatterley's Lover" continues to be in the news and, public curiosity being what it is, all the excitement is not hurting either the sales of the book nor the popularity of the film. All the same, the matter is a serious one and it deserves the thoughtful attention of the public as well as the courts."

Further quote: "The literary critics in large numbers have been inclined to take quite lightly the offensive material in the book and to emphasize rather the daring literary excellence which they perceive as giving the work a kind of classical quality. This judgment surely is not unanimous but it is impressive enough to be given a hearing. The exaggerated claims of the publisher, we suppose, can be set aside as being a good deal less an interest in free expression than the opportunity to rake in a rather good-sized profit.

ANN CRAFT AS EXEC SEC'Y

Indiana TOA Unit Replaces Ken Prickett

Indianapolis, Aug. 4.

Report that Allied Theatre Owners of Indiana would cease to function as an exhibitor organization was categorically denied by Richard T. Lochry, president of Allied unit.

The report, according to Lochry, apparently stemmed from the news that Ken Prickett, who has been serving as executive secretary for the Indiana and Ohio Allied units, would in the future serve as full-time secretary of the Ohio organization.

Lochry revealed that Mrs. Ann Craft, who has been office manager of the Indiana office for the past 10 years, will assume the full-time job of executive secretary of the Hoosier unit.

Commercial Assault on Sunday Grows

Massachusetts Gift Shops, Supermarkets Defy Sabbath Laws—Theatres Are Special

Boston, Aug. 4.

Massachusetts' blue laws are being defied in different parts of the state. So far film houses, operating under Sunday licenses, have been left out of dispute but film interests are watching with some alarm.

Gift shop owners on the Cape, where the 300-year old Sunday laws were enforced earlier this summer, are defying and are being hit with summonses. For the first time in many years police began enforcing the Sunday blue laws in Brockton, Mass. with their drive aimed principally at indie supermarkets which have been doing a land office biz on Sundays in the past.

In Yarmouth on Cape Cod, scene of numerous revolts against Blue Laws, three of six gift shop owners reopened Sunday (26) in defiance of Yarmouth gendarmes. A week previous all closed for the first time this summer.

In Great Barrington, the police chief ordered all gifteries and grocery markets to close up.

To ops of many businesses which have not only been keeping open on Sunday, but frequently remain open until 1 and 2 a.m. Mondays, the warnings of police have brought consternation.

Selectment in some towns, among them Great Barrington, have gone on record favoring liberalization of the Sunday laws.

Film houses operate under special Sunday licenses issued by the Dept. of Public Safety. With the sudden spotlight of enforcing Blue Laws on other biz, the situation could develop into one of comparison.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 12

"OUR MAN IN HAVANA"
(Kingmead Prods.)
(Shooting in London)
Prod.Carol Reed
Dir.—Carol Reed
Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Ralph Richardson, Noel Coward, Jo Morrow, Gregoire Aslan
(Started April 13)

"THE FRANZ LISZT STORY"
(Goetz Pictures
Prod.—William Goetz
Dir.—George Cukor
Dick Bogarde, Capucine, Patricia Morison, Genevieve Page, Martita Hunt, Lou Jacobi, Marcel Dalio, Lyndon Brook, Ivan Desny
(Started May 11)

"SUDDENLY LAST SUMMER"
(Sam Spiegel Prods.)
(Shooting in London)
Prod.—Sam Spiegel
Dir.—Joseph Mankiewicz
Elizabeth Taylor, Montgomery Clift, Katherine Hepburn, Mercedes McCambridge, Albert Dekker, Patricia Marmont, Gary Raymond, Maria Britneva, Joan Young.
(Started May 25)

"THE MOUNTAIN ROAD"
(Goetz Pictures, Inc.)
Prod.—William Goetz
Dir.—Daniel Mann
James Stewart, Lisa Lu, Glenn Corbett, Henry (Harry) Morgan, Frank Silvera, James Best, Rudy Bond, Mike Kellin, Eddie Firestone, Alan Baxter, Frank Maxwell, Bill Quinn
(Started June 9)

"GULLIVER'S TRAVELS"
(UI-Morningside World Wide S.A.)
(Shooting in Spain)
Prod.—Charles Schneer
Dir.—Jack Sher
Kerwin Mathews, Jo Morrow, June Thorburn, Sheri Alberoni, Basil Sidney, Lee Patterson, Martin Benson, Alec Mango, Waveney Lee, Peter Bull, Gregoire Aslan, Dandy Nichols, Noel Purcell, Richard Goolden, Martin Benson, Alec Mango
(Started July 13)

"THE GENE KRUPA STORY"
(Philip A. Waxman Picts.)
Prod.—Philip Waxman
Dir.—Don Weis
Sal Mineo, Susan Kohner, James Darren, Shelly Manne, Red Nichols, Anita O'Day, Susan Oliver, Bobby Troup, Yvonne Craig, Celia Lovsky, John Bleifer, Buddy Lester
(Started July 13)

"WHO WAS THAT LADY"
(Ansark-Sidney Prods.)
Prod.—Norman Krasna
Dir.—George Sidney
Tony Curtis, Dean Martin, Janet Leigh, James Whitmore, John McIntire, Larry Keating, Larry Storch, Simon Oakland, Mike Lane, Barbara Nichols, Jo Lansing, Marion Javits, William Newell, Peter Thompson
(Started July 13)

WALT DISNEY

Starts, This Year..... 4
This Date, Last Year..... 5

"POLLYANNA"
(Shooting in Napa Valley)
Prod.—Walt Disney
Dir.—David Swift
Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolph Menjou, Donald Crisp, Agnes Moorehead, Hayley Mills, Kevin Corcoran, Rita Shaw, James Drury, Co Platt, Anne Seymour, Janie Egan, Mary Grace Canfield
(Started July 30)

METRO

Starts, This Year..... 12
This Date, Last Year..... 15

"THE GAZEBO"
Prod.—Lawrence Weingarten
Dir.—George Marshall
Glenn Ford, Debbie Reynolds, Carl Reiner, Mabel Albertson, Jack Kirkwood, Doro Merande, John McGiver, Martin Landau, Robert Eleanstein, Bert Freed
(Started July 20)

PARAMOUNT

Starts, This Year..... 8
This Date, Last Year..... 10

"SAVAGE INNOCENTS"
(Magic Films)
(Shooting in England)
Prod.—Maleno Malenotti
Dir.—Nicholas Ray
Anthony Quinn, Yoko Tani
(Started June 1)

"LI'L ABNER"
Prod.—Norman Panama
Dir.—Melvin Frank
Peter Palmer, Stubby Kaye, Stella Stevens, Julie Newmar, Leslie Parrish, Howard St. John, Bern Hoffman, Billie Hayes, Joe E. Marks, Robert Strauss
(Started June 8)

"A BREATH OF SCANDAL"
(Ponti-Girosi Prods.)
(Shooting in Vienna)
Prods.—Carlo Ponti, Marcello Girosi
Dir.—Michael Curtiz
Sophia Loren, Maurice Chevalier, John Gavin, Angela Lansbury, Isabel Jeans, Milly Vitale
(Started June 8)

"JOVANKA AND THE OTHERS"
(Dino De Laurentis Prod.)
(Shooting in Rome)
Prod.—Dino De Laurentiis
Dir.—Martin Ritt
Van Heflin, Vera Miles, Barbara Bel Geddes, Jeanne Moreau, Richard Basehart, Steve Forrest, Carla Gravina, Harry Guardino, Alex Nicol
(Started July 20)

20th CENTURY-FOX

Starts, This Year..... 21
This Date, Last Year..... 15

"THE BEST OF EVERYTHING"
(Company of Artists Prods.)
(Shooting in N.Y.)
Prod.—Jerry Wald
Dir.—Jean Negulesco
Louis Jourdan, Hope Lange, Stephen Boyd, Suzy Parker, Diane Baker, Brian Aherne, Pat Crest, Martha Hyer, Robert Evans, Sue Carson, Donald Herron, June Blair, Rachel Stevens, Alena Murray, Julie Payne, Al Austin, Brett Halsey, Buck Class and starring Joan Crawford
(Started May 11)

"A JOURNEY TO THE CENTER OF THE EARTH"
Prod.—Charles Brackett
Dir.—Henry Levin
Pat Boone, James Mason, Arlene Dahl, Diane Baker, Robert Adler, Peter Ronson, Thayer David
(Started June 19)

"BELOVED INFIDEL"
Prod.—Jerry Wald
Dir.—Henry King
Gregory Peck, Deborah Kerr, Eddie Albert, Phil Ober, John Sutton, Herbert Rudley, Karen Booth, Tom Greenway, Buck Class
(Started July 13)

"HOUND DOG MAN"
(Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Don Siegel
Stuart Whitman, Carol Lynley, Arthur O'Connell, Fabian, Dodie Stevens, Betty Field, Jane Darwell, Rachel Stephens, L. Q. Jones, Edgar Buchanan, Dennis Holmes, Royal Dano, Virginia Gregg, Claude Akins, Hope Summers
(Started July 27)

"THE ROOKIE"
(APD
Prod.—Tommy Noonan
Dir.—George O'Hanlon
Tommy Noonan, Pete Marshall, Julie Newmar, Jerry Lester
(Started Aug. 3)

"CAN-CAN"
(Jack Cummings Prod.)
Prod.—Jack Cummings
Dir.—Walter Lang
Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Lois Jourdan, Juliet Prowse
(Started Aug. 3)

"SEVEN THIEVES"
(Shooting in England)
Prod.—Sydney Boehm
Dir.—Henry Hathaway
Edward G. Robinson, May Britt, Rod Steiger, Eli Wallach
(Started Aug. 3)

UNITED ARTISTS

Starts, This Year..... 11
This Date, Last Year..... 19

"THE FUGITIVE KIND"
(Jurow-Shepherd Prod. for U.A.)
(Shooting in N.Y.)
Prods.—Martin Jurow, Richard Shepherd
Assoc. Prod.—George Justin
Dir.—Sidney Lumet
Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton, Victor Jory
(Started June 22)

"A TERRIBLE BEAUTY"
(Cine-World Prod. for U.A. Release).
(Shooting in Dublin, Ireland)
Prod.—Raymond Stross
Dir.—Tay Granett
Robert Mitchum, Dan O'Herlihy, Anne Heywood, Cyril Cusack
(Started July 13)

UNIVERSAL

Starts, This Year..... 5
This Date, Last Year..... 4

"SPARTACUS"
(Bryna Prods.)
Prod.—Edward Lewis
Dir.—Anthony Mann
Kirk Douglas, Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Dall, Nina Foch, John Ireland, Charles McGraw, Joanna Barnes, Harold J. Stone
(Started Jan. 27)

"THE PRIVATE LIVES OF ADAM AND EVE"
(Zugsmith Doff Prod.)
Prods.—Albert Zugsmith, Red Doff
Dirs.—Albert Zugsmith, Mickey Rooney
Mickey Rooney, Mamie Van Doren, Martin Milner, Fay Spain, Cecil Kellaway, Tuesday Weld, Mijanou Bardot, Paul Anka, Mel Torme
(Started July 6)

WARNER BROS.

Starts, This Year..... 7
This Date, Last Year..... 9

"CAPTAIN BUFFALO"
Prods.—Pat Ford, Willis Goldbeck
Dir.—John Ford
Jeffrey Hunter, Constance Towers, Billie Burke, Willis Bouchey, Carlton Young
(Started July 16)

"ICE PALACE"
(Shooting in Alaska)
Prod.—Henry Blanke
Dir.—Vincent Sherman
Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, Jim Backus, Diane McBain, Ray Danton
(Started Aug. 3)

INDEPENDENT

Starts, This Year..... 18
This Date, Last Year..... 17

"—30—"
(Mark VII for Warners)
Prod.—Jack Webb
Dir.—Jack Webb
Jack Webb, William Conrad, David Nelson, Whitney Blake, Nancy Valentine, James Bell, Joe Flynn, Louis Lorimer, Dick Whittinghill
(Started July 27)

"THE GIRL IN THE RED BIKINI"
(Edward L. Alperson Prod. for 20th Fox)
Prod.—Edward L. Alperson
Dir.—Bryon Haskins
Mark Stevens, Joanne Dru, Robert Strauss, Asher Dawn
(Started Aug. 3)

"DIARY" DOES IT!

[—EVEN IN SHEBOYGAN]

"THE DIARY OF A HIGH SCHOOL BRIDE"

and

"GHOST OF DRAG-STRIP HOLLOW"

MILWAUKEE— ALHAMBRA
"BIGGEST BUSINESS OF 1959—HOLDING 2nd WEEK"

KANSAS CITY— CREST and RIVERSIDE
"RECORD GROSS FOR THE SEASON
—GREAT $15,000.00"—*Variety.*

BALTIMORE—EDMONDSON and BENGIES
"BEST BUSINESS THIS YEAR—WE CROCKED 'EM"

WITCHITA— WITCHITA
"TOP GROSS WITCHITA THEATRE
PAST 6 MONTHS—HOLDS OVER"

RACINE— RIALTO
"TOPS ANY PREVIOUS GROSSES"

MOLINE— MEMRI-DRIVE-IN
"TURNED AWAY 400 CARS.
FILLED THEATRE TWICE OPENING SUNDAY"

SHEBOYGAN— REX
"BIGGEST A.I.P. GROSS TO DATE—THE AUDIENCE LOVED IT"

●

LAUGH ALL THE WAY TO THE BANK

American International PICTURES

'Twas a Sparkling July at Boxoffice; 'Nun,' 'Soldiers,' 'Earth,' 'Anatomy' Among Clicks; 'Hercules' Ranks No. 7

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative pressing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.*

Not often has the month of July seen so many strong grossing pictures in release as this year. And seldom has the national boxoffice as sampled by the VARIETY report cities held up in such big style. In fact, the past month will go into the records as one of the biggest months in many recent years. Some idea of how big the grosses were in July is indicated by the fact that the first six ranking pix showed a total gross of better than $5,300,000.

Boxoffice champ for July was "Nuns' Story" (WB). This dramatic pic showed more than $1,730,000 total gross in key cities covered by VARIETY. It was in first place three times in weekly ratings and never dipped below second place. "Horse Soldiers" (UA), also a new entrant for the month, wound up second, and actually finished first one week.

"This Earth Is Mine" (U) finished third, and figured among the top 10 pix every week in July. Pic g oss total was nearly $750,000. A close fourth was "Anatomy of a Murder" (Col) although out on release only three weeks during the month. Obviously, it will be heard from further.

"Hole In Head" (UA) wound up fifth although it also likely will be heard from considerably more in the future. This is because it figured in weekly ratings only two weeks inasmuch as just getting out into first-runs late in July.

"Say One For Me" (20th) captured sixth place with close to $700,000 gross. Bing Crosby starrer climbed as high as fourth one week and figured in ratings four different sessions. "Hercules" (WB) wound up seventh although fairly high in ratings two different stanzas.

"Five Pennies" (Par) finished eighth although slightly higher on a couple of weekly surveys. Total gross was considerably under its nearest competitors. "South Seas Adventure" (Cinerama) wound up ninth. It was fifth in June.

"Don't Give Up Ship" (Par) captured 10th position, never getting higher than sixth place in weekly ratings. "Room At Top" (Cont) finished 11th as against sixth place in June. "Big Circus" (AA) rounds out the Top 12 list.

"Ask Any Girl" (M-G), fourth in June; "Darby O'Gill" (BV), "Middle of Night" (Col), just getting around; "Diary of Anne Frank" (20th), ninth in June; and "Gigi" (M-G), which was 11th in the preceding month, were the runner-up pictures. All of these films grossed around $200,000 or less, and in some instances just missed getting into the Top 12 category.

"Last Train From Gun Hill" (Par), which showed strong possibilities in two weekly ratings, was not included because just getting out into distribution to any extent. It is one of the potentially big new b.o. grossers. "North by Northwest" (M-G) shapes as a standout new entrant, rising to fifth place the final week of the month, with more than $100,000 total gross from four spots.

"Holiday For Lovers" (20th), fine in N. Y., and good in Detroit looms as having nice possibilities at the wickets among the newies. "Porgy and Bess" (Col) continues to point up its big potential, preems in Chi, L. A. and Frisco being great while it continues capacity at N. Y. Warner.

"South Pacific" (Magna), now being released in some spots by 20th-Fox, was runner-up on three different weeks, but obviously has finished up on its big, upped-scale playdates. "Legend of Tom Dooley" (Col) was torrid on its preem in Detroit. "Scapegoat" (M-G) was great on its initial showing in Boston.

"Imitation of Life" (U), high on lists in previous months, was stout to big on several playdates last month. "Mummy," from the same distrib, was rated cool on its opening in Boston.

"H-Man" (Col), comparatively new, was good to hep on several engagements. "Love Is My Profession" (Kings) added considerable additional coin on playdates last month, finishing as a runner-up film three different weeks. "Sleeping Beauty" (BV), long high on the lists, was in a like category, its dates ranging from big to mild, but managing to finish as a runner-up film two different weeks.

"Mysterians" (M-G) finished ninth one week in July. "Young Philadelphians" (WB) was a runner-up pic another round.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Cl 6-4600
CARY GRANT EVA MARIE SAINT JAMES MASON
in ALFRED HITCHCOCK'S
"NORTH BY NORTHWEST"
An M-G-M Picture in VistaVision • Technicolor®
and GALA NEW STAGE SPECTACLE "SUMMER FESTIVAL"

No Taste for Hard Tix, 'Sign of the Gladiator' Goes Saturation Instead

Hollywood, Aug. 4.

American International Pictures has switched original roadshow policy planned for "Sign of the Gladiator," color spectacle starring Anita Ekberg, to saturation bookings in deference to exhibs' requests.

Policy switch is result of a national survey made by Leon P. Blender, general sales manager, which revealed exhibit sentiment on roadshows overrode firm's planned advance admission engagements. Consensus of exhib opinion, according to prexy James H. Nicholson and exec v.p. Samuel Z. Arkoff, was that public resentment against roadshow technique and pricing affected b.o. take, with resentment continuing against the exhib long after upped-scale showing.

To tee off saturation bookings in key areas, film's print order has been upped from 175 to 350. First four areas to be blanketed will be L.A. and Southern California, Frisco and Northern California, metropolitan N.Y. and Texas. Goal for each region is 100 simul playdates in hardtops and ozoners.

Possibility of a single roadshow engagement still is being considered for a Manhattan art house which would play day-date with other houses but would continue film on an extended run hereafter.

BILL LOUIS ARMSTRONG CO-EQUAL WITH KAYE

Minneapolis, Aug. 4.

This is probably one of the few territories where Danny Kaye pictures usually don't do too well and where he's not considered a top film marquee name.

Which may help to explain why the RKO Orpheum, where "The Five Pennies" is showing, gave equal newspaper ad billing at the second week's start to Louis Armstrong, who also appears in the picture starring Danny.

Armstrong's name was in the same large type as Kaye's in the ads. At the ads' top the two were connected by a quote from Minneapolis Sunday Tribune's critic Bob Murphy's review stating that the pair "do some of the niftiest musical sequences sound-tracked in many years."

July's Golden Dozen

1. "Nun's Story" (WB).
2. "Horse Soldiers" (UA).
3. "Earth Is Mine" (U).
4. "Anatomy Murder" (Col).
5. "Hole in Head" (UA).
6. "Say One For Me" (20th).
7. "Hercules" (WB).
8. "Five Pennies" (Par).
9. "South Seas" (Crama).
10. "Don't Give Ship" (Par).
11. "Room At Top" (Cont).
12. "Big Circus" (AA).

New York State Making With The Censoring Words

Albany, Aug. 4.

The 1960 session of the N.Y. State legislature will make efforts to strengthen the hand of the New York censor, James A. Fitzpatrick of Plattsburgh, counsel to the Joint Legislative Committee on Offensive and Obscene Material, predicted last week.

Group, whose area includes films, tv and radio, sponsored two bills tightening the censorship law in 1958. Both measures passed, but were then vetoed by the then Governor Averell Harriman. Committee drafted four measures for presentation at the last session, two dealing with censorship of film content and advertising, one providing for the licensing of theatres and the fourth calling for classification. None were pressed for final passage.

Fitzpatrick said assumption of responsibility by the film industry would make further action and agitation unnecessary. However, he noted, "I have seen little evidence of a desire to seriously exercise this responsibility in connection with the elimination of the obviously offensive," he commented. Fitzpatrick, former chairman of the committee, is a Papal Knight, having been honored for his services in the field of promoting decency.

Soviets' Mayfair Encore; Kinopanorama Costly To Exhib in Manhattan

The Soviets have decided to bring back their "Great Is My Country" to the Mayfair Theatre, N. Y., and to offer a double bill for the last week of their Kinopanorama widescreen presentation at that house. Double feature started Monday (3) and continues to Aug. 10 when the entire run ends. Price at opening was $2.50, since curbed to $1.50.

The second film on the bill is "The Enchanted Mirror." Both pictures are essentially a Sovcolor view of Russia, her people and her technical accomplishments.

There'll be no Kinopanorama shows elsewhere in the country. The Mayfair presentation, said to have cost the Russians $500,000 via construction and installation costs, is staged in conjunction with the Soviet Cultural and Scientific Exhibit at the Coliseum.

AMUSEMENTS 'LEGALIZED'

Not Technically Unlawful In Ohio Anymore

Columbus, Aug. 4.

Gov. Michael V. DiSalle has signed into law a revised Sunday observance statute, enacted by the current Legislature so that state parks, places of entertainment, travel facilities, and fairs could operate on Sunday without being technically illegal. Purchases of fishing equipment and other supplies at state parks on Sundays are also legalized by the bill. However, other forms of Sunday business operations have to be in the nature of "necessity or charity" in order to be legally open on Sunday.

Attempt in the Senate to liberalize the law for mercantile operators was voted down. Sunday operation of neighborhood groceries and delicatessens is still out.

Stars, Billing—And Film Quality

Odessa, Del.

Editor, VARIETY:

The letter published in VARIETY, July 15, from Scott Cain of the U. of South Carolina is at once so amusing and so annoying that I feel tempted to open my mouth, too. Hope I don't stick my foot quite so far in.

The writer states that the reason for the financial failure of several motion pictures is "incorrect billing" and that if bllings on these motion pictures were properly made, financial success rather than failure would result. He names as failures "The Wayward Bus," "Tempest," "The Naked Maja," "The Vintage," "The World, the Flesh, and the Devil," and "No Name on the Bullet." I submit that incorrect billing has nothing whatever to do with the failure of these films. They failed simply because they are bad films, poorly written, poorly directed, and poorly acted.

Cain also believes that "Ten North Frederick" was a failure because Gary Cooper did not receive solo billing. Has he forgotten that Cooper's name alone was above the title, "Friendly Persuasion?" Although the writer's measuring-stick of correct billing was used rigidly here, no one who reads VARIETY would call this motion picture a financial success.

Rather than go into lengthy discourse on the apparent fallacies of of what seems to me a highly questionable solution to a film's financial failure, I will mention a few motion pictures which, despite sometimes grossly "incorrect billing," are considerable successes.

1. Lana Turner and John Gavin in "Imitation of Life" (The writer did not consider Anthony Franciosa a star; but isn't he much more widely known than John Gavin?)
2. William Holden, Alec Guinness, Jack Hawkins in "The Bridge on the River Kwai" (Jack Hawkins is known, but he hardly is the equal of Holden and Guinness in renown. Shouldn't he have been billed, still using the writer's measuring-stick, beside Sessue Hayakawa beneath the title?"
3. "Peyton Place" starring Lana Turner, Hope Lange, Diane Varsi and on and on (Not one actor in this long list of stars has the stature or fame of Miss Turner).
4. "Around the World in 80 Days" starring David Niven, Cantinflas, Robert Newton, Shirley MacLaine (At the time this film was released, only David Niven could be called a star as the writer speaks of a star).

The writer further states that "if a film has only one star, only one person can correctly be listed as a star." I point again to the list above. "Anatomy of a Murder" has only one star. "Peyton Place" had only one star. "The Great Man" had only one star. Even "All About Eve" had only one star. Yet each film billed at least four actors as stars, and each film has been successful.

It seems to me that the writer fell into error when he first equated his personal preference for an actor with stardom. If Mel Ferrer, as the writer states, is a "star," then surely Anthony Franciosa is. If Ed Wynn is a "star," then surely Harry Belafonte is. If Audie Murphy is a "star," then surely Van Heflin is.

"The Pajama Game" had two stars (or will there be an argument that John Raitt is not a star in his field?); only one was billed; result, a boxoffice smash. "The Seventh Voyage of Sinbad" had no stars; yet three were billed; result, so successful that a sequel already is being filmed. Quoting the writer again, "an actor is not made a star by a producer's decision to list the actor as a star." A star, to be a star, must be "known to literally millions of people all over the world." Explain then the case of "The Long, Hot Summer." Only one star; yet five were billed, and the one star at the bottom of the list; result, critical and financial success. If incorrect billing is directly related to a film's financial failure, how did any of these films manage to make so much money?

What should be the final, and may perhaps be the most telling, comment on the matter of "incorrect billing" has already been given by VARIETY itself. Three of the articles which appeared on the same page as the letter to which I have been referring contain direct or indirect comment on the subjects of stars and billing. *Louis C. Mandes, Jr.*

C. WINCHELL REPORTS JULY VERY AGREEABLE

Minneapolis, Aug. 4.

Minnesota Amusement Co. (United Paramount circuit), this territory's largest theatre chain, enjoyed its best July since 1954 boxoffice-wise and its first-half 1959 operations were on a par with those of the corresponding 1958 period which were "very good."

This is according to Charles Winchell, president-general manager, who, at the same time, estimates that, except for Minnesota daylight saving time, "results would have been at least 20% better."

Winchell, of course, largely credits the 1959 "steady flow of high average product quality" for the favorable "and very encouraging" showing of this Paramount theatre chain.

"It's apparent that the efforts of E. L. Hyman, AB-PT vice president, have born substantial fruits because there never has been such an orderly release of topnotch pictures," says Winchell. "And all industry branches are the gainers."

Winchell feels that Hollywood is "doing itself proud" in turning out what he considers "more boxoffice pictures so far this year than at any other time in industry history."

Milt Lewis Talent Scouting Now for Columbia Studio

Hollywood, Aug. 4.

Vet talent exec Milt Lewis joined Columbia Pictures Studios as a talent scout in Maxwell Arnow's department.

For 20 years associated with Paramount and later Desilu, he had been prepping a tv series tabbed "Curtain Time." Plans for project have been postponed.

Nine-Year Bankruptcy Of Bernhard's Film Classics Seen Nearing Close-Out

Windup of the affairs of the defunct Film Classics is expected shortly following an order of N. Y. Supreme Court Justice Charles A. Loreto directing all creditors of the onetime distribution company to show cause on Aug. 13 why assignee Stanley L. Gluck shouldn't settle and compromise a number of claims.

Founded by the late Joseph Bernhard, Film Classics went into bankruptcy some nine years ago. Irving Kaufman was assignee for benefit of creditors until his death in 1958 when Gluck was appointed his successor. At present, the show cause order disclosed, $81,660 remains in Gluck's hands.

Among steps that creditors are asked to approve at the Aug. 13 hearing are settlement of a $96,303 claim of the Scott Family Trust for $750, payment of $10,062 in fees to the law firm of Koenig & Bachner, and sale of some 40 metal filing cabinets to Charles S. Nathan Inc. for $560.

Perry Nathan to Ad Shop, Quits National Screen

Pittsburgh, Aug. 4.

Perry Nathan, a veteran of 20 years with National Screen Service, has resigned from the company to take an account executive position with the Harry Kodinsky advertising office here.

Nathan was with the New York office for four years and came here 16 years ago as branch manager. He has been replaced by Irving Marcus who came here from the Cleveland office where he worked as a salesman.

Denis and Terry Sanders
introduce
George Hamilton
in their new film

crime and punishment usa

Denis and Terry Sanders (the brothers famed for their Academy Award winning film, A Time Out of War) have directed and produced a brilliant recreation of the violence and passion of Dostoievski's great novel for today. Variety says George Hamilton makes one of the most impressive film bows of a juvenile in years.

"A study of sin and its expiation, with flashes of fire and torment—*Weiler, NY Times* A stunningly photographed picture, with depths rarely found in films of this genre! —*Knight, Saturday Review*"

Starring Mary Murphy, Frank Silvera, Marion Seldes and John Harding. Written by Walter Newman. Associate Producer, Jacqueline Donnet. Music by Herschel Burke Gilbert. Released through Allied Artists.

DRAWING BY CATHARINE HEERMAN/DESIGNED BY IFKUN ADVERTISING

CBS Says Reduction of TV Option Time Could Cost Web $28,000,000 Annually in 3-Network Plea to FCC

Washington, Aug. 4.

As expected, the proposal to lop a half-hour from option time drew the heaviest fire Monday (3) at deadline for comments on Federal Communications Commission's proposed new tv option time rules.

NBC, CBS and ABC joined in forecasting dire results if network option time is reduced from three to two-and-a-half hours. They also voiced objections to the proposal which would bar straddle programs from having effect of extending option time. CBS said it may cost that web $28,000,000.

NBC declared that the reduction in option time would reduce ability of networks to compete with other advertising media "to the disadvantage of the entire television industry and the public interest it serves." Web called the straddle program proposal "ill-conceived" and "unweildy for licensees, networks and the commission." NBC did not oppose FCC's plan for lengthening period of notice a network must give an applicant for exercise of option but said the proposal allowing station to reject programs previously accepted could lead to abuse.

CBS said the cumulative effect of the FCC's proposals "may well be so to weaken or impair the enforceability and value to the networks of their affiliation contracts as to render them virtually worthless."

CBS stressed that exact consequences are impossible to predict, but ventures that the option time reduction might lose the web up to $28,000,000 in annual revenues. With such a loss, the web said it might well have to curtail public service programming. It did not offer any objections to the requirement for more advance notice of network exercise of option. Neither did it oppose giving affiliates broader rights to reject network programs, although some possibility of abuse was seen.

ABC said option time reduction would be "particularly harmful" to its competitive position "because of the continuing tv artificial scarcity of comparable tv facilities in many major markets" on straddle programs. ABC took the same line as CBS—that they should be considered as entriely outside option time.

ABC and CBS television affiliates supported the networks stand against option time reduction, but endorsed the straddle program proposal (provided option time is not cut back). Both groups generally backed the other FCC proposals giving them broader power to turn down network fare.

Station Representatives Assn. endorsed all the proposed rule-changes except the option time reduction, but even here, the Assn. would be "happy to accept" the FCC's judgment if latter felt the reduction would serve the public interest.

Philco-NBC Philly Tiff Up on Oct. 1

Washington, Aug. 4.

Federal Communications Commission has ordered oral argument Oct. 1 on protests by Philco Corp. against renewal of NBC's licenses for WRCV and WRCV-TV in Philadelphia.

Philco won the right to protest the renewals in a precedent-setting Supreme Court decision earlier this year which held that despite fact Philco isn't engaged in broadcasting FCC should have heard its protests. Philco claimed that RCA has a competitive advantage in advertising its electronics products as result of its ownership of NBC.

FCC said that the October oral arguments will be on the questions of whether Philco protests, if proven, furnish grounds for setting aside the license renewals and the scope of a further evidentiary hearing, if this is required.

Shooting the Offshoots

Hollywood, Aug. 4.

Makeup of Four Star's programming roster for fall is a study in genealogy, relating mostly to "Zane Grey Theatre." Out of nine series slated for production, three are "children" and two "grandchildren" of Zane Grey. Another "child" is in syndication.

"Zane Grey" begat "Rifleman," "Johnny Ringo," "Black Saddle" and "Trackdown," latter in syndication. Grandchildren are "Wanted—Dead or Alive," which came out of "Trackdown," and "Tales of the Plainsman," which originated as a pilot on "Rifleman."

1 Headache Less For CBS, Lowman Persuaded to Stay

CBS president Frank Stanton has convinced corporate veepee Lawrence W. Lowman to stay on indefinitely. Six months ago Lowman, considered one of the top five men in the CBS Inc. sphere, announced that he was going to retire at the end of 1959, when he became 60 years old.

But Lowman, after a series of intensive meetings initiated by Stanton, decided to cancel his original plan. The web prexy "simply made it too attractive" for Lowman to retire, it was disclosed by a higher-up in the CBS orbit. The day he relented, deciding to stay on for the foreseeable future, Lowman was handed additional duties. He has always been responsible for the mechanics of CBS' vast personnel-labor operation, and he has continually been involved in top management policy-making and administration. A few years ago, however, it was decided to remove as one of his direct responsibilities Al Bryant's office services staff, but the moment he gave his consent to stay on last week, Stanton moved the department back under Lowman's immediate supervision.

Job of convincing done by Stanton has its dramatic overtones. First of all, Lowman came into the company in the late '20s, alongside CBS overall chieftain William S. Paley. Paley, who was in Europe at the time Lowman changed his mind, reportedly did not know that his longtime sidekick had reversed his decision of six months ago.

One of the factors probably contributing to the timing of Stanton's concerted effort to keep him on was the fact that Lowman, longtime close friend and associate of the commentator's, was instrumental in re-cementing relations between Edward R. Murrow and the CBS high echelon.

Only a few days after it was indicated that Murrow would be dong heavy duty at CBS, after he returns from his year-long sabbatical, it was learned as well that Stanton had made his successful bid to keep Lowman on.

D.C. Slot to McCormick

Stephen McCormick, formerly director of news for Mutual Broadcasting, has been named director of Washington, D.C. operations, replacing Robert F. Hurleight, now prez of the radio web.

At the same time, Herbert J. Cutting, formerly director of administrative services and personnel relations, becomes director of sales services and affidavits. He's been with Mutual since July '47.

Battle of Atlanta Relived By WSB on 95th Anni; Station's on Battlefield

Atlanta, Aug. 4.

WSB-TV, AM&FM, whose home, "White Columns," a replica of a stately antebellum mansion, stands on hallowed 1861-65 battleground, resounded with Rebel yells on the 95th anniversary of the Battle of Atlanta. Occasion, as the Confederacy came briefly to life once more, was broadcasting over WSB Radio of two special programs prepared for historic event.

"So Well Remembered" featured Wilbur Kurtz, Atlantan who served as advisor to David O. Selznick in filmization of Margaret Mitchell's "Gone With the Wind." Kurtz is one of the foremost authorities on Atlanta history. The 55-minute radiocast also featured the voices of widows of Confederate veterans and descendants of the soldiers in grey who recalled eyewitness stories of the hot fighting that took place with Gen. William Tecumseh Sherman overwhelmed (by sheer force of superior numbers) the valiant Southerners under Gen. John B. Hood. Music of the period and the reading of excerpts from letters written by soldiers at the front also were heard on the broadcast.

"So Well Remembered" was the latest studio produced program in WSB-Radio's award-winning "Witness" series. Segment was written and produced by staffers Tommy Thompson and Carolyn Clark.

Second battle anniversary program was a 30-minute free verse narration of the story of the Battle of Atlanta, written and produced by Jim Robinson, another WSB staffer.

GUILD, BASCOM JOINS DEMS BILLINGS QUEST

Democratic national chairman Paul Butler is in N. Y. today (5) to add one more ad agency pitch to the baker's half dozen already considered in the 1960 presidential race.

Guild, Bascom, Bonfigli, San Francisco-based ad shop, is yet to be listened to mainly because of time-buying veep Reggie Schuebel, who four years ago joined Norman, Craig & Kummel to specifically work on the Dem. account.

Monroney's 'Playback'

Washington, Aug. 4.

Just in case any Senator missed reading about it at the time, recent Federal Communications Commission hearings in which Firestone officials related what happened in NBC and ABC silencing of "Voice of Firestone" were rehashed at length by Sen. Mike Monroney (D-Okla.) in a Senate speech.

Concluded Monroney: "The more detailed story of the Firestone saga in television adds materially to my conviction that there is a tv audience in this country for quality programs that advertisers of quality products need to reach, not withstanding ratings."

Round-the-Clock Previews

Cognizant that tv critics don't care to stay up too late to catch a preem, unless it's a Greta Garbo live debut, WRCA-TV's programmers plan to stage an almost round-the-clock series of preview parties for Dr. Joyce Brothers' new after midnight show, "Consult Dr. Brothers," dealing, in adult fashion, with problems of love, marriage and sex.

Critics will be invited to gander at least two 15-minute episodes of the "Consult Dr. Brothers" program in a midtown hostelry on Monday, Aug. 10. They'll be asked to come to any one of a series of performances: breakfast show at 10 a.m. with toast and coffee; noon time show with buffet lunch; tea time show with tea and crumpets; cocktail time show with tea and cocktails; dinner show with roast beef, and the big champagne show at 1 a.m. when the actual telecast is set. Both Max Buck, manager of WRCA-TV, and Bill Davidson, NBC veep, figure this may be one way of solving the problem of getting reviews of the taped after-midnight premieres.

'But, Ollie, You Said—'

Hollywood, Aug. 4.

Litigation threat against ABC-TV by Erwin Wasey-Ruthrauff, Ryan agency on behalf of Carnation Milk products dissolved recently after the network acceded to agency demands that certain provisions of a pre-arranged deal be fulfilled.

Matter was so close to a court fight that a letter of legal intent had been served by the attorneys for EW-RR. Involved in the dispute was the consideration of $750,000 applying to certain conditions of a contract cancellation after 26 weeks, in which penalties were to be imposed.

The agency contended that ABC-TV topper Oliver Treyz rescinded on the original agreement. Agency had bought for Carnation one-half of "Sugarfoot" and a participation in the "Untouchables," two hourlong ABC film stanzas.

Agency claimed Treyz abrogated his original deal when it was reported that the network threatened to cancel sponsorship unless EW-RR lived up to the terms of the purported contract. The agency merely replied with a letter of intent to sue.

Two Can Tape as Cheap as One

NBC Femme Engineer's Romance With Editing Aide Blossoms Into Marriage

Love does bloom amid the philology of electronics, radio and tv. There is romance, indeed, in the complex world of amplitude modulation, intermediate frequency and micro-microfarad.

Louise Dickinson, the first (and only remaining) woman engineer in the NBC Radio Network, was married to Bill Malcolm, supervisor of NBC Radio Network Program Operations Friday (24) in Port Chester, N. Y. Tape, it appears, helped shape the love affair.

Miss Dickinson joined NBC as an engineer in 1942. During World War II, a total of 10 femmengineers were employed by the radio web, but she's the only one still with it.

Her acquaintance with Malcolm ripened, she said, because, "we edited a lot of tape together over the years." Malcolm joined NBC in 1944 as a page, was an announcer for five years, associate director for NBC Radio and a director for WRCA before stepping into his present job.

There are times when women engineers are most necessary as, for example, when Miss Dickinson participated in a "Monitor" show with Mimi Benzell. Miss Dickinson operated a portable tape recorder while "Monitor" reporter Helen Hall quizzed Miss Benzell at Elizabeth Arden's Fifth Avenue salon while the diva was taking a bubble bath.

Miss Dickinson is the only woman engineer employed on any web outlet in this area. CBS Radio had Gladys Bunim serving as a broadcast engineer from 1945 to 1949.

CBS-TV, this week grudgingly indicated, it had no intention of hiring a woman engineer for its "Woman" specials. It figured a man engineer could do as well fiddling around the dials of the feminine-shaped specials.

Garry Moore Back To Radio, Sponsor 'n' All

Garry Moore is returning to radio after eight-and-one-half years, and in making the return via CBS Radio, he's getting a longtime wish, one that almost caused him to quit CBS-TV recently—Moore is going to do his own writing.

Moore, to be sponsored in part by Niagara Therapy Manufacturing, will take the daily 10:30-10:40 a.m. slot on CBS. It's the same day Arthur Godfrey returns to the radio web. Moore's will be a talk show between him and his regular sidekick Durwood Kirby.

New ayem program will probably shorten "Funny Side Up," a Robert Q. Lewis paneler which begins in late August in the 10:30-11 slot.

NLRB to IATSE: 'Cease and Desist' On CBS Lighting

Washington, Aug. 4.

National Labor Relations Board has ruled IATSE has no right to force CBS to hire its members for lighting work on remote telecasts.

Case arose from IATSE picketing of a New York dock February, 1958, which forced CBS to cancel a telecast from the liner United States. Web had assigned the lighting to the rival IBEW.

NLRB held that nothing in its contract with CBS entitled IATSE to the work and therefore it had no right to force assignment to its members. The union was given 10 days to report back on whether it will refrain from such tactics in the future.

NLRB stressed that its decision should in no way be regarded as "assigning" the work in question to the IBEW. The two unions have long been at jurisdictional loggerheads over lighting work at remote telecasts.

Stations Get Renewals But Chided on Pay-TV Impartial Presentation

Washington, Aug. 4.

Federal Communications Commission has renewed licenses of KLTV, Tyler, Tex., and KNOE-TV, New Orleans, but warned both to tell both sides of the pay-tv story.

In letters to the outlets, FCC said it had received complaints alleging unfair treatment of the issue and reminded them of the requirements for impartial presentation of controversial issues in the Commission's Editorializing Report.

Meanwhile, another station was chided for showing kinescope summaries of the Senate's Kohler hearings without saying they were furnished by National Assn. of Manufacturers. Latest of a long number of FCC letters going to stations which used the kinnies went to KRTK, Houston, (major stockholder is Houston Chronicle) which was granted license renewal at the same time.

'Markham' Gets Schlitz Renewal

Schlitz renewed for another 26 weeks of "Markham," the Ray Milland-fronted telefilm series, thus solving part of CBS-TV's worries about the 10:30-11 p.m. Saturday time next season.

Program, half-sponsored by Schlitz, was on the shaky list until now. It's had a relatively brief run for Schlitz this summer, but the new 26-week bind on the sponsor will carry the stanza well into next spring.

Meantime, CBS-TV says it's only three alternate half-hours from SRO in 1959-1960. Besides the other half of "Markham," web has half of "Dennis the Menace" and "Space" to sell.

Wm. Dix to Buffalo

Former assistant general manager, sales, of WOR-TV, N. Y., indie, William P. Dix Jr., has been named assistant manager of WGR-TV & AM, Buffalo, and director of sales for both outlets.

Dix left the N. Y. station in October of 1958 to become assistant manager of WGR-TV. Before coming to N. Y., he was sales manager for WTAM, Cleveland.

BRAGGING IN THE RIGHT PLACES

What Have You Done for Me Lately?

NBC execs were plenty burned last week and threw up their hands in despair when Rackets Committee counsel Bob Kennedy did an about-face and blasted the network for not permitting a playback of the tape of his guesting on the Jack Paar show. Prior to that Kennedy was solidly in NBC's corner; had publicly expressed his gratitude to the web for catapulting him into national prominence with a three-show exposure (Paar, "Meet the Press," "Today") in carrying on his anti-James Hoffa crusade.

Because of Hoffa's threatened reprisals and the network's belief that "enough is enough of a good thing," NBC counsel voted down the suggestion for a repeat of the Paar episode, with Kennedy's subsequent published comment: "NBC is so scared, they have turned tail."

As one high network exec put it: "It's a classic example of the old bromide: 'What have you done for me lately'?"

AP's Mercer, UPI's Ewald Exit TV Jobs; Barrett's Leave; Time Defection

United Press International and Associated Press both lost their tv-radio columnists this week. In general, it's been a big week for alterations and defections among entertainment journalists, with various other moves affecting the Newsweek and Time Inc. shops.

Charles Mercer has decided to ankle AP where for four years he's done a regular tv column for the wire service. Cynthia Lowery replaces him. And his co-number at UPI, Bill Ewald, is leaving his four-year job at that press service to take up new duties at Newsweek. Ewald is shifting to motion pictures to fill a gap made by one of the regulars at the weekly news mag, who was shifted recently to the Coast office.

Meantime, in an unrelated move, radio-tv chief for Newsweek, Marvin Barrett, is taking a nine-month leave of absence to write a book about the entertainment industry. He was retained by Viking Press to complete the tome, and then, by next spring, Barrett returns to Newsweek, but in the promoted position of associate entertainment editor. Ewald, as it is understood, will not be involved in any of Barrett's present chores.

At Time mag, one of the writers in the new show biz section defected recently. There is some doubt that a new man will be taken on to fill the vacancy. Instead, reshuffling of the existing staff will probably be effected. However, due to a four-month sabbatical by one of the others on the staff, the Time Incers are momentarily a bit short-handed.

As for Mercer, who before entering radio-tv was an AP news writer, he's going to devote all his time to writing books, principally novels. Mercer, in fact, has a Literary Guild selection appearing next February. It's his fifth fullscale fiction work, and, in a thinking-man's filter type switch for a tv columnist, it's a novel based on the American Revolution.

Dow Chemical's 'Woman' Specials

"Woman!" has arrived. First three of the CBS-TV daytime specials to bear this monicker next season have been sold.

Network has been sweating out a sponsorship on this Lou Cowan-Frank Stanton baby, and Dow Chemical, for Saran Wrap division, came through by buying half of the first three hourlong stanzas that CBS has slated. They'll be on Sept. 17, Nov. 9 and Dec. 6.

Now that Dow is in the house, web figures it's a short road to SRO on the first three shows. However, CBS plans to schedule more of them for next season, from the way things appeared last week.

CBS-TV produced the first of these "Woman!" specials last May. It had no sponsor, but it did get a very high Nielsen—by pre-dark standards.

REMINGTON RAND'S CBS-TV CIRCUS BUY

CBS-TV has sold Remington Rand on half of the Ringling Bros. Barnum & Bailey circuscast set for next Dec. 10.

Deal by Remington has been hanging fire for the last several days. It was firmed up over the weekend. Stanza will be done by the web in the 7:30-8:30 p.m. slot.

Judge Schweitzer Releasing Jury's TV Quiz Findings

Angered by the implication that he was being "obstreperous" about releasing grand jury minutes on the video quizzes to Congressional investigators, General Sessions (N. Y.) Judge Mitchell D. Schweitzer reversed himself yesterday (Tues.). He suddenly decided to give Oren Harris' House Subcommittee on Legislative Oversight the controversial findings of the jury as quickly as they could be copied and forwarded to Washington.

On Monday (3), Schweitzer indicated that he would probably wait until mid-September before making a decision on whether to disclose the minutes to the D.C. investigators. He was first going to try to establish just how secret the Washington solons intended to keep the grand jury findings, and whether the minutes should ever be made public by anyone involved in the matter.

Schweitzer disclosed that he has already set court stenographers to work duplicating the minutes by typewriter, urging them to work speedily. The Judge, who has in the past few days been forced into the center of controversy because of the surrounding legalistics, estimated that the job would still take six weeks to complete, before Washington could get its mitts on the voluminous notes.

Schweitzer noted "a clear showing that the committee seeks the inspection of the minutes to facilitate the holding of its own hearings and the making of its own independent findings with a view

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Zelman East for CBS As John Day's Asst.

Sam Zelman is slated to move east from Hollywood to become a special assistant to CBS' news chief John Day. Zelman, who was head of news for KNXT, the web's tv o&o in L.A. and boss of the web's Coast news operation, will work exclusively for the time being on convention and election coverage.

In effect, appointment of Zelman fills job left by Elmer Lower, who recently signed on with rival NBC to head the Washington bureau.

STAR BILLING TO CREATIVE TALENT

By GEORGE ROSEN

Something new and interesting in the way of experimentation is on the tv horizon for the new fall season, thanks to a promotion concept evolved by Ken Bilby, NBC-TV's exec veepee in charge of advertising - promotion - public relations.

It was Bilby, it's recalled, who two seasons ago got the jump on the rival networks by launching an ambitious on-the-air promotion campaign on the new season's programming several months in advance. By September starting date the sought-for identity and impact had been established with a resultant payoff that carried through for practically the entire season.

Now Bilby is embarking on an entirely new promotional plan, in utilizing the network's own facilities which, if successful could play an important role in tv's attempt to achieve greater respectability and mold a finer image of itself. In short Bilby, coincident with the launching of the '59-'60 season, will concentrate exclusively on giving national recognition to the network's long list of behind-the-camera creative talent. All of the network's promos—and there will be a full barrage of them, every half-hour of the day and night—will be designed for one purpose: to build the writers, producers and directors into nationally prominent figures and give them the same recognition and prominence as the stars or the properties. There will be no attempt to slight the stars, but rather to equate the star with the creative components behind the show. In short, NBC is determined to make a Robert Alan Aurthur or a John Frankenheimer as popular as a Steve Allen.

This will be the first major attempt made by tv to give its creators something more than money, and NBC is hopeful that, with the proper acclaim that had previously been denied them, perhaps those who have defected from the medium to toil in vineyards where they, too, were glamorized, will now be willing to return.

Bilby has already started "production" on his promos, which will be channelled into three separate areas. There will be the one-minute promotions for full network exposure; and two supplementary promos for the affiliate stations, one 20-second set and a 10-second series for nighttime use.

All the promos will tell of the men who are creating the properties for NBC next season, among others Budd Schulberg, George Schaefer, Alex March, Dore Schary, David Shaw, S. Lee Pogostin, Jess Oppenheimer, Bud Yorkin, Robert Saudek, Archibald MacLeish, Robert Graff, Robert Alan Aurthur, Mildred Freed Alberg, Delbert Mann, John Frankenheimer, Reginald Rose, Jack Smight, Robert Stevens, Alex Segal, Roger Hirson, etc.

And because the concept is designed as something beneficial for the entire industry, NBC doesn't covet any "we thought of it first" ambitions. It hopes CBS falls in line with the same promotional campaign.

Godfrey's 3 Sponsors On CBS-TV Sept. Special

The date, the sponsors and the time have been firmed for the return of Arthur Godfrey to CBS-TV. The previously ailing No. 1 moneymaker at the network will do the first of four specials between 10 and 11 p.m. on Sept. 16.

His last appearance on the air was in April, when he left off his many CBS chores for a cancer operation. His medics since have said he's doing well.

Sponsoring the initial oneshot will be Benrus, Sara Lee Kitchens and Hoover Vacuum Cleaners. Trio of bankrollers accounts for a full-up status on the stanza.

Nielsen's Upped Fee, Curtailed Rating Service Plan Finds TV Webs Up In Arms With Threats to Cancel Out

The three television networks are at war with A. C. Nielsen Co. ABC-TV, CBS-TV and NBC-TV have put the research firm on notice that they'll cancel the rating service if some serious changes in attitudes, as well as technique aren't affected soon. Nielsen service is the industry's most generally accepted audience yardstick.

Notification of cancellation is a formality, in that the webs are dickering a new contract with Nielsen and, by previous contract stipulation, must give the research company a year's notice before pulling out. But it is significant to note that none of them, in recent years, at any rate, previously felt the need to put Nielsen on notice.

Crux of the matter is that Nielsen wants to up the annual price of the tv rating service. And, as the networks see it, Nielsen wants the increase for a diminished service, which in particular, would appear to hurt ABC-TV the most, although the other webs would have their share of resultant problems as well.

Nielsen proposed a 4% increase on the gross charge to each of the webs. Increase would be made in two 2% stages. But the networks have argued that a 4% gross increase is, technically, an 8% increase. Because, as Nielsen arranges its fees, ABC, CBS and NBC each receive maximum discount of nearly 50% on the gross price, thereby any increase of 4% of gross would naturally be doubled when it came to an actual cash transaction.

Besides this, Nielsen proposed, when dickers began recently, to eliminate listing in each of its bi-weekly reports the number of stations carrying each tv program. This "program station basis" or "coverage factor," if eliminated, might tend to prejudice the attitude of tv advertisers, et al., toward programs on short station lineups.

ABC-TV has a number of programs on short lineups, simply because it doesn't yet have the number of station affiliates each of the other networks has. Without a constant reminder by Nielsen that a stanza is on a short lineup, it therefore could be construed that poor quality rather than a limited number of stations is responsible for low Nielsen average audience ratings.

Nielsen charges ABC-TV a gross

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NBC-TV PACTS CHICO; DICKER GROUCHO SPEC

Hollywood, Aug. 4.

NBC-TV has signed Chico Marx to a three-year contract calling for five guest shots yearly. Next day Gummo Marx, biz manager for the acting family, had to decline a similar deal from CBS-TV.

Regular working member of family, Groucho, is being sought by Henry Jaffe to do an hour version of "The Mikado" for his A T & T series of musical specials.

NBC-TV Calls In The Press to Sing Its '59-'60 Medley

The boys who make with the abacus, graphs, charts and decimal points at 30 Rock have been computing figures dealing with NBC-TV's fall programming structure and what they've come up with is sufficient to produce a broad grin even on the map of the most humorless controller in the RCA Building.

One gathered from the upbeat talk at the press conference staged by NBC-TV yesterday (Tues.) at the Park Lane Hotel that the 1959-60 outlook was off to a winging, ding-dong, super-bong start. Walter D. Scott, exec veep of NBC-TV, made it evident that the web had a 100% increase in specials over last season's total, reportedly the previous industry high; 50% new nighttime schedule with 12 new hours in the weekly 24-hour total; 250 hours of color programming (30% increase) in the fourth quarter of this year, an average of 18 hours a week; total investment by advertisers of $57,000,000 in specials, a new record and a 128% increase over last season's $25,000,000, the previous high.

Significant, too, was the revelation that time and talent for NBC-TV's entire sports schedule adds up to the tidy sum of $36,000,000. Of this total, $32,000,000 has been sold to sponsors as of now. Approximately 450 hours of sportscasts are scheduled, a 10% jump over last year's record high.

On the planning board are at least 40 news specials, including 16 prime time specials. Twenty of the specials will be produced by NBC Pub-affairs. Additionally, the NBC Opera Co., will offer four operas and there'll be a 100% increase in pubaffairs and educational programming, including a 60-minute presentation of "Continental Classroom" on a Monday-through-Friday basis, with the new chemistry course in color. It was also indicated that "Bonanza," the full-hour weekly series will be filmed in color.

David Levy, veep of NBC-TV programs and talent, said that 17 shows, half the weekly evening schedule, will preem this fall. In what NBC-TV regards as a typical week this October, days, nights,

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4 Crosbys to Guest On Bob Hope Special

Hollywood, Aug. 4.

The Four Crosbys — Bing's sprouts—who opened at the Sahara, Las Vegas, last week, have been inked to guestar on Bob Hope's initial tv spec in fall.

Combo are skedded to do a stint at the El Morocco, Montreal, starting Sept. 17, then take off on an eight-week swing through Europe.

Arbitron Without N.Y. Network Key

WCBS-TV, the CBS-TV owned & operated station, has cancelled Arbitron, and consequently leaves the instantaneous method of tv audience measurement, started by American Research Bureau, without a single network key in N.Y.

WRCA-TV, the NBC o&o, previously dropped the service, instituted a year ago this coming September. And WABC-TV, the ABC-TV flag, never bought it. Deprivation of the big three in the metropolitan area is a tough blow, since the only city in which ARB delivers a regular local Arbitron is N.Y. It has a multi-market survey based on six or seven other markets, none of which also delivers a local instantaneous report. ARB is on the diary method of research reporting throughout most of the country, including Chicago, where the firm threw in the Arbitron sponge sometime back.

WCBS-TV said it cancelled, effective Aug. 31 (almost a year to the day from the time it bought the service), because it was regularly proved that Arbitron was delivering a lower-sets-in-use count than either the previous ARB diary method or the concurrent local Nielsen audimeter technique.

WB Warns: 'Lay Off Roy Huggins' As TV 'Layoff' Invites Offers

Hollywood, Aug. 4.

Warner Bros. last week took the unusual step of notifying scores of Hollywood telefilm producers to keep "hands off" of Roy Huggins, the studio's former "Maverick" producer now in the midst of a contractual hassle with the lot.

Amid reports that other companies were making offers to Huggins, Warners warned that he is under firm contract and that any effort to hire him away would result in legal action by Warners. Meanwhile, Huggins is on "layoff" at the studio for refusing to return to television production there except under his own terms.

Huggins acknowledged that there have been offers but asserted he is not taking any of them seriously. As of now, he wants no part of television—"it's no place for a compulsive perfectionist like myself," he declared. He said he's getting his first holiday in some time as a result of the layoff and intends to enjoy it.

Hassle started when Huggins, who developed "Cheyenne," "Maverick" and "77 Sunset Strip" for Warners and was producing "Maverick," came down with pneumonia last winter. He decided he wanted out of tv production, and Warners agreed to set him up as a producer of low-budget features. First on the slate was his own screenplay, "The Savage Streets," which was to have rolled a couple of weeks ago with Efrem Zimbalist Jr. starred.

When Zimbalist's "77 Sunset Strip" costar, Roger Smith, suffered a head injury and was hospitalized, Warners had to pull Zimbalist out of the feature and concentrate him in "Sunset" until Smith's return, thus postponing "Savage Streets" indefinitely. Studio then asked Huggins to work in tv until the pic could be done. He refused, except under his own terms involving less-than-fulltime operations, and studio placed him on "layoff."

Warners and Huggins both agreed that under his written pact, the lot has a right to take him off salary, but Huggins insisted that under a subsequent verbal agreement setting him up in feature production, the studio had forfeited that right. Meanwhile, "Maverick" is rolling under another producer, Coles Trapnell.

50 More Markets On Bowling Segs

Chicago, Aug. 4.

Walter Schwimmer Inc. picked up 50 new markets for "Championship Bowling" via a regional buy by Munsingwear, assuring the film series its largest station lineup in five years of syndication. Show has 162 stations at the post for the coming season, and Schwimmer's organization is bearing down to boost the total to 200.

Major regional advertisers for the series, in addition to Munsingwear, are Genesee Brewing Co., Carlings Beer, Pearl Brewing, and Brunswick-Balke-Collender. Genesee and Carlings will both be sponsoring the show for the fifth year.

New series of 26 will be an elimination tournament, the winner of which will receive a $10,000 prize and a trophy. Past five series have matched top keglers of the world but not in an elimination format.

Hannibal Cobb As 5-Min. Mysteriosos

Los Angeles, Aug. 4.

That stalwart private eye, Hannibal Cobb, who detected regularly in Look mag's Photo Crime series for more than 20 years, will be televised via a new series of five-minute mystery films produced by Video International Productions Inc., newly-formed by Harry Maizlish, owner of KRHM-FM, L. A., and KPAL, Palm Springs, and vet film producer Sol Dolgin.

James Craig will portray title role of Cobb and program calls for 260 segs. Physical production will be under supervision of Bob Stabler's Filmaster Productions.

U.S. TO ASSIST ON 'CANAVERAL' SERIES

Hollywood, Aug. 4.

America's space operations will be brought to the home screen via a new teleseries tabbed "The Towers of Canaveral." Produced by Herschensohn Motion Picture Productions, full cooperation of the Defense Dept., Air Force and National Aeronautics & Space Administration is reported.

Program will be launched with "Project Score," story of the Atlas missile that orbitted the earth radioing President Eisenhower's Christmas message, followed by "Shoot the Moon" and "The First Days of Canaveral." Eight scripts will be finished before start of production in Florida during next four months.

Series, according to company prexy Bruce Herschensohn, will be factual and documentary but not of a newsreel nature. Topper has already spent some months at Canaveral.

'Bobo' and Sports Set by Hermitage

A new production outfit known as Heritage Productions Inc. is going a two-ply route in the making of telefilm. Company has already finished making $210,000 worth of kid cartoons called "Bobo the Hobo," and in the next several weeks will launch into fullscale production of a 39-week half-hour series of sports shows, tentatively titled "Live Like A Champion."

Headed by Skip Steloff, Heritage has finished, through the facilities of Lance Productions in Hollywood, 78 five-minute "Bobo" cartoons. They have yet to be edited, which Steloff figures will be done shortly. There are 26 original "Bobo" pix, which were made by Lorraine Lester, who did the original script, story and music, but they are not being included in the fresh batch of 78. If anything, they'll be sold only as additional properties, in many cases, on a rerun basis. Miss Lester sold Steloff the rights.

"Champion," live-action production, will have, it is reported, footballer Kyle Rote as an emcee. Four half-hours have already been filmed and are in the can. Shooting took place in N. Y. Rote will interview a number of big name sports guests, perhaps as many as three or four, on each of the 39 shows.

PERMA-LIFT BUYS FASHION SPECIAL

Chicago, Aug. 4.

Perma-Lift brassieres has purchased a special 60-minute film of the Paris coutours for three markets, New York, Los Angeles and Chicago. Show will be beamed Sept. 1, which is the official press release date for the fall fashion openings.

Stations purchased are WCBS, N.Y.; KTTV, L.A.; and WBBM-TV, Chi. Latter station is producing the film, a first-timer for tv, and is shooting the commercials for the sponsor. CBS Films is offering the show for syndication in other markets.

KTLA Yanks Tape Shows, Protesting AFTRA Rerun Fee

Hollywood, Aug. 4.

KTLA is yanking off repeat airings of two of its taped series with a charge that the American Federation of Television & Radio Artists' schedule of residual payments is unfair and uneconomic. Show's affected, both in summer repeats, are "Youth Court" and "Municipal Court," both of which will be replaced by film stanzas next week.

The AFTRA rerun fees, moreover, are seriously affecting the progress of the tape syndication field, in the view of KTLA v.p. general manager Jim Schulke, and in the end may seriously hurt the live actors' chances in the tape field. Pointing to the Paramount-owned indie's own situation, with the station producing tape shows for syndication, Schulke stated that he may be forced to produce fewer tape series than he first anticipated because of the economics of the residual picture.

AFTRA rerun scales covers eight repeats and call for payment of 320% of minimum to the actor. Schulke charges it's top-heavy, in that it calls for 75% for the first repeat, 75% for the second, and 50% for third fourth and fifth. Sixth is 10% of scale, seventh and eight 5% each. His main objection is to the 75% bite on first and second reruns.

He estimates that payments on "Youth Court" and "Municipal Court" have been running as much as 50% of the original budget of each show, and that he can air good film programming for less than the summer months for less than the cost of a tape repeat. Moreover, that 75% bite has been adopted by the musicians for tape repeats, and may set an industry pattern. Even granting, said Schulke, that film prices are presently depressed, the pattern being set by the AFTRA scale may make tape repeats permanently more expensive than film.

Consequences in the tape syndication market are even more seri-

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TV Union's First 'Total Merger' On Tap as Directors Speed Fusion

Screen Directors International Guild is expected to join ranks with Screen Directors Guild of America and the Radio & Television Directors Guild. This final step by SDIG—and it appears very likely—would make directors the first labor group in television to facilitate total merger.

Last week, SDG, with some 1,155 members, and RTDG, which lists 889 rank-and-filers, announced a plan for the amalgamation of the two. Plan, being put before rank-and filers, would put headquarters of the Directors Guild of America, as it will be known, in Hollywood. Hollywood is where the large SDG unit is now based.

Strongest selling point of the proposed merger, which has been talked of for a longtime, is that it would eliminate inter-union strife over video tape jurisdiction.

Screen Actors Guild and the American Federation of Television & Radio Artists, with the same goal in mind, are also working on a merger, but more slowly, because there are still signs of opposition to the move due, largely, to the difficulty in breaking tradition and to personal differences. SAG and AFTRA have been hard-hitting rivals in many litigations during the last eight years of television. Little of this traditional opposition marks the history of directors, although there has been some.

New directors union, besides basing in Hollywood, will solidify jurisdiction over all directors, assistant directors and stage managers performing in film, radio, tape and live tv. Org will have two regional boards of directors, one on the Coast and the other in N. Y. Members of the boards will be elected by the rank-and-file in their respective regions. A national board, sitting in Hollywood, will be comprised of members of the two regional boards.

Plans call for Frank Capra, SDG president, to become prexy of the merged guild, with Mike Kane, RTDG topper, listed as exec veepee. Capra and Kane were instrumental in planning the merger.

O'Seas Prices on Telepix

Here is a market-by-market rundown of average prices secured for half-hour telefilm properties in the world market. The prices, for the most part, are for one run. The average figures for individual markets are by no means absolute. For example, England pays about $2,800 per episode based on the average skein, but for a few certain shows the price could go up to $5,000. Better prices, too, are secured in the Commonwealth Nations for Anglo-American co-productions. As in Britain, there may be a similar range in the quoted average prices in a number of other listed markets. Factors such as quality, competition, sets in use, etc., help to govern prices. But as to the average price, this is how the foreign market shapes up:

	AVERAGE PRICE PER EPISODE
COMMONWEALTH NATIONS	
England	$ 2,800
Canada	2,500
Australia	1,000
Bermuda	25
	$ 6,325
SPANISH-SPEAKING LATIN AMERICA*	
Mexico	$ 550
Puerto Rico	375
Venezuela	375
Cuba	200
El Salvador	60
Colombia	175
Argentina	150
Peru	60
Guatemala	60
Costa Rica	35
Nicaragua	35
Panama	45
Uruguay	35
	$ 2,155
*Add Price Paid for 13 Repeats of 39 episodes, or 33⅓%	718
Total for Spanish-Speaking market	$ 2,873
Brazil	1,000
Total for Latin America	$ 3,873
CONTINENTAL EUROPE	
France	$ 800
(French Canada)	1,500
Luxembourg	175
Belgium	200
Switzerland	290
Italy	300
West Germany	1,000
Austria	100
Denmark	145
Sweden	200
Finland	55
Netherlands	200
Spain	90
Monaco	50
	$ 5,105
MIDDLE EAST	
Iran	$ 90
Saudi Arabia	45
Iraq	70
Lebanon	100
	$ 305
FAR EAST	
Japan	300
Philippines	100
Hong Kong	50
Thailand	70
	$ 520
Total	$16,128

Reeves-RCA Evolve New Method of Editing TV Tape Electronically

Reeves Sound Studios and RCA have jointly announced a new method of electronically editing video tape which allows the mixing of sounds and scenes—and even 35m film sequences if necessary—with switches (fades, dissolves etc.) timed down to a millionth of a second.

Reeves plans to have by early winter full facilities for the electronic editing in the firm's N. Y. studios. Equipment will include eight RCA tele tape recorders (two for color), two monochrome and one color live cameras, one monochrome and one color film chain with 16 and 35m projectors and slide projectors, three electronic editing, or mixing rooms and a master control room. Early estimate of the cost for the installation is $1,500,000. An RCA official said the company will start delivering tape recorders in August. One unit is currently in operation at Charlotte, N. C., NBC-NBC-TV affiliate WBTV. Monochrome units will sell for about $50,000, color recorders for $65,000.

Essentially, the new Reeves tape studios will allow the editing of taped tele programs and commercials with much the same flexibility of motion picture film. For this reason, the company said, motion picture production techniques can be applied to video tape for the first time.

5-City CBS Push On Its Tape Blurbs

CBS Television Network Production Sales, the arm of CBS Inc. responsible for making and selling video tape commercials, is currently involved in a five-city push to increase interest in the web's facilities.

Competing against rival NBC and the amassed forces of the indie blurb producers, CBS has already held tape demonstrations in Los Angeles and San Francisco. And, in an effort to cover all the major markets where ad agencies are located, Newell (Newt) Schwinn, director of the Production Sales division, plans early this month to send units to Chicago and Detroit. Idea of roadshowing the CBS tapes is a clear sign that the network figures a big buck can be had out of vidtape blurb-making. CBS has also been having agency demonstrations in N. Y. for the last 60 days on a once-weekly basis.

Richman to ABC Films

Herbert Richman, formerly international and domestic traffic manager for Screen Gems, has joined ABC Films as international booker.

Appointment is part of firm's expansion in foreign trades areas.

TAPED TALK BUMPS FEATURES

Food Clients Into Ziv No. 1 Spot

Supermarket chains and food manufacturers have increased their bankrolling of Ziv syndicated shows fourfold in the last three years, according to a study by the firm.

Buys by food companies, the study shows, represent 23% of Ziv's total sales to more than 3,000 advertisers in some 350 markets.

Food products also have been gaining more rapidly in sponsorships in recent months. Ziv's overall sales increase a year ago was 46%, but gain in food industry sponsors was about 70%.

Heading the list of super chain Ziv clients are Kroger with the new "Lock-Up" Skeins for midwest and Texas outlets, in addition to regional sponsorship of "Sea Hunt," and American Stores for subdivision Acme Stores Corp., with buys in Pennsylvania, Maryland and Washington, D.C.

Runnerup to foods in Ziv syndication are breweries with 21% of total sales. Tobacco firms are third with 16%. Big boost in latter category was American Tobacco's 11-city buy for "This Man Dawson."

Landau Plan Would Permit Outfits Like NTA to Grab Some Option Time

Washington, Aug. 4.

FCC received a formal proposal yesterday (Mon.) to limit the amount of tv network option time to two-and-one-half hours in each of the morning, afternoon and evening option time segments. Ely A. Landau, chairman of National Telefilm Associates, which has a network of its own (on film) that hasn't been fairing very well in the face of the regular tv web competition for time, suggested the revolutionary departure from practice.

If the FCC adopts the plan, it will open up 90 minutes a day to outfits such as NTA, 30 minutes of it in prime time.

Landau's specific proposals were: (1) Option time be continued at the present level of three hours per broadcast day segment; but (2) that no tv station be allowed to option more than two-and-a-half of these three hours to any one program source. And (3) that no tv station be permitted to option time to any one program source in such an amount that the total of time optioned to that same source in the same market would exceed two-and-a-half hours.

Landau said, after placing his proposal before the Commission here, that it was "common knowledge that program sources other than the networks themselves do not, in actual practice, have access to prime time."

"It is our hope and belief that by embracing the practical modifications we have proposed the Commission will usher in a new era of unprecedented and healthy competition," Landau concluded.

FCC originally announced its intention of revising existing option time regulations on April 23, 1959. Under that proposed rule, option time would be reduced by a half-hour, as in Landau's proposal, but no FCC has been made to date which would include option time to program sources other than the existing three networks.

Sullivan & Cromwell, a N.Y. law firm, prepared Landau's recommendations to the FCC.

Vidpixers, NAB Get Together

Washington, Aug. 4.

A liaison group of six television film production and distribution firms has been set up to exchange ideas with the Film Committee of National Assn. of Broadcasters.

Arrangement is designed to facilitate discussions of such common problems as film contracts, servicing and shipping. NAB convention arrangements and relationship between broadcasters and producer-distributors.

The firms making up the liaison group, all associate NAB members, are: Independent Television Corp., CBS Films, MGM-TV, Screen Gems; California National Productions and Ziv Television Programs. They were chosen in a poll conducted by mail among all film producers and distributors who are NAB associate members.

French Canadian Network Buys WPIX 'Berlin Crisis'

N. Y. indie WPIX has sold its second hour documentary, "The Cold War-Berlin Crisis," to 12 stations of the French Canadian network. Special has now been sold to 64 stations.

WPIX production team, headed by producers Walter Engels and William L. Cooper Jr., has completed three in the station's series of telementaries. "Russian Revolution" was the initialer, and "Secret Life of Adolf Hitler," the third effort, has been sold in 13 markets.

$11,000,000 'Take' As Ziv Pushes Co-Sponsorship

For the past three years, Ziv has been pushing co-sponsorship deals in the sale of syndicated film. Drive was climaxed during the first half of 1959, when the telepix house closed approximately 400 such pacts representing a gross time-talent of $11,000,000.

Ziv says that there has been a 62% increase (since 1956) in the making of such telefilm marriages.

"Lock-Up" was sold to American Tobacco recently on a 60-market alternate-week spread. American Tobacco was joined in Chicago by Phillips 66 Oil, by Ortlieb Beer in Philadelphia, by E. W. Edwards department store in Syracuse, and by Old Monastery Wine in New Haven. Cig house got a whole host of other co-sponsors from the rank of banks, supermarkets and dairies.

Apart from such alternate-week arrangements, Ziv says it wrapped up the kind of sales deals whereby two advertisers on seasonal basis, with one taking it six months a year (on a 52-week deal) and the other bankroller taking it the remaining time. This kind of deal presumably involved intricate arrangements for splitting up the use of reruns.

Big problem Ziv has had to face is finding non-competitive clients for the syndicated telepix. On the other hand, Ziv says that co-sponsorships in the recent past have occurred between related products such as dairies and bakeries, auto dealers and finance companies, supermarkets and trading stamp dealers and beverage and potato chip manufacturers.

Dunkelman's Own Shop

Joseph Dunkelman has quit as president and director of Telepix Movies, Canada, and as veep and director of Screen Gems Ltd.

Dunkleman is quitting these foreign SG posts in order to open his own production company, Trans Video Productions.

NTA FORMULA TAKING HOLD

All the talk that 1960 will be the year video tape programming breaks through in syndication seems borne out by what happened this week at National Telefilm Associates.

After nearly a full year of totally frustrated attempts to get tv stations to buy its video tape stanzas, NTA suddenly gained momentum. Distrib came up all at once with eight major tape tv deals in a like number of tv markets.

Of the seven outlets, two of them each bought four of the NTA stanzas.

But almost as important as the sales themselves is the programming pattern which is evolving for use of the four programs, the Alexander King, Henry Morgan, Mike Wallace and "One Night Stand" properties. Stations which bought them have decided to use the taped personalities after the nightly newscast and as the last items before sign-off.

This strongly suggests that, as anticipated, tv outlets are intrigued by tape as a substitute for feature films. Not only does this apply to talk shows, which have come to be considered a rather early form of video tape programming, but to repeats of network dramatics that have been preserved on tape for ultimate syndicated use.

This 11:15 p.m.-to-signoff pattern was adopted by WTAR, Norfolk, one of the two stations buying all four NTA properties. Incidentally, until now NTA couldn't get its taped shows into more than its own owned & operated outlets, WNTA-TV, N. Y., and KSMP-TV, Minneapolis (latter sold two weeks ago to 20th Fox).

KTNT, Seattle, which also bought four shows from NTA has not defined how they will be utilized. But NTA reports that the station will probably follow the same pattern as the Norfolk outlet.

WIIC, Pittsburgh, bought the Henry Morgan stanza for use on Saturdays after the closing news. WTVT, Tampa, bought the nightly Mike Wallace tapes and intends using them at 11:25 p.m., after its late news strip.

One downbeat aspect of the immediate NTA sales situation is that the aforementioned stations, not especially involved in the use of features at the moment, will mainly be eliminating two-half hour syndicated telefilm skeins to make way for syndicated tapes. But, in these cases, this self competition by NTA film with NTA tape is not too serious because many of the films were reruns, meaning that they won't be cutting into first-run telepic airings.

NTA also made three sales in major markets for the Bishop Sheen series. Craftsmen Insurance and Albany Carpet Cleaners bought it for Boston, KTTV took it in L. A., and WEWS bought it in Cleveland. And KCRA, Sacramento, took Alex King and "One Night Stand," a series of rotating guest programs. The KCRA deal was the last of the eight closed in the past week by NTA.

ABC FILMS STEPS UP OVERSEAS ACTIVITY

Under its new international setup, ABC Films has made sales involving 545 half-hours to seven foreign countries during the last month.

Countries include the United Kingdom, Switzerland, Finland, Australia, Japan, Mexico and Puerto Rico. Sales involve ABC's "Wyatt Earp," "Three Musketeers," "Adventures of Ozzie and Harriet," "People's Choice," "Wire Service," "John Kieran's Kaleidoscope," "26 Men," and "Sheena, Queen of the Jungle."

Sales to Finland and Switzerland mark firm's entry into those countries. Deals also are underway with Brisbane, Perth and Adalaide, Australian markets due to preem in the fall.

Screen Gems Envisions $40,000,000 Gross for '59-'60 With Production At Alltime Peak; Eye Vidtape Field

By BOB CHANDLER

Hollywood, Aug. 4.

Screen Gems will approach or surpass the $40,000,000 gross income mark in the coming year, Irving Briskin, Columbia Pictures v.p. in charge of the subsidiary's west coast activities, predicts. The gross will represent an alltime high for the company; take for the year ending June 30 reached nearly $38,000,000.

Some $19,000,000 of the total of $40,000,000 will be represented by income from new production, Briskin estimated. These comprise seven network series, at least three new syndicated series, and a minimum of two cartoon series out of H-B Enterprises. Balance will come from network reruns, such as "Rin Tin Tin," "Circus Boy," "Shirley Temple's Storybook" and "Tales of the Texas Rangers," from syndicated rerun sales and from feature film sales from the Columbia and Universal libraries to television.

Screen Gems plans for the latter part of next season and the 1960-61 season will extend beyond the company's present half-hour film production, Briskin said. Company is planning to enter the vidtape production field, is in the process of building a special department to produce spectaculars and is developing several hourlong series.

Company feels tape is assuming more importance and Screen Gems must move into the field. No immediate plans are set because of the union problems surrounding tape jurisdiction, but Briskin is confident these will resolve themselves in the near future. At that time, he anticipates that Columbia will purchase and insall tape equipment on the motion picture lot. Briskin said Screen Gems is considering three or four properties as tape vehicles; he feels tape syndication, in terms of higher-budgeted shows than have heretofore been available, is still at least a year off, but tape shows for network use are already practical.

'Specials' Division

In the field of spectaculars, Briskin is already at work creating a department which will do nothing else but develop the network specials. Initially, they are planned as film shows, though later Screen Gems might enter the live production field. As for hourlong series, this would be the first time Screen Gems has developed 60-minute properties—last spring, it planned "The Fat Man" as a half-hour but subsequently made a 60-minute pilot at ABC's request.

As for development of new properties, at this point Screen Gems is considering some 20 shows,

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'Underground, U.S.A.' For Rox Productions

Hollywood, Aug. 4.

Coleen Gray will portray Marion Miller, former FBI undercover agent, in "Underground, U.S.A.," upcoming teleseries produced by Rox Productions. Actress was inked to a five-year contract for series, which has been changed from its original tab, "The Marion Miller Story."

Lew Landers will produce and direct skein, for which pilot has just been completed.

Ralph Cohn Death May Speed Up SG, Col Assimilation

Since the death of Ralph M. Cohn Saturday (1), the halls of Screen Gems have been rife with speculation on what's going to happen to the vidpix arm of Columbia Pictures. A final decision will have to come soon from Col topper Abe Schneider, who closed the picture company offices early on Monday (3) because of the Cohn funeral in N. Y. (see obituary).

There are those among the Columbia top command who feel that Cohn's death will simply accelerate the assimilation of Screen Gems into the parent firm. Over the past few months, small signs of assimilation have taken place—as one Col exec put it, "to stop the tail from wagging the dog." Irving Briskin, for instance, once a vice-president under the SG banner, was made a Columbia veepee, though he was still left in charge of telefilm production for SG.

Besides talent and production having been formally assimilated, Col also took over supreme command of SG promotion and publicity. Also, the purchase of the Time Inc. tv-radio stations in Salt Lake City was made by Columbia Pictures proper, not SG.

Still in charge of SG sales is SG veepee John Mitchell. For the first working days after Cohn's death, Col prexy Schneider gave no indication of his plans for new management of the subsidiary.

Hal James Exits ITC For Burnett Agency

Hal James, head of national sales for Independent Television Corp., is quitting his vidfilm job reportedly to assume a high-ranking radio-tv post with the Leo Burnett ad agency.

James defection from the Jack Wrather-British ATV outfit was prompted because of the dearth of network deals for ITC properties this spring. It is said James took the switch upon himself, over attempts by ITC prexy Walter Kingsley to retain him.

Meantime, it is understood that Charles Goit, who was already in the national sales area at ITC, will replace James.

Nodella to SG

Hollywood, Aug. 4.

Burt Nodella leaves ABC-TV, where he has headed program development, to join Screen Gems as aide to Irving Briskin, veepee in charge of production.

He will be assigned to duties of Fred Briskin, now producing.

Schlitz's Regional 'Trackdown' Deal

Schlitz Brewery bought the first regional for "Trackdown," the off-network half-hour telefilm skein being distributed by CBS Films. It's the first time in the sponsor's history that it ever signed for a network rerun as part of its own syndicated lineup.

Buy was for Chicago, Milwaukee, Midland, Mich., Denver, Pensacola and Kansas City. CBS Film also sold the show to three stations, KMSP-TV, Minneapolis-St. Paul; WLIWI-TV, Indianapolis, and WRBG-TV, Schenectady.

CBS Films reports that on five other series, most of them well along in the syndicated rerun mill, it grossed nearly $1,500,000 in the past four to five weeks. Shows are "U. S. Patrol," "Rendezvous," "Col. Flack," "Air Power" and "Navy Log."

In Memoriam

Ralph M. Cohn

May 1, 1914 • Aug. 1, 1959

Officers and Employees of

Columbia Pictures Corporation

and

Screen Gems, Inc.

TV'S SCRAMBLE FOR GUESTS

TV's Hot Team: Levy-Gardner-Laven

Hollywood, Aug. 4.

Just a year ago, a young theatrical film production team was just getting their feet wet in television. Today, the team is the hottest thing in Hollywood, with a total of three network packages under their belt for fall.

Team is Jules Levy, Arthur Gardner and Arnold Laven, who, partnered with Four Star, will be producing "Robert Taylor's Detectives," "Tales of the Plainsman" and "The Rifleman," which started it all. Levy-Gardner-Laven will account for fully a third of Four Star's record total of nine series, yet have been in the medium for only a year, which is some sort of record.

"Rifleman" began as a pilot on "Zane Grey Theatre," first tv effort for the trio, which had been in medium-budget feature production for United Artists. As a series, it was an immediate hit, zooming into the Top 10 on its second outing last fall. "Plainsman" was originally aired as a "Rifleman" segment during the winter.

Taylor stanza was formatted by the trio, and Taylor went for the show on the basis of format and production schedule, which permitted him plenty free time for feature assignments and leisure. It was cinched by Dick Powell, a close friend of the star's and prexy of Four Star.

With a three-show work load, Levy-Gardner-Laven are beginning to expand their staff. They've added Arthur H. Mandel, who was with them in pix and who more recently was with McCann-Erickson here, as an exec of their various companies. Production companies, incidentally, are named after English locales—Sussex and Hastings are the two thus far set up, former for "Rifleman," latter for the Taylor show.

TV Needs Clearing House to Avoid Conflicts on Shows, Sez Schaefer

What tv evidently needs, in addition to a good nickel fee tv operation, is a clearing agency to straighten out conflicting specials on rival webs. Something, for example, like the League of N.Y. Theatres which theatrical producers call sufficiently ahead of time to check that no other preems are on the agenda the night they plan to open.

"There's a sort of gentleman's agreement not to conflict," George Schaefer, who's set to produce and direct some six 90-minute specials on the "Hallmark Hall of Fame" over NBC-TV this fall, observed this week. "So, why can't there be a vague check point in tv in order to avoid specials back-to-back on the air?"

Schaefer, v ho's come up against this problem on several occasions previously, feels it is a positive shame that some 20,000,000 people are frequently torn between catching two outstanding shows at the same time. He contends that it is distinctly bad public relations on the part of the networks to slot their specials in this fashion; not only is it bad, he charges, it is downright crazy to place these shows back-to-back. In the past, Schaefer's productions of "Kiss Me Kate" and "Berkeley Square," to name a few, have been hit by what he considers poor planning on the part of web programmers. He said he never minded playing opposite a high-rated regular Western or a sturdy week-in-week-out variety show but to be stacked against another big special just didn't make sense. "Why people should have to decide between two big specials," is something I'll never be able to fathom," he muttered.

Schaefer, who recently organized his own producing firm, Com-

(Continued on page 52)

British Com'l ITA All Squared Away

London, Aug. 4.

By paying over a sum of $1,005,000, the Independent Television Authority has now cleared the whole of its outstanding debt of $1,584,000 to the Exchequer. When set up in 1954, ITA was enabled to borrow $5,600,000 during its first years of life to enable it to build stations and provide working capital.

The final repayment was actually handed over last Thursday (30) on the fifth anniversary of the passing of the Television Act, and five years earlier than it was due. In addition to paying back the capital borrowed. ITA has also divvied up $246,000 interest to the Postmaster General during 1954-59.

Dinah in Israel

Tel Aviv, Aug. 4.

Dinah Shore, on a three-day private visit to Israel with her husband George Montgomery and daughter Melissa, accompanied by two teenage boy friends, said her visit was inspired by Leon Uris' best-selling "Exodus" but found Israel "even more wonderful than described in the book".

She visited Tel Aviv, Jerusalem, and Galilee and shopped in Tel Aviv for an Israeli dress needed for a special U.S. tv show this fall. The party's visit was sponsored by the Israel Bonds Organization and Miss Shore is guest of the Israeli Government.

Nine, Inc.'s Major TV Packaging Bid; 'Levittown' Series

A creative production outfit recently sprouted in the tv field with the curious corporate title of Nine, Inc.. It should be made clear at the outset that Nine, Inc. doesn't stand for the nine Greek muses nor the nine day wonders. It merely stands for three knowledgeable individuals, Tom Naud, Dick Feldman and Jerry Seelen, the corporate officers, aided and abetted by six outside tv experts such as choreographers, designers, etc., who are available on call. This adds up to nine, it is plain to see.

Naud is prexy; Feldman, veep, and Seelen, secretary-treasurer. They gave up good paying regular jobs in the writing-directing-producing field in order to create their own program building shop with an eye to selling to top sponsors, agencies and webs. The boys feel they have considerable in common inasmuch as they had a year's successful stint as a weekly production team on the Pat Boone show during the 1957-58 season. The glowing reception accorded the Boone show during a season that saw the guillotining of some nine similar musical-variety productions, whipped up the boys to form their own production company.

One of their hottest present undertakings is a series of half-hour situation comedies written by Gerald Green in collaboration with Seelen. The series will be tagged "The Man Who Came to Levittown" and concerns itself with community rather than home life.

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PRICES UP IN PACTING FEVER

The demand for headliners for a multitude of specials due in the fall has caused an acceleration of buying acts for the weekly variety shows on television. The competition has become keener not only for the attraction, but for the run-of-the-mill act as well. Ed Sullivan, for example, has signed a batch of acts, Garry Moore is also interested in pacting a few and has given Alan King a contract for six guesters at $7,500 each.

This is forcing other shows such as the Perry Como and Dinah Shore layouts to keep on the lookout for names whom they can sign for a string of dates. This practice, admittedly, has been forcing the price of guest shots upward, and at the same time has diminished the supply of talent that will be floating around with no contract in sight.

A curious situation is taking place. Talent that hitherto would grab at any guester, are holding off and will sign only for one show on the basis that there will be a shortage developing within the season and their value will zoom.

Apparently, the variety shows are buying up whatever they feel they can use. Per usual, Sullivan has copped the longest list including Teresa Brewer for six shots. Others he has pacted include the Barry Sisters, Jean Carroll, Dick Roman, Betty Johnson, Julius La Rosa, Frankie Laine, Johnnie Ray, Corbett Monica, Ginger Rogers (a onetimer probably in January or February), Bobby Darrin and Frankie Avalon.

One of the factors that will work in favor of Sullivan's ability to garner headliners lies in the fact that he'll be switching sponsors. For the first time in many years, he'll be without the Lincoln-Mercury bankroll. Colgate-Palmolive is replacing. Thus the performers who have been closely identified with the Chevvy Show, Buick, Ford, Chrysler, as well as some of their fairly regular guests, will thus become proper game for the Sullivan display. This factor will alleviate a shortage of headliners for Sullivan.

The calibre of talent that has been made available for multiple guest deals, this season, is generally not of the toprated class. Most in that category are holding out in hopes that they will head at least one of the multitude of specials. Thus even the scrubs will

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LEVER MAY TRIM 'MR. LUCKY' COIN

Lever Bros. may decide to drop half of its sponsorship of "Mr. Lucky," the stanza being inserted early next fall on CBS-TV as replacement for "Brenner." Tentative decision to cut back to alternate weeks on the Saturday half-hour came last week as the soap bankroller completed a last-minute review of its fall tv budget.

For a while, it appeared as though Lever might eliminate its part sponsorship of the hourlong "Rawhide" on the same network. Instead, however, participation in the stanza was renewed during the budget examination.

Wed. ABC-TV Slot For 'Masquerade Party'

After three months of not being able to pin down the program, or, for that matter, to get a sponsor for the time, ABC-TV finally came up with both this week for the Wednesday 8-8:30 p.m. time. Mogen David Winery plans moving "Masquerade Party" into the slot.

At one point Gale Storm was to have taken 8 p.m. that night. At another, it was slated for "Dick Clark's World of Talent," which has since been moved into Sunday, 10:30 p.m. period, with P. Lorrillard as half-sponsor.

Clyne Likes Goldenson 'Nabe House' Modus Operandi as Applied to TV, So McCann Goes Big for ABC Shows

Arbitron's Top 10

(Week July 27-Aug. 2)

77 Sunset Strip	ABC	21.5
Gunsmoke	CBS	20.0
What's My Line	CBS	19.0
Loretta Young	NBC	17.8
Have Gun	CBS	17.5
Desilu Playhouse	CBS	17.3
Alcoa Theatre	NBC	16.8
Alfred Hitchcock	CBS	16.3
U. S. Steel Hour	CBS	16.3
I've Got Secret	CBS	16.0

In the belief that ABC-TV will be the No. 1 network by the 1959-1960 season, McCann-Erickson, which claims it will bill more in nighttime network programming than any of its major agency rivals, is throwing 40% of its after-dark budget into the Leonard H. Goldenson-Oliver Treyz programmatic orbit. Besides a boost to ABC-TV, McCann lauds hour action-adventure stanzas, of which, incidentally, ABC is a forerunner.

NBC-TV and CBS-TV will split the remaining 60% fairly evenly next season.

C. Terence Clyne, who rides herd on video buys for McCann and manages an armful of other toplevel administrative responsibilities, figures Goldenson, prexy of American Broadcasting-Paramount Theatres, is operating ABC-TV much after the manner of a group of nabe motion picture theatres. As Clyne puts it, Goldenson is getting the best available programming at the most reasonable price. McCann, consequently, is banking on safe cost-per-1,000 return via its various ABC-TV buys.

In many additional instances next season, McCann is riding with hourlong entries—elsewhere as well as ABC-TV. Agency's clients, according to Clyne, are basically committed to participations, or in other words, network spot announcements.

Clyne said that while McCann will have the greatest volume of nighttime business next season—with somewhere near $60,000,000 in nighttime billings to be laid out—J. Walter Thompson, Ted Bates and BBDO, in that order, will be the Nos. 2, 3 and 4 agencies, each spending between $50,000,000 and $60,000,000 in 1958-'60 prime time slottings.

Only two ad agencies, actually, are going ahead to any marked degree with specials next season, and one is McCann, which means that while ABC is getting the major share of McCann's money, it is NBC and CBS, which are the ones with the specials (or as Clyne calls them, "insertions").

B&B's 26.5 Average

Behind the top four agencies are Benton & Bowles and Young & Rubicam, in the $40-$45,000,000 nighttime network billings class. And B&B, with no insertions on

(Continued on page 52)

Crowded TV Sked For Les Midgley, Network & Local

Les Midgley's special CBS-TV news unit is fairly bursting with assignments for the upcoming season. His small group has been given nine, possibly 10, news one-shots to do, many by year's end.

Of particular note at this point is the fact Midgley's group, of network origin and under the aegis of the network's topper, John Day, is being considered to produce a local news series of maybe two or three or even four stanzas for WCBS-TV, the network's Gotham key. Series is expected to be on Harlem.

But of national scope, Midgley's assignments include a special on the Richard M. Nixon trip to Russia, one on the Vienna Youth Festival, another on the South Pacific Trust Islands (pegged for September to dovetail with the United Nations report on the U.S. stewardship of these Micronesian Islands). Midgley also has one pending on the current steel strike, and yet another—on Brasilia, the new interior capital being built by Brazil.

Not by any means through, Midgley's unit will probably also work on the four year-end CBS-TV wrapups: "Big News of '59," "Years of Crisis, No. 11," "Tomorrow U.S.A." (a show on American technological progress), and "Where We Stand, No. 3."

Because of the crush of work facing Midgley, CBS News took one of his regular directors, Av Weston, and gave Weston the network's second and only other special news unit. Weston, who will set up on a basis somewhat similar to Midgley, has already been set to handle one of the "CBS Reports" nighttime news specials on "The Crowded World," a report on the effect of the "population explosion."

Network is also mulling another show—whether this falls to Weston or not is not determined—for the Bell & Howell-B. F. Goodrich co-sponsored prime time six-show buy, which comes under "CBS Reports." It'll be one called "600,000,000 Miles an Hour," regarding man's attempt to move into space.

Bill Grief will probably replace Weston as the director of the busy Midgley unit. Besides Grief, Midgley has as writer John Sharnok, as research-reporter Jane Bartels, and the unit also calls for a production assistant and business manager, plus the various cameramen and technician who are signed on as needed. Weston's unit will differ, chiefly in that he'll act as both his own producer and director. To be hired are writer, researcher and a film supervisor.

'Rivalry' For ABC-TV

"The Rivalry" the Norman Corwin legiter which had a brief run on Broadway, has been acquired by ABC-TV for a spec. It's a dramatization of the Lincoln-Douglas debates.

Plan is to sell the show for a one-nighter on Lincoln's Birthday.

'Candid Camera' In All Forms, Shapes

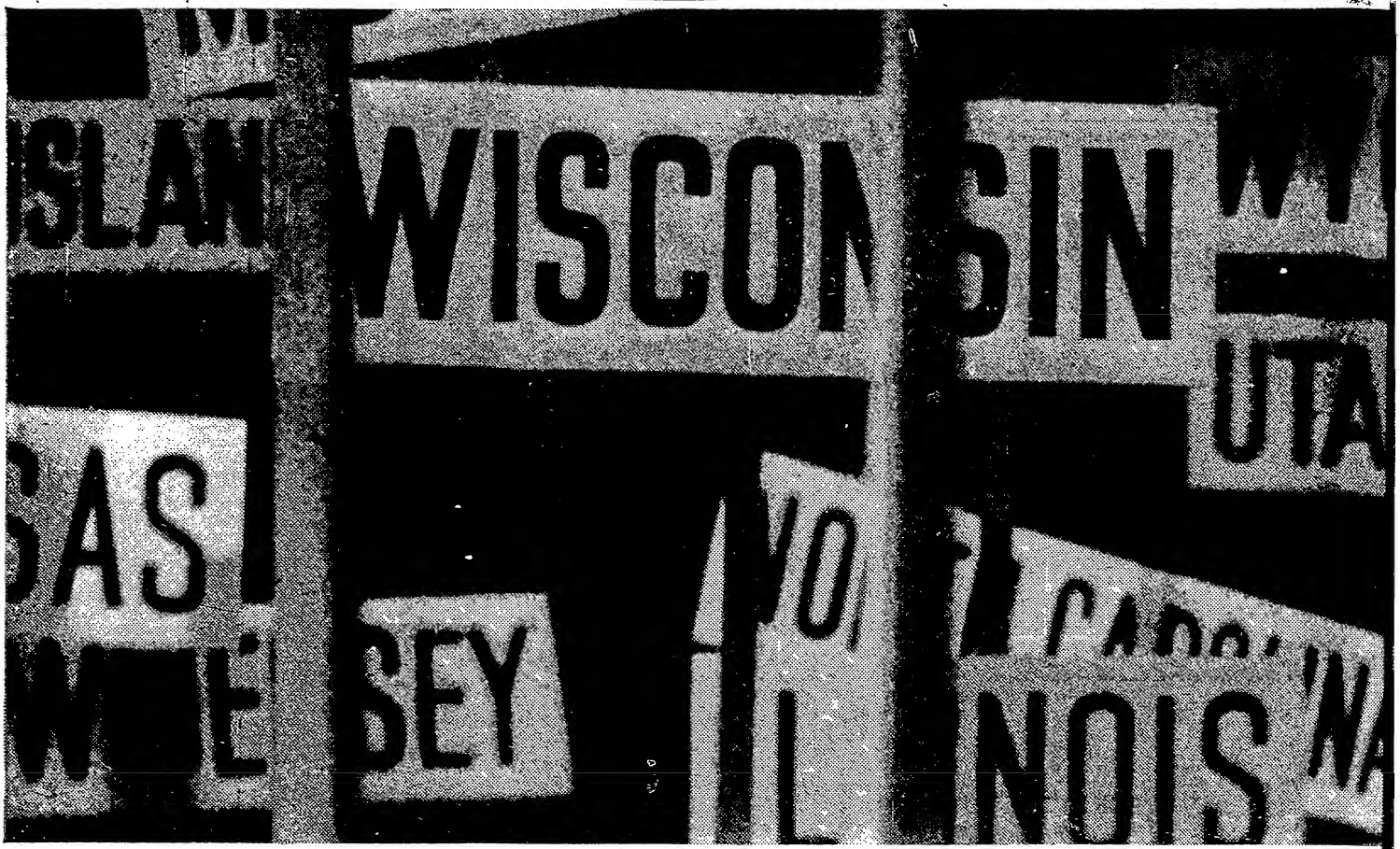
Allen A. Funt this week said there was a resurgence of interest in his "Candid Camera" presentation both on tv and radio.

In addition to signing a 39-week deal to produce a "Candid Camera" segment for each Garry Moore show on CBS-TV, Funt reported new sales of old "Candid Camera" films on seven domestic stations and with additional deals pending in Canada and Australia.

Harry Goodman, who distributed the "Candid Microphone" radio show, has broken down the entire library into five minute shows of which there are 250 and reportedly selling well across the country.

On the industrial front, Funt has used the "Candid Camera" technique for Dejur and American Home Magazine. Upcoming is a second film for the Saturday Evening Post.

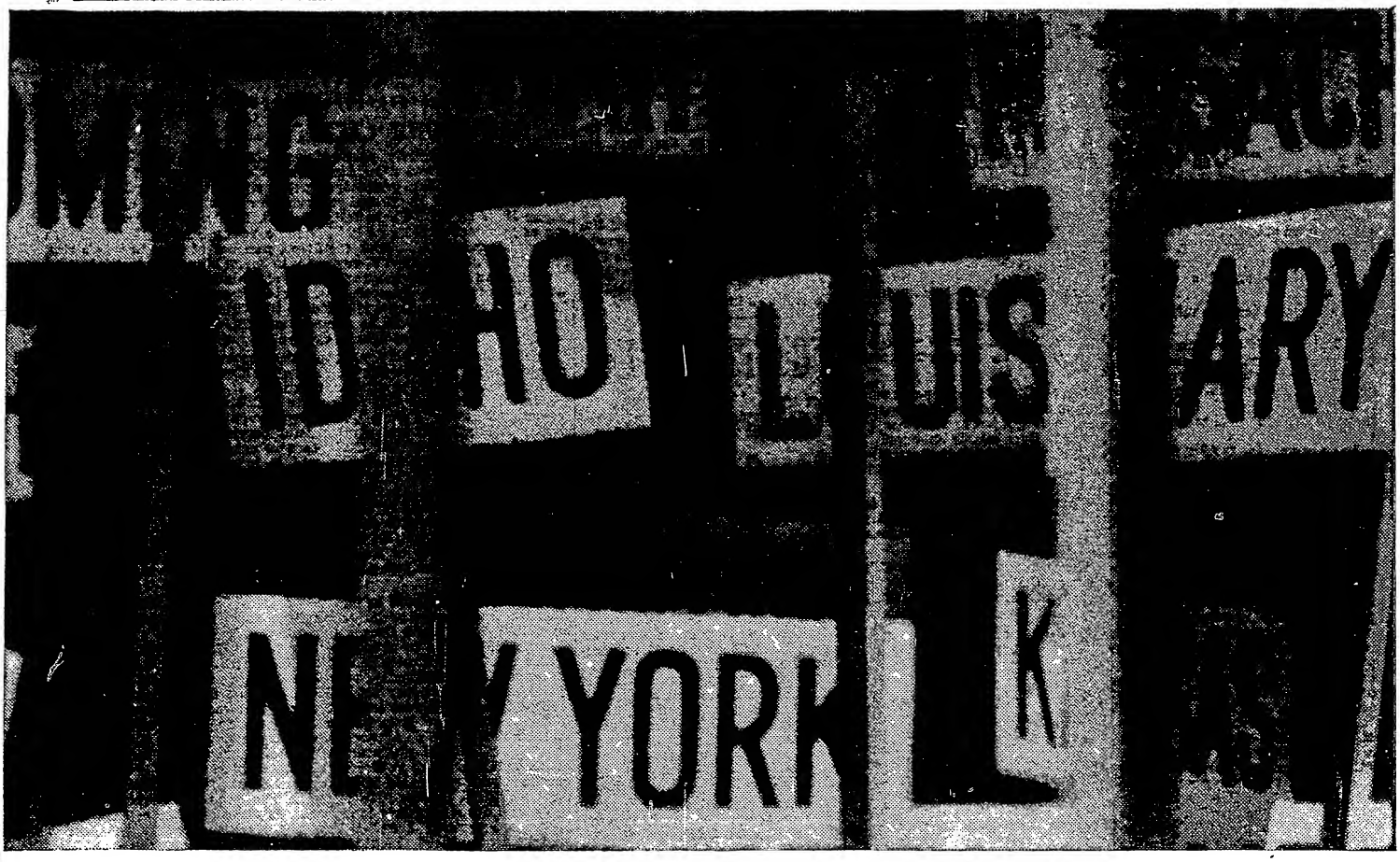
Funt also is dickering with Crest, paperback publishing outfit, to do a new book about the life and times of the "Candid Camera" man and there is reportedly interest in a feature length film with a story based on the misadventures of a professional eavesdropper.



WESTINGHOUSE MAKES SURE OF A "THIRD TERM"

Though the nation's most exciting political events are at least a full year away, the Westinghouse Electric Corporation has announced its decision to sponsor for the third time the national political conventions as well as the Presidential Election over the CBS Television Network.

This early decision clearly reflects the conviction on the part of Westinghouse that the CBS News coverage of the conventions will again attract, just as it did in 1956, the largest average audiences of any television network for the duration of the conventions and the Election. It is equally a clear



demonstration of confidence based on a decade of experience with the CBS Television Network where next Monday night Westinghouse will present its 500th weekly hour-long dramatic broadcast.

They can be sure that in CBS News they will have at their service the most experienced, expert and enterprising team of political reporters and analysts in broadcasting.

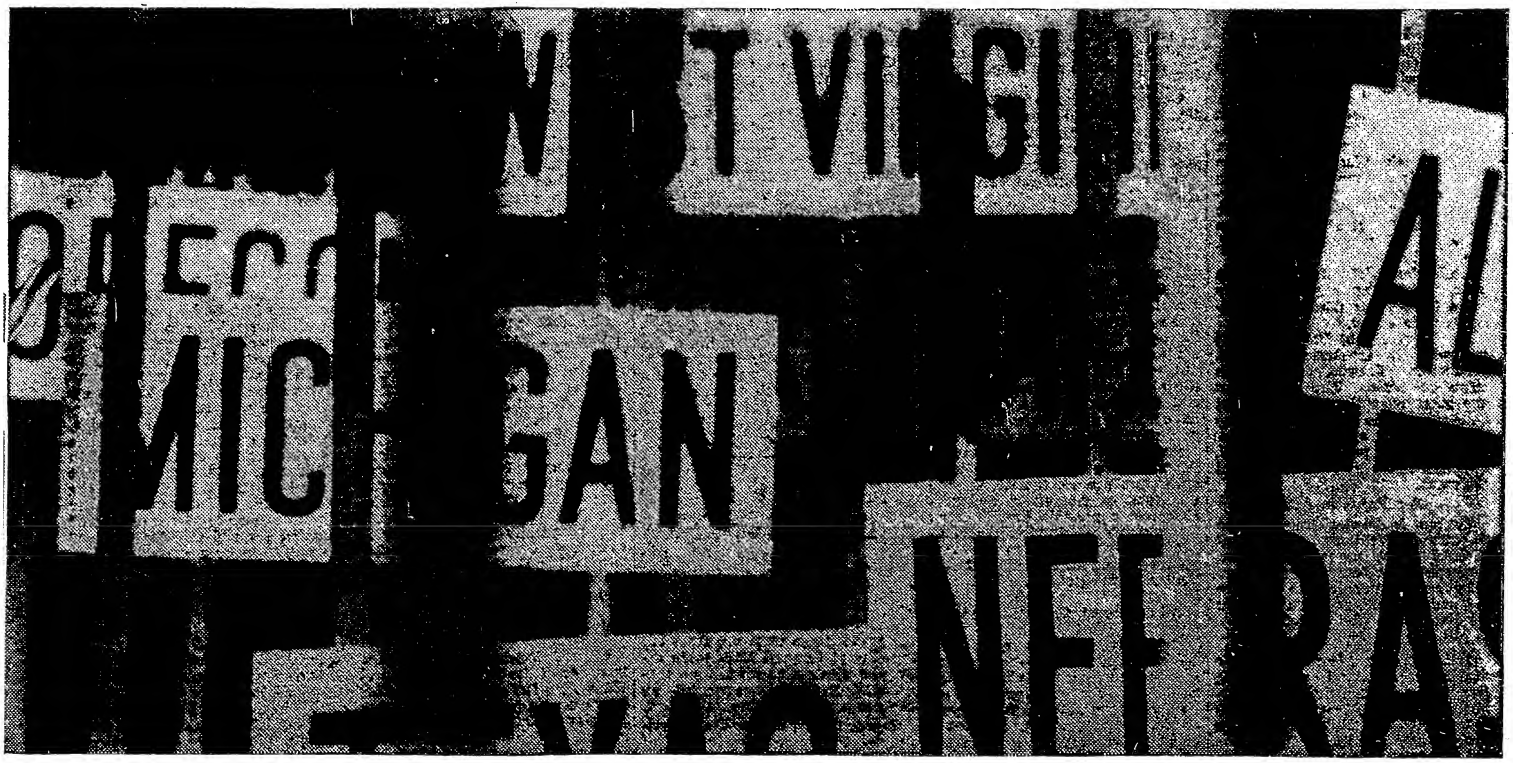
They can be sure they will render a vital service to the American people by providing them with complete and authoritative coverage of the single most important political process of a democracy.

They can be sure this coverage will again earn for them the respect and gratitude of a nationwide audience and — as Westinghouse stated in 1956 — "contribute substantially to our over-all objectives."

Today when the public's need for information is especially urgent, America's leading advertisers are increasingly placing their confidence in the values of CBS News presentations—in such notable series as THE TWENTIETH CENTURY (sponsored by Prudential Insurance Company of America), CONQUEST (sponsored by Monsanto Chemical Company), the new, exciting documentary series CBS REPORTS (sponsored by Bell & Howell Company and B. F. Goodrich Company) which will begin this Fall, and WOMAN! (sponsored in part by Dow Chemical Company).

Like Westinghouse, they, too, can be sure they have working for them not only the most widely acclaimed news organization in television, but also the network that for the fifth consecutive year provides the largest average audiences of any single advertising medium in the world.

THE CBS TELEVISION NETWORK



Al Hollender's TV-In-a-Nutshell: 60% Effective Use; 40% Abuse —On Other Ad Agency Fronts

By BILL GREELEY

Alfred L. Hollender, newly-elected exec veepee and tele chieftain at Grey Advertising, figures that with advertisers currently, tv is about 60% effective use and 40% abuse.

The reasons for the misuse, he says, are threefold:

1. Not enough attention to pre-test and post test of commercials.
2. Not enough concern with compatibility of product and show.
3. Integration of commercial message with show has not gone nearly far enough.

For commercial testing, his own agency has a network of phone checkers in major markets around the country who survey viewers following Grey-sponsored programs for commercial effectiveness and sponsor identification. There's a similar nationwide staff of field interviewers for pre-test of blurbs. They go into homes with portable rear-screen viewers and run off programs with new commercials inserted. Questioning as regards retention and effectiveness of the pitch is done 24 hours later. The device also supplies information on program tastes, but the data is considered of secondary value.

As for point two, Hollender cites one advertiser who sponsored a highrated show for three years. The program was consistently in the top ten, but sales results were relatively nil. The advertiser ignored the age profile of the audience, which was strictly in the upper brackets, while the product being pitched was almost exclusively used by young women.

The same abuse, he says, goes for the jarring effects of cars or hair sprays in the middle of a western.

And, he says, "Too many shows today are merely spot carriers rather than commercially integrated units."

Hollender's promotion to executive veep makes him one of the very few broadcast men among agency top management today. Others would be Robert Foreman of BBDO and Ted Steele of Benton & Bowles. But the Grey topper sees his move as an early indication of a trend that must come. With 50% or more of major ad budgets now going to tv, he says, top management must know the medium thoroughly—"must know how to integrate tv into the total marketing picture."

$60,000,000 Billings

Hollender, who's been with Grey for six and a half years, has seen his agency's tv billings grow from less than 5% of the total to 50%. Total billings since 1953 have gone from $11,000,000 to almost $69,000,000.

Since the first of this year, Grey has been red hot in the new biz department, adding about $10,000,000 in new clients and products. They include Ward Baking's Tip Top bread; Hudson Pulp & Paper; Catalina swim suits; McCall's magazine; Benrus watches; Palm Beach clothes; and several new Mennen products and two new Procter & Gamble items.

Hollender attributes the growth mainly to the agency's emergence in package goods (75% of the clients are tv users).

In his new job, Hollender will supervise tv, marketing services, production, finance and branch office operations. The agency has one other executive veep, Herbert D. Strauss, who will now head up client contact and creative services. Agency prez is Arthur C. Fatt. Lawrence Valenstein is board chairman.

For Psych in Ads

Benton & Bowles has renewed its research fellowship fund at Rutgers Univ for another year. Purpose is for research in the application of psychology to advertising and marketing. Fund provides for two senior student fellowships.

Duffy to Eisenhower

Ben Duffy, former prez and now vice chairman of the board, BBDO, Sunday (2) handed the U. S. Challenge Trophy to President Eisenhower at the Ridgefield horse show. Duffy and the president are old friends through the agency man's close association with Eisenhower during past presidential elections.

SWITCHES: Clark L. Wilson, a Ph.D., joins BBDO as veep in charge of research. He's been with with a Coast personnel and marketing research firm he founded in 1948.

Selden B. Carter, formerly with the Nestle Co., joins Lambert & Feasley as an assistant account exec.

NEW BIZ: Florida packers of frozen orange concentrate appoint Benton & Bowles to handle a $3,300,000 three-month national ad campaign beginning in September. Agency also handles the Florida Citrus Commission.

Mennen tube shave creams and men's talcums to Warwick & Legler and Date-line stick deodorant to Grey.

Candygrams to Chicago office, Young & Rubicam. Firm's veep and general manager is Walter Nelson, former p.r. director of Reach-McClinton, N. Y.

Chi Agencies

Chicago, Aug. 4.

Revised organizational alignment at Needham, Louis & Brorby gives James G. Cominos the new title of viceprez in charge of tv-radio programming, with v.p. John Scott Keck assisting. James L. Isham becomes veep in charge of creative services, new post to which the heads of copy, art and tv-radio creative departments report. "Increasing complexities of television programming and the growing demand for the creation of new shows and program concepts" is given as the reason for the creation of Cominos' new post.

John Rundall, ex North Advertising, to Foote, Cone & Belding's Chi office as broadcasting supervisor.

Cinetarium Advertising Column, a kind of motion picture billboard, in the round, is being demonstrated to the ad trade at United Film & Recording Studios.

Marshall L. Kissel upped to marketing director at Cunningham & Walsh.

Maxon Inc. plucked North American Van Lines, formerly handled by The Biddle Co. of Bloomington, Ill.

Al Bonk, Elmer A. Blasco, John Kirby Roche and John P. Walker all upped to veeps at Roche, Richard & Cleary.

William D. Watson promoted to exec veepee of EWR&R.

Norman, Craig & Kummel moving to Board of Trade Bldg. around Sept. 1.

George P. Johnston, ex-Compton, joined Klau-Van Pietersom-Dunlap agency in Milwaukee.

Mrs. Elaine Norden of Campbell-Mithun elected chairman of Chi chapter of Electrical Women's Round Table.

London Agencies

Plans are already being examined for the seventh International Advertising Film Festival, to be held in Cannes from June 6 through 10, 1960. Biggest decision made so far is to create two juries, one to judge tv commercials and the other cinema dittos. Also, social functions will be limited to an opening night welcome and a post-prize presentations dinner and dance. To be further examined in September, when the Joint Festival Committee meets next, are the questions of colored tv commercials and a possible limitation on the number of entries per competitor. The appointment's now approved and confirmed of Peter Taylor as independent director of the fest.

Ad agency circles in London are currently debating whether peak hour on tv is always peak hour for all products. Question's come into the limelight with the skedded rise of peak-time rates and a simultaneous general cut in off-peak prices. Trend looks possible, accordingly, towards a greater use of spots outside the 7:30-10:30 p.m. or thereabouts period.

WRCV-TV's Booming Biz

Philadelphia, Aug. 4.

Station WRCV-TV reports it reached a record high in national spot and local sales for the first six months of 1959.

The NBC station had a 32% increase in sales in the first six months of this year over 1958, Raymond W. Welpott, v.p. and general manager, reported.

In addition, Welpott said, the first six months of 1959 topped the same period last year. April showed a 42% increase to register the biggest gain and May set a record with the highest dollar billing in the station's history.

WGN-TV's Bid For Culture & Sports Fans Cues Revamp

Chicago, Aug. 4.

Indie station WGN-TV will dress up its fall lineup of vidfilms and conventional localers with sprigs of sports, culture and tint. Last week the Tribune station contracted with Pete De Met to carry 26 video tape reprises of this summer's baseball games and in addition has made arrangements to carry play-by-play films and tapes of all Notre Dame and Northwestern U. grid games, both at home and away, less than 24 hours after the games are played.

The ND film will go in on Sunday afternoons, and the NU football contests will be slotted Saturdays at 10 p.m., a few hours after the games end. Latter will replace the syndicated "Divorce Court" and will be pitted head-on against WBKB "Winter TV Baseball," the Cuban League games on tape, in a showdown with the ABC o&o for sports supremacy in this market.

Growing more serious about hues, too, the Trib outlet has purchased its third color chain to accommodate its major program venture of the coming season, the Sunday night specs eclept "Great Music From Chicago." Station has announced the cultural programs will be originating from the grand ballroom of Sheraton Towers, a hint that the station may be giving up its theatre on Michigan Ave., designated as Studio 1-A. This is natural in view of WGN-TV's projected move from its present facility to one on the northwest side of the city.

Talent roster for the specials is virtually firmed up, with the Count Basie orch, vocalist Joe Williams, and the Kai Winding Septet pacted for the jazz show of Dec. 6 and Woody Herman orch, Sarah Vaughan and the Cozy Cole Sextet set for April 3.

Chi Symphony Orch maestro Fritz Reiner, who generally shuns tv, has agreed to baton a pair of longhair programs, and others in the genre will be led by Walter Hendl, Alfred Wallenstein, Hans Rosbaud, Igor Markevitch, Izler Solomon, Sir John Barbirolli and Sir Thomas Beecham. Among the solosists will be pianists Byron Janis and Grant Johannsen and singer Dorothy Kirsten and John McCollum. One show will use a chorus of 40 voices.

Pops and light opera installments will be conducted by Arthur Fiedler, Andre Kostelanetz, Howard Barlow and WGN music director Robert Trendler. Deems Taylor has been signed as host for the entire series, which tentatively is slotted at 7 p.m. Sundays, (CST) directly opposite the "Sunday Showcase" specs on NBC-TV.

General Mills Goes The Closed-Circuit Way

Minneapolis, Aug. 4.

A "first" here was the nationwide closed circuit televising of the General Mills annual meeting here.

For the c-c network televising the proceedings went out from the meeting at General Mills main offices here to numerous other stockholders' gatherings arranged by the company throughout the land.

It was picked up for the televising by the remote equipment of WCCO-TV, the CBS affiliate station here.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Patti Tossy, formerly production assistant with NBC Radio, has joined staff of **Robert Alan Aurthur's** "Sunday Showcase" at NBC-TV . . . **Roger Englander**, producer-director, signed by Henry Jaffe Enterprises for series of 12 musical programs for second season of Bell Telephone Hour on NBC-TV in fall. On CBS, Englander begins third season as producer-director of Philharmonic Young Peoples Concerts with **Leonard Bernstein** . . . **Dick Goodman**, member of **Tom Brophy's** staff at NYU Office of Radio-TV, currently in Japan observing methods used for teaching English language. He's also delivering talks on NYU-WCBS-TV "Sunrise Semester" accomplishments . . . ABC-TV prez **Oliver Treyz** off on five-week trip to the Orient next week . . . **Bob Engelke** resigns Aug. 31 as manager of ABC-TV's sales development dept. to join Ted Bates agency as media supervisor.

Bob Weitman, CBS-TV program development veep, back in town after fortnight of biz on Coast . . . **Charles Steinberg**, same web's press info striper, back after upstate vacation . . . **Jay Eliasberg**, of CBS-TV research, to Cape Cod for respite . . . **Lloyd Nolan** signed for an upcoming "Father Knows Best" appearance . . . Assistant director **Jimmy DiGangi** becomes production supervisor on "Brenner," series which Lever dropped but CBS plans to continue producing by mid-August . . . **Marshall Jamison** signed to handle actual production for **Leland Hayward's** CBS-TV "Fabulous Fifties," the 90-minute General Electric special next Jan. 17 . . . **June Havoc** and critic **Arthur Knight** into "Last Word" Sunday (16) . . . **David J. Herzbrun** named director of station promo services for CBS Radio Spot Sales . . . **Russ Raycroft** joining GAC-TV as general exec . . . Mutual commentator **Cedric Foster** on a one-month tour of the middle east and western Europe and his MBS news shows are being handled by **Charles Warren** of Washington, D.C. staff.

Milt Rich has resigned as publicity chief of WCBS Radio to ditto for **Aaron & Zousmer's** new-formatted (tape and live) "Person to Person" on CBS-TV . . . **Mort Green**, head of the Revlon tele shows, at the Beverly Hills Hotel to sign talent for the 20 Revlon specials for next season . . . **Eileen Paul** pinch-hitting for WRCA-TV's "Hi Mom" cooking expert **Josie McCarthy**, who is vacationing in Florida . . . WRCA Radio publicity manager **John O'Keefe** off on two-week vacation . . . **Betty White** and **Dagmar** take the panel seats formerly filled by **Audrey Meadows** and **Faye Emerson** on "Masquerade Party" over NBC-TV tomorrow (Thurs.) . . . **Charles Taylor** now appearing in "The Brighter Day." . . . WRCA-TV producer **Tony Alatis** cowboying it for two weeks at his brother's ranch in Norfolk, Neb. . . . **Mort Lubow**, WRCA Radio account exec, vacationing in Mexico . . . **Frank Blair** of NBC-TV's "Today" and NBC Radio's "It's Network Time" on the Coast this week to do a film for American Motors . . . **Al Capstaff**, veep of NBC Radio Network Programs, back at his desk after two weeks in Moscow where he supervised "Monitor" coverage of the American exposition . . . **Irvin Graham** left for the Coast Friday (31) to be the sole writer on the upcoming NBC-TV special starring **Cyd Charisse**. **Ralph Levy** has already been inked as director.

Ben Alexander emcees "Queen For A Day" during week of Aug. 17 and **Jack Smith** does likewise week of Aug. 24 while **Jack Bailey** vacations . . . **Sylvia De Van** appears at Cincinnati Summer Playhouse week of Aug. 10 with **Joe E. Brown** in "Father of the Bride." . . . **Mort Dean**, news editor of Herald Tribune Radio Network, spent his Cuban vacation teamed up with **Daniel James** of Radio Press International covering Castro hoopla for RPI . . . **Laurie Peters** and **Clarence Derwent** have lead roles in an episode of new NBC-TV series, "House on High Street" . . . **John F. White**, prexy of Nat'l Educational TV-Radio Center, heads two-day meeting (today and tomorrow) of Center's programming staff at Motel on Mountain, Suffern, N.Y. . . . **George Mendoza**, tv producer turned author, makes guest appearance on **Bea Kalmus** WMGM after-midnight show Saturday (8). His new book, "And Amedeo Asked, How Does One Become a Man?" is slated for Sept. 16 publication under George Braziller imprint.

Director **Charles N. Hill** completed taping of Part II of "The Sand Pile" due on CBS-TV "Look Up & Live" Sunday (9). Hill's production of **Tennessee Williams'** "Orpheus Descending" starring **John Raymondetta** at Mt. Kisco strawhat drew slick notices . . . **Arthur Weingarten**, scripter-producer of FM radio shows, has formed FM Productions, Ltd. Production company will originate and syndicate taped shows for FM class stations coast to coast.

Sam Lutz, personal manager of Lawrence Welk, luncheoned the ABC-TV press dept. at the Friars Club, yesterday (Tues.) prior to planing out to the Coast . . . **John Pepiatt** and **John Aylesworth** signed by Morris office to a writing deal with CBC . . . **Marvin Marx** set as head writer for "Goldie" series . . . **Bert Berman**, CBS-TV director of program development, back from Coast biz trip . . . "20th Century" producer **Burton Benjamin** also back from Coast after quickie film assignment . . . **George Kleinsinger**, **Ulysses Kay**, **Paul Creston** each composing original scores for "20th Century" CBS-TV stanza . . . **Mike Dann**, CBS-TV N. Y. program striper, on three-weeker to East Hampton, L.I. . . . **Murray Benson**, CBS Films licensing director, off to Hollywood on vacation . . . **Barry Thompson** into cast of "Helen Trent" . . . **Virginia Payne**, the new AFTRA prexy, celebrates 26th year as "Ma Perkins" on Monday (10) . . . NTA Telestudios named **Alfred Markim** veepee in charge of operations . . . **Russ Raycroft** joined GAC-TV as general exec.

IN HOLLYWOOD

Don Blauhut of the Parkson agency here to set up a Coast office. Will have four shows going for them . . . Ten years ago **Ted Lloyd** deejayed on a local radio station but got nowhere fast. So he moved to Detroit and changed his name to "Sagebrush Shorty." Presto, he's hotter than a Las Vegas noon and came back to his old stamping ground in class for a visit. His air-conditioned Chrysler Imperial was also equipped for his three prize poodles . . . It would be a stroke of irony if **Jack M. Warner's** new tv setup gets the order for A T & T's science series. He and Ayer's **Jim Hanna** discussed the project last week. Warners has been making the science specials, with two more to come. Young Warner and his dad, J. L., are on the outs . . . If the deal is smoothed out, **David Rose** will score and direct the music for "Death Valley Days." Pacific Borax wants to update the old western to meet the competition of the high rated oaters . . . Carnation will pull the plug on CBS-TV's daytimer, "The Verdict Is Yours," come September . . . **Don Fedderson** teed up for the sixth season of "The Millionaire" with practically the same crew . . . **Ralph Levy** and CBS-TV are now completely divorced . . . Now they're going to make a western of Cinderella. For **Hubbell Robinson's** Ford series of 39 specials, **James Stewart** will play "Cindy's Fella," which is described as "a western adaptation of the fairy tale."

IN CHICAGO .

Rolland Reichert, operations manager of WNBQ, upped to night manager of the local NBC shop . . . **Deems Taylor** won't base here for WGN-TV's fall specs, "Great Music From Chicago," but will plane in every week for the shows . . . **Larry Wolters** marking his 30th anni as radio-tv critic for the Trib this year . . . WAAF deejay **Jerry Leighton** conducting demonstrations of Cinetarium, globe-screen motion picture process, at United Film and Recording Studios. He's to be pro-

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Foreign TV Reviews

SUMMERSONG
With Dennis Lotis, Bobby Thompson, Ronnie Carroll, Stella Clare, Alistair McHarg, Sheila Faulkner, Louie Ramsay, Gary Marshall, Ronald Reay, Bill Harvey, Sheila Paton, Valerie Drew, Pauline Innes, Denny Bettis, Denis Martin, June Marlow, Ed Devereux, Norrie Paramor and Concert Orch, Michael Sammes Singers, others
Producers: Joan Kemp-Welch, Lloyd Williams
Directors: Graham Watts, Alan Morris, Raymond Joss, Geoff Rimmer, Michael Styles, Grahame Turner, Eric Croall, Jimmie Sutherland, Bill Perry
60 Mins., Wed., 8 p.m.
Associated-Rediffusion, from London

Associated-Rediffusion, which promoted the notion of this hookup of live sequences using the resources of Tyne Tees TV, Anglia TV, Associated TeleVision, ABC-TV, Scottish TV and Southern TV as well as its own, can pat itself on the back for a technical triumph. Using some 30 cameras, and shooting in indifferent weather, everyone concerned put over some excellent pictures that were bang on cue and re-boomed without apparent hitch. The program, together with two similar that are skedded, looks like paving the way for many collaborative efforts.

But, and it's a big but, the material served up after all the thought and skill was banal in the extreme, consisting almost exclusively of song and dance to prerecorded words and music. And the virtues of some sequences were almost entirely negatived by the choice of would-be entertainment: as, for instance, stuff taken aton Worcester Beacon was furbished by a couple singing "The Folks Who Live On a Hill." A further overall criticism is that viewers were taken from area to area without being told precisely where they were at any particular moment, it being left to post-commercial slot titles to lump together the locales of the upcoming items.

Associated-Rediffusion probably walked off with the individual honors for its initial contribution, shot in Piccadilly Circus of all places without any apparent interference from inquisitive crowds. Dennis Lotis was main vocalist here, as he was in the closing scena — also provided by A-R — staged on the Embankment and aboard a craft on the Thames. ABC-TV came up with the most imaginative contribution, superimposing the dancing figures of Stella Clare and Bill Harvey over throbbing machines in The Industrial Centre, Kirkby. It was Associated TeleVision that was responsible for the picturesque Worcester Beacon shots, with Louie Ramsay and Gary Marshall doing the vocalizing. Tyne Tees TV offered some poor patter and mediocre song from Bobby Thomoson on a Newcastle quayside; Anglia TV (not yet on the air as an operating entity) provided a well-staged dance by Sheila Faulkner and Ronald Reay from a beach at Winterton, though why it had to choose a stretch of soft sand is hard to tell; A-R also handled some conventional stunt work by the motorcycle display team of the Army MT School from Bordon, Hampshire; Scottish TV went all the way to a salmon leap at Gartness for ballads by Alistair McHarg and Sheila Paton; and Southern TV gave a glimpse of the New Forest and its ponies as props for non numbers by Ronnie Carroll and Valerie Drew on horseback.

Dancers who pitched into the London sequences with will and precision were Pauline Innes, Denny Bett's, Denis Martin, June Marlow and Ed Devereux. Providing the backing professionally throughout were Norrie Paramor and his Concert Orchestra and The Michael Sammes Singers. *Erni.*

BRUCE FORSYTH SUMMER SHOW
With Gary Miller, Audrey Jeans, Paul & Peta Page, Tony & Pauline Derrick, Billy Petch Dancers, Harold Collins' Orch, others
Director: Albert Locke
60 Mins., Sun., 8:30 p.m.
Associated TeleVision Network, from London

Bruce Forsyth, not so long ago a struggling seaside pier comic, has rocketed to fame after a long spell as emcee of the "Sunday Night At The Palladium" shows. This summer he is back at the seaside, but the situation's different. He's the star of his own show at Weymouth, a south coast resort. On Sunday (26) he brought a pocket version of his entertainment to the Prince of Wales, London, and had to struggle gallantly to bridge the gap.

Forsyth was a distinct success himself. As always, his almost overwhelming friendliness communicated itself to the theatre audience in waves. In addition, Forsyth showed greater versatility than was possible in his Palladium stint. But material that earns yocks and mitts from an indulgent bunch of holidaymakers is not necessarily geared to nationwide television entertainment. N amount of production-value, an., there was plenty, could disguise the sad fact that this was a naive, below-par show depending far too much on Forsyth's personal popularity for its effect.

As well as linking the items in the exuberant, "I-wanna-be-liked" manner to which tv audiences are now well accustomed, he pulled off some song and dance, stooged amiably with his pals and appeared in a couple of mildly amusing skits. He also introduced one singularly inane spot called "Have A Chat," which typified commercial tv's passion for giving things away for no good reason. A young couple were lured on to the stage, asked some personal questions such as "What's your name?" and two minutes later walked off the richer by $140. This was the reward for answering the jackpot question, which was "What would you do with $140?"

Gary Miller effectively sang a trio of numbers of which "The Street Where You Live" most tickled the audience's fancy, but the other second lead, Audrey Jeans, was not in good form. Normally a cheerful comedienne, Miss Jeans on this occasion went limply through some arch material which raised only wan laughter. Paul and Peta Page puppeted skilfully, notably with some cats to the tune of "Last Night On The Back Porch." This was a real cool-for-cats act. Tony and Pauline Derrick also scored, a pair of goodlookers doing lively work on the xylophone. Chorus work and terping were brisk. In short, there was plenty of talent on view but the whole show, while probably a wow in its local haunt, hardly measured up to the standard required of 60 minutes in a top slot. Albert Locke's direction was reasonably polished. *Rich.*

THE BRIGHTER SEX
With Harry Towb, Mavis Ascott, Wendy Peters, Tony Hawser
Director: Bimbi Harris
Devised by: Ian Messiter
Settings: John Emery
30 Mins., Fri., 7:30 p.m.
Associated-Rediffusion from London.

One of a summer spate of quiz games, "The Brighter Sex" pits a man against a woman in a general knowledge contest. Speed of reaction is one of the competitor qualities that helps the score along—first to press a buzzer gets the chance to answer—while there's a viewer-participation spot in the shape of a challenge to identify news items.

It's as passable as many other such programs, though compere Harry Towb is not too at ease and consequently a mite too eager to make with the mot. Show is presented by arrangement with Maurice Winnick. *Erni.*

SHADOW OF HEROES
With Peggy Ashcroft, Noel Willman, Alan Webb, Eric Porter, Charles Houston, Martin Miller, Raymond Adamson, Norman Mitchell, Ann Tirard, Roger Snowdon, Bartlett Mullins, Ray Smith, Laurie Main, Lilian Moubrey, John Pike, John Wood, Margaret Wolfit, Bruce Wightman, Steve Plytas, others
Producer: Michael Barry
Writer: Robert Ardrey
90 Mins., Sun., 8:30 p.m.
BBC-TV, from London

Powerful though Robert Ardrey's dramatic chronicle of events in Hungary between 1944 and 1956 may be, it has weaknesses that lessen its overall impact. And these were emphasized on the small screen, where the camera eye for instance overstressed the melodrama of Communist Party member characterization and hammered home a couple of apparent inconsistencies. It emerged as odd, for example, that Comrades Gero and Rakosi should have shown their true villainous faces to Kadar within 20 seconds of meeting him, but that it was four years before the patriot Rajk was aware of plotting and perfidy. And the lack of any frequent reference to the Hun-

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INSIDE STORY
With Ralph Storey, Gregory "Pappy" Boyington
Producers: Bill Burch, Joe Landis
25 Mins., Wed., 5:30 p.m.
KRCA-TV, Hollywood

As an experiment to get a public reaction to a pilot, NBC-TV inserted this interview type program in Lee Giroux's hour show. As with picture previews, cards were passed out to the studio audience and home viewers were also asked to write in their reaction. That it met with a favorable response can only be presumed and in passing this reviewing stand it came off with strong potential.

The show has a good asset in the moderator and interrogator, Ralph Storey, who it will be recalled was emcee of the ill-starred "$64,000 Challenge," which, like others of its ilk, was caught in the quiz scandal touched off by "Dotto." Shows of this character, and it will be likened to "Person to Person" and "This Is Your Life," must depend for its impact on the subject matter, as in this case, a popular figure—Gregory "Pappy" Boyington, flying ace of the last world war and whose book, "Baa Baa Black Sheep," has been among the best sellers. He proved a willing and personable subject despite that the old coals of his drinking days were raked over.

The premise of this series, if sold, is to single out personalities who overcame problems to gain the heights of success or as in this episode, the respect of his family and friends after a drinking binge that lasted nearly 20 years. He has been on the wagon for the past four years although both he and his wife dislike the word "wagon."

As with "P to P," Storey was asked into the house to continue the story of "Pappy's" regeneration, was shown the paintings by Mrs. B and then to the swimming pool for further episodes of his fight against demon rum. When asked to show his medals, "Pappy" begged off with the remark, "the way they dished out medals nauseates me." Why did he write the book? He talked about writing it to so many drinking friends that he "owed it to the people at the bar stools."

Boyington's wife told of their separations in the attempt to cure him of the "disease" but finally decided he would have to do it himself. He said he still pours drinks for his friends but that he himself has no more craving for alacohol.

Storey seemed a little unsure of himself and at times there were awkward lapses. With a few under his belt he should prove just as skilled at interviewing his subjects as on the quizzer, which didn't require moving around with a long cable. Show was recorded by Mobile Video Tape in half a day at a cost of around $1,700. Kine would have cost $5,000. Bill Burch and Joe Landis produced. Next week's subject is Ernie Ford, which would indicate that NBC, which holds an option on the series, will go ahead with it for either network or syndication sale. *Helm.*

VERTICAL FRONTIER
With Dr. Theodore Klumpp, Maj. Gen. Dan C. Ogle, Col. John Paul Stapp; Matthew Warren, narrator
Producer: Robert J. Enders
Writer: Henry Enders
30 Mins., Sun. (2), 1:30 p.m.
NBC-TV, from New York

Space medicine, far more interesting than any Buck Rogers video presentation extant, was the subject of a probing documentary on NBC-TV Sunday (2). It was labelled "Vertical Frontier" and was produced by the U.S. Air Force in cooperation with Winthrop Labs. It proved a significant presentation of the myriad problems facing space explorers.

Appearing in the film, reportedly the first joint effort between private industry and the Air Force to fashion a factual account on space medicine, were Dr. Theodore G. Klumpp, prexy of Winthrop Labs and chairman of the Medical Services Task Force of the Hoover Commission on Organization of the Executive Branch of the Government; Maj. Gen. Dan C. Ogle, former surgeon general of the U.S. Air Force, and Col. John Paul Stapp of the Aeromedical Lab, Wright Air Development Center.

Film revealed the work involved in solving space medicine problems at Wright Field; School of Aviation Medicine at Randolph Air Force Base, Tex.; Holloman Air Base, N. M.; Elgin Air Force Bases, Fla., and other military establishments in the country. Some remarkable film showing the growth of oxygen equipment from the days of the flying jenniess to the present supersonic jets was of a compelling nature as was the footage of the first flight into space of several monkeys some seven years ago, long before the USSR had attempted such projects. This scientific accomplishment involved the shooting of two monkeys into space, some 36 miles away, with the animals parachuting safely to earth.

Tingling, too, were flashes of American air force personnel suffering from oxygen starvation at higher altitudes. Nor could one be unmoved by the daring experiments showing the effects of wind pressure on men forced to bail out in upper space.

"Vertical Frontier" had its preem showing in Washington some months ago before air force officials and medical men interested in space medicine. It is currently being shown at all air force bases here and abroad and in schools, civic and business establishments.

It is an excellent pubrelations move on the part of the pharmaceutical house because it is devoid of any sales pitch, its major objective being to explain what's ahead in space travel. This it achieves in engrossing style. *Rans.*

PGA GOLF CHAMPIONSHIP
With John Derr, Jim McKay, Jim McArthur
Producer: Judson Bailey
Directors: Frank Chirkinian, Peter Molnar
60 Mins., Sat. (1), 5:30 p.m., 90 Mins., Sun. (2), 5 p.m.
HAMM BREWERY, MIDAS MUFFLER, CO-OP
CBS-TV, from Minneapolis
(Campbell-Mithun, Bozell & Jacobs)

CBS-TV and the various sponsors for the "PGA Golf Championship" were fortunate in having so exciting a match last weekend and were even more fortunate in having so excellent a verbal and technical crew.

It rarely happens, but the suspense was held in this pro golf championship, from the Minneapolis Golf Club, right up to the last-minute of the Sunday portion of the televised event. Besides the play-by-play itself, it had considerable human interest: slight, 43-year-old Jerry Barber, who never really had taken a major golf match in his life, was leading the bigtimers throughout most of all four days, right up to the 16th hole on Sunday (2). Viewers were aware that it may have been the last chance of his lifetime to grab the big money. He lost on his very last putt, by one stroke, to Bob Rosburg.

Camerawork, on the closeups and the long shots was fine. Only thing, though, it always seems kind of odd following a long drive in golf via television, because it's virtually impossible to see a long ball in flight. This is the limitation of a 21-inch screen, however, not the limitation of the CBS-TV technicians.

Mike work by John Derr and Jim McKay was also tops. They kept up a lucid, consistent play-by-play through both Saturday and Sunday, the days CBS-TV joined the event. Jim McArthur, owner of the third voice, was in top form most of the time too, but he let down awfully on the last few holes, when the playing got tight; it was simply a case of talking too much, and interfering with the drama that needed no explanation by that time.

Directorial work was clean. Despite the necessity of switches from one hole to another, in order to follow the finalists, matters were kept clear and understandable. Helping, also, was the use of contour maps for each of the final four holes.

CBS-TV sold 55 markets in the midwest and west to Hamm Brewery; it was a half-sponsorship on both days of tv. Midas Muffler bought half of the national lineup on Sunday. Whatever wasn't sold to Hamm or Midas was released to stations for co-operative sale. *Art.*

SUNDAY SPECIAL
'Chamber Music in Washington Sq.' With Collegium Musicum, Chamber Brass Ensemble, Fritz Rikke, Maurice Peress, others; Roger Bowman, host
Producer: Eleanor Riger
Director: Jack Sumroy
55 Mins., Sun.; 9:30 a.m.
WRCA-TV, N.Y.

Early risers among longhairs Sunday (2) no doubt found a special preview on the 1959 season of the Washington Square Chamber Music Concerts rewarding entertainment. Presented by the Public Service department of WRCA-TV, N.Y., on its "Sunday Special," this sabbath session featured the Chamber Brass Ensemble and the Collegium Musicum.

Both the Brass Ensemble, directed by Maurice Peress, and the Collegium Musicum, conducted by Fritz Rikke, performed selections of Bach, Hindemith and other chamber music composers with verve and distinction. While the works may have been serious, host Roger Bowman managed to bring about a relaxed, informal atmosphere while interviewing his guests.

Rikke wryly told Bowman that although interest in chamber music is broadening he feels that he has no chance of attracting the rock 'n' roll set. Mrs. Courtney Campbell, chairman of the music committee of the Washington Square Assn., traced the history of the free Washington Square concerts. She estimated that from four to eight thousand people attend the four Monday night events in August.

Withal, this preview obviously will stir interest in the seventh year of the concerts and produce goodwill for WRCA-TV. *Gilb.*

CHECK IT WITH CHAMBERS
Director: George Brewer
30 Mins.; Mon.-thru-Fri., 9 a.m.
PARTICIPATING
KTTV, Los Angeles

In "Check It With Chambers," another potentially monotonous variation on how to burden a gifted mind with familiar "television contest" trivia is rescued by the charm

(Continued on page 46)

Tele Follow-Up Comment

Jack Paar Show

Jack Paar and his gang have been on the air for NBC-TV only two years but they celebrated the second anniversary of the latenight casual-a-thon in soup 'n' fish and low-cut gowns, acting as though the nightly stanza was an institution. Well, it probably is. Program makes considerable coin for the network, making it worth NBC-TV's while to suffer the pangs and arrows without kicking up too much of an ether storm.

NBC prez Robert Sarnoff sent a congratulatory telegram to Paar & Co., and to round things off, the gang was all there, indulging in sometime funny, sometime unfunny nostalgia: "Do you remember . . .?" Paar was heard to say, or "What was that time . . .?" Dodie Goodman was on hand, greeted with a kiss by her enemy and friend Paar. Hermione Gingold was there looking prettier, as Paar acknowledged, than she's ever been. All of the regulars were on hand, including helpful anchor Hugh Downs. Everybody kissed, entered in on the strains of "He's a Jolly Good Fellow" and "Happy Birthday." They are a handsome crew, a humorous bunch, set off strangely but effectively by the occasionally awkward, sentimental and competitive emcee. *Art.*

Stripe Playhouse (Johnny Guitar)

One ballplayer (Chuck Connors) made the grade in television but there were two strikes on William Joyce before he stepped to the plate. At least the publicity says he had a tryout with the Yankees but his arm went bad. The same thing can be said for the script they gave him but to be both honest and charitable he needs more experience and should be farmed out. He's not quite ready for tv's major circuit.

It was Jack Webb's idea that here is both a threat to the cowboy stars and the revival of an old tradition of the west—the singing waddy. What was run through the projector under the Stripe (toothpaste) auspices was the pilot of what Webb hoped would put Mark VII back on the Nielsen track. It didn't come off with any degree of promise, which is not to say that the singing cowboy belongs in limbo. The ballad he was to die by either wasn't in his key or he lacked the thespic equipage to make it sound pretty. Astride his pinto he plucked his geetar and let his trigger finger hang limp. But when a right purty girl (Fay Spain) hove into view he knew what to do. His hoss didn't like it when he gave her a coupla loud smackers and merely turned his head.

This Joyce boy was not one to get riled up. Once he strapped on his shootin' irons bodies started falling. One of his shots ricocheted off a marble headstone in a cemetery and caught the culprit right between the eyes. Since the script only called for him to be a kissin' cowboy, he spurned Miss Spain's entreaties to stay on to improve

(Continued on page 46)

"Not including your family, what do you consider the three most important things you have in your home?" That question was put to a national cross-section of Americans by R. H. Bruskin Associates, an independent research organization.

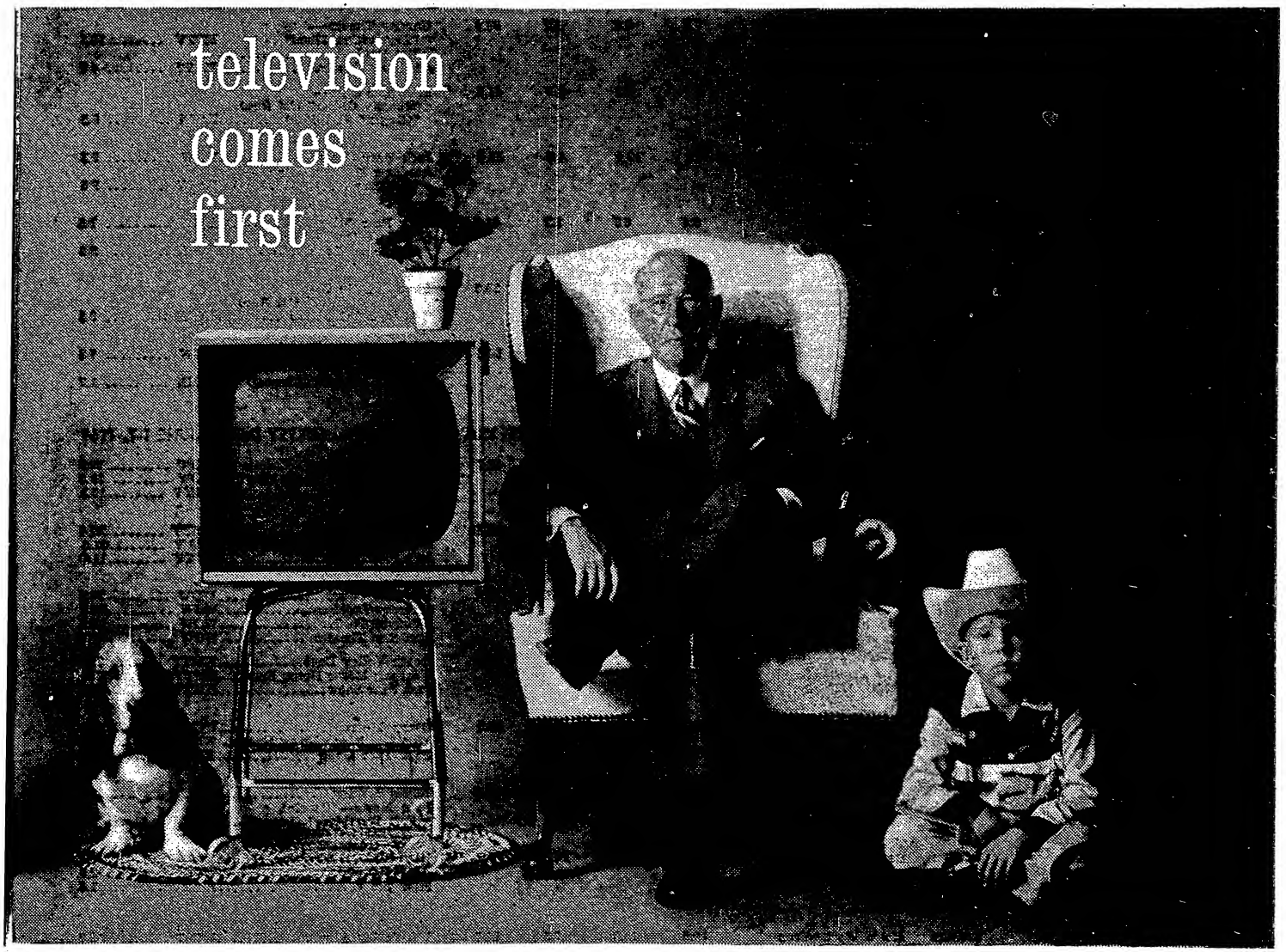
FIRST CAME THE TELEVISION SET— named by 38.8% of the respondents—closely followed by The Refrigerator (36.9%) and The Stove (36.3%). Behind them came The Washer and/or Drier (28.1%) and The Bed (12.8%).

What television network do people know best and like best? That question was posed to another national cross-section by The Psychological Corporation again as part of a continuing independent survey of American

FIRST CAME NBC— in public familiarity, in general preference and in general esteem for doing "the best job." In the various areas of network service examined by the study, NBC was: First In News · First In Entertainment · First In Serving the Public Interest · First In Informational Programming · First In "Bringing Advertising to Viewers That Is Helpful in Choosing Products and Services."

These surveys were made without direction or suggestions by any broadcaster.* The results of both speak eloquently for themselves—the one for television, the other for the totality of television service offered by America's first network.

next to the family...



NBC TELEVISION NETWORK

*Copies of surveys available upon request to R. H. Bruskin Associates, 96 Bayard St., New Brunswick, N. J., and to Marketing and Social Research Division, The Psychological Corporation, 304 E. 45th St., New York 17, N. Y.

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

PORTLAND

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: JUNE 1-7, 1959

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "JOHNNY GUITAR"— Joan Crawford, Sterling Hayden, Mercedes McCambridge; Republic; 1954; Hollywood Tele. Serv.	1st Run	Showtime On 6 Sat. June 6 10:00-12:00 p.m. KOIN-TV	13.9	22.5	9.6	45.4	Sea Hunt Special Agent 7 Channel 8 Playhouse— "Dragon Seed" (1st Run)	KGW KGW KGW	16.5 11.5 7.1
2. "LUSTY MEN"— Susan Hayward, Robert Mitchum, Arthur Kennedy; RKO; 1952; Showcase	1st Run	Major Studio Preview Fri. June 5 10:15-12:45 p.m. KPTV-TV	12.3	14.8	4.3	51.5	Wrestling Jack Paar Show Showtime On 6— "Kiss of Death" (Repeat)	KOIN KGW KOIN	15.2 5.7 2.9
3. "DESTINATION MOON"— Warner Anderson, John Archer; United Artists; 1950; Lucky 7	1st Run	Sunday Theatre Sun. June 7 9:00-11:00 p.m. KPTV-TV	10.8	12.9	5.7	27.6	Richard Diamond What's My Line Sunday News Special Showtime On 6— "Daisy Kenyon" (Repeat)	KOIN KOIN KOIN KOIN	20.1 29.7 16.3 7.8
4. "I WONDER WHOSE KISSING HER NOW"— June Haver, Mark Stevens; Dream; 1947; NTA	1st Run	Sunday Matinee Sun. June 7 2:30-4:30 p.m. KPTV-TV	7.6	8.1	7.2	72.4	World We Live In Community Workshop World Report Viewpoint Face the Nation	KOIN KGW KGW KGW KOIN	0.5 0.5 2.9 1.4 4.3
5. "DAISY KENYON"— Joan Crawford, Dana Andrews, Henry Fonda; Fox; 1947; NTA	Repeat	Showtime On 6 Sun. June 7 10:15-12:00 p.m. KOIN-TV	7.2	8.6	5.7	39.3	Sunday Theatre— "Destination Moon" (1st Run) Academy Theatre	KPTV KPTV	10.1 4.4
6. "DRAGON SEED"— Katherine Hepburn, Walter Huston; MGM; 1944; MGM-TV	1st Run	Channel 8 Playhouse Sat. June 6 11:00-1:45 p.m. KGW-TV	7.1	8.1	5.7	41.5	Showtime On 6— "Johnny Guitar" (1st Run) "Ginger" (1st Run)	KOIN	6.5
7. "SAN ANTONIO"— Errol Flynn, Alexis Smith; United Artists; 1945; UAA	Repeat	Showtime On 6 Tues. June 2 10:30-12:45 p.m. KOIN-TV	6.5	12.4	4.3	52.4	Jack Paar Show Academy Mystery Theatre— "99 River Street" (1st Run)	KGW KPTV	5.3 3.6
8. "INVADERS FROM MARS"— Arthur Franz, Helene Carter; Dream; 1953; NTA	1st Run	Nightmare Thurs. June 4 10:45-12:30 p.m. KPTV-TV	6.4	6.7	5.7	44.8	Jack Paar Show Showtime On 6—"When You're In Love" (1st Run)	KGW KOIN	7.5 3.6
9. "RAGE AT DAWN"— Randolph Scott, Forrest Tucker, Mala Powers; RKO; 1955; Showcase	1st Run	Big Western Sat. June 6 11:00-12:45 p.m. KPTV-TV	5.5	6.7	3.8	25.6	Showtime On 6— "Johnny Guitar" (1st Run) "Ginger" (1st Run)	KOIN	8.5
10. "WOMAN OF ROME"— Gina Lollobrigida, Daniel Gelin; Flamingo; 1955	1st Run	Academy Art Theatre Mon. June 1 10:45-12:30 p.m. KPTV-TV	5.0	5.7	3.8	50.5	Jack Paar Show Showtime On 6— "Paris Express" (Repeat)	KGW KOIN	7.0 1.7

OMAHA

STATIONS: KMTV, WOW, KETV. SURVEY DATES: JUNE 1-7, 1959

1. "BOMBARDIER"— Pat O'Brien, Randolph Scott, Robert Ryan; RKO; 1943; C&C Films	1st Run	Movie Masterpiece Fri. June 5 9:30-11:45 p.m. KETV-TV	17.0	20.2	6.0	40.7	Person to Person Weather; News; News; Sports Jack Paar Show	WOW WOW KMTV	19.0 18.3 10.3
2. "WRISPERING SMITH"— Alan Ladd, Brenda Marshall; Paramount; 1949; MCA	1st Run	Movie Masterpiece Thurs. June 4 9:30-11:30 p.m. KETV-TV	15.3	19.4	12.3	37.1	Masquerade Party Weather; News; News; Sports Jack Paar Show	KMTV KMTV KMTV	20.4 21.5 11.9
3. "ROAD TO ZANZIBAR"— Bob Hope, Bing Crosby, Dorothy Lamour; Paramount; 1941; MCA		Movie Masterpiece Sat. June 6 9:30-11:30 p.m. KETV-TV	13.9	19.4	9.1	37.1	Highway Patrol Saturday Dateline Whirlybirds Academy Theatre	WOW WOW WOW WOW	26.2 21.8 15.5 7.2
4. "THE SET-UP"— Robert Ryan, Audrey Totter; RKO; 1949; C&C Films	1st Run	Movie Masterpiece Wed. June 3 9:30-11:00 p.m. KETV-TV	13.0	14.7	11.9	28.0	Death Valley Days Weather; News; News; Sports Jack Paar Show	KMTV KMTV KMTV	21.8 22.8 16.5
5. "AMBUSH"— Lloyd Nolan, Gladys Swarthout; Paramount; 1939; MCA	Repeat	Movie Masterpiece Tues. June 2 9:30-11:45 p.m. KETV-TV	12.1	13.9	6.0	28.5	Garry Moore Weather; News; News; Sports Jack Paar Show	WOW KMTV KMTV	30.0 21.6 12.6
6. "SAN FRANCISCO"— Clark Gable, Spencer Tracy, Jeanette MacDonald; MGM; 1935; MGM-TV	1st Run	Academy Theatre Sun. June 7 10:15-12:30 p.m. WOW-TV	11.3	15.5	6.0	46.9	Bonus Bowling Late Movie—"Careful, Soft Shoulders" (Repeat)	KMTV KETV	12.2 2.1
7. "CONN. YANKEE IN KING ARTHUR'S COURT"— Bing Crosby, Rhonda Fleming, William Bendix; Paramount; 1949; MCA	1st Run	Best of Hollywood Sun. June 7 2:30-4:30 p.m. KETV-TV	10.7	11.1	10.3	66.5	National Golf Tournament Air Force Story Film Story	KMTV WOW KMTV	6.1 2.0 1.4
8. "SAIGON"— Alan Ladd, Veronica Lake; Paramount; 1948; MCA	1st Run	Movie Masterpiece Sun. June 7 9:30-11:30 p.m. KETV-TV	10.6	15.9	7.5	24.7	What's My Line News Academy Theatre— "San Francisco" (1st Run)	WOW WOW WOW	33.7 24.6 13.4
9. "KING KONG"— Bruce Cabot, Robert Armstrong; 1933; C&C Films	Repeat	Saturday Matinee Sat. June 7 1:00-4:30 p.m. KETV-TV	9.0	11.1	6.3	47.6	Major League Baseball Major League Baseball Western Roy Rogers Feature—"The Man From Oklahoma" (Repeat)	WOW KMTV KMTV WOW	8.8 4.0 2.1 2.4
"TALL IN THE SADDLE"— John Wayne, Ella Raines; 1944; C&C Films	Repeat								
10. "THE BRIDE GOES WILD"— June Allyson, Van Johnson; MGM; 1947; MGM-TV	1st Run	Academy Theatre Tues. June 2 10:15-12:45 p.m. WOW-TV	8.4	15.9	5.2	34.2	Jack Paar Show Late Movie— "Ambush" (1st Run)	KMTV KETV	11.6 1.5

TAM's Top 10 in Britain

(Week Ending July 26)

	Homes Viewing (000's)
Wagon Train (AR/ATV/GRANADA)	4923
Bernard Delfont's Sunday Show (ATV)	4393
Variety Show (GRANADA)	3863
Crime Sheet (AR)	3863
Conservative Party Political Broadcast (BBC-ITV)	3711
Television Playhouse (AR)	3711
Concentration (Tues.) (GRANADA)	3560
Armchair Theatre (ABC)	3408
Concentration (Wed.) (GRANADA)	3408
This Week (AR)	3257

'White Paper' on British Com'l TV Would Up Fees on Facility Rentals To Give ITA Bigger Profit Share

London, Aug. 4.

Annoyance and mystification are the dominant emotions with which Britain's main commercial tv webs have met the Committee on Public Accounts' criticisms of the existing rentals they pay to the Independent Television Authority for broadcasting facilities and the proposal that, in future contracts, the ITA should rent the facilities to the highest bidder. The Committee, one of the most influential bodies in the Parliamentary system, has just presented its report as a White Paper.

Annoyance has been forthcoming in response to a section stating that the Committee regards it as "unfortunate" that opportunity wasn't taken, in drawing up contracts with the existing tv companies, for more frequent review of rentals and that experience has shown these companies could undoubtedly afford to pay higher fees.

Broadly speaking, the tv concerns' view is that commercial television wouldn't ever have started in Britain had they not demanded the financial assurance of a contract running until 1964 and insisted on keeping all the profits that might be made. Had there instead been provision for a substantial upgrading of rentals—provision was indeed made for slight rises—no one would have been prepared to take the gamble.

The mystification is roused following the Committee's suggestion that "future contracts should take full account of capacity to pay," meaning that when new deals are struck in 1964 tenders should be invited. Questions that arise are, on what basis would anyone tender, and in the event of one of the existing companies failing to make a sufficiently high bid, what would happen to its studios, offices, staff et al, built up over the years? Another view is that, by being forced to divvy up a substantial sum in order to get a contract, a company might have to provide cheaper shows and so lower program standards in order to compensate.

The Committee of Public Accounts was clearly impressed, in drawing up its report, by the profits being made by commercial tv ventures—around $56,000,000 annually, before tax—and the feeling that the ITA ought to have a bigger share. But ITA's answer is that nothing in the Television Act, 1954, required it to seek from program contractors terms which would be calculated to provide excess revenue for payment into the Exchequer. It says it has an income about three times greater than revenue expenditures, and that the surplus on revenue account is running at around $4,000,000-$5,500,000, which fits it to be regarded as "a prosperous public corporation."

It isn't easy to forecast what immediate effect the Committee's report will have, if any, but it will doubtless furnish fresh ammunition to critics of commercial tv, including some members of Parliament. Additionally, it may have some impact on arrangements made by existing companies when providing programs to those new outfits that will take over three areas where services are planned —Devon and Cornwall and two Scottish regions. Hitherto it has been a common practice, fostered by the ITA, to let such newcomers have networked shows at less than half cost, but it may be considered tactically advantageous now to increase such charges.

STILL A 'BRENNER' IN CBS-TV FUTURE

In order to build up its program inventory in the event of any mid-season cancellations, CBS-TV has decided definitely to reenter production on "Brenner," the half-hour which is going to be cancelled after Sept. 12 by sponsor Lever Bros.

Web, knowing from the start that Lever was nervous about the N. Y. cop telefilm half-hour in the Saturday-at-9 slot, wasn't too sure whether it'd continue beyond the first 15 stanzas, last of which will be exposed on Sept. 12 for Lever. But it decided late last week to continue production of at least 13 more "Brenner" films, because ratings have grown since its start last June 6. (In point of fact, web disagreed strongly with Lever about the cancellation.)

Production resumes in N. Y. Aug. 17.

Canada's Indie TV Aspirants Hit 55% 'Home-Made' Edict

Toronto, Aug. 4.

Two announcements of the board of the Canadian Broadcasting Corp. have Toronto's prospective owners of private tv stations perturbed. One is the ruling of the CBC that Canadian private stations must henceforth broadcast a minimum of 55% of made-in-Canada programs; that the granting of the only channel in the Toronto area will not be issued by the CBC until the middle of 1960, an eventuality that was expected much sooner of the newly-elected board of governors.

Close on the heels of his $31,500,000 purchase of the Kemsley chain of British newspapers, Roy Thomson, in Toronto this week on a visit, is the latest entry for bidding on a Toronto independent tv station. Other bidders who have filed their applications are Famous Players (Canadian), already in the tv picture in Kitchener, Ontario, and Quebec City, plus their scheduled pay-as-you-see- experiment in a Toronto suburb this Fall; Standard Radio Ltd. which operates CFRB, Toronto, largest independent radio station in Canada; Jack Kent Cooke, CKEY, Toronto; Foster Hewitt, CKFH, Toronto; and Joel Aldred, Chevy announcer and head of Fifeshire Motion Pictures Ltd.

Theirs is a varied reaction to the 55% Canadian figure proposed as the minimum schedule by the CBC to new licensees. "It seems to me a rather stiff percentage," says Roy Thomson, who owns a chain of radio stations in Canada and is owner of Scotland's tv network. "I have been unable thoroughly to examine the proposed CBC requirement but I hope to on my return to the office after a bout with lumbago. We will give it consideration but I dont know what the ramifications would be. I hope the 55% includes British (kinescoped) programs."

"We'll have to study the CBC

(Continued on page 56)

HARRIS SPECTRUM BILL STUNS INDUSTRY, FEAR GOVT. CAN GRAB UP FREQUENCIES

By LES CARPENTER

Washington, Aug. 4.

With a tough bill, House Commerce Committee Chairman Oren Harris (D-Ark.) got two-fisted about the spectrum space imbroglio. But in a situation heavy with irony, the broadcasting industry thinks it was the one taking the right to the chin.

Harris' purpose in introducing his bill was to force a reallocation of frequencies to make more television channels available for public use. But broadcasters foresee the opposite result. In this version of "The Lady or the Tiger," the industry pictures itself looking into the jaws of the beast, Harris' intentions notwithstanding.

Broadcasting reps here confide they are "stunned" with the Harris Bill, think it would make the U.S. President a "dictator" over spectrum and fear it opens the door for the Government to gobble up more frequencies.

Harris, of course, doesn't agree. If he did, he wouldn't have introduced the measure. But this problem—and disagreement—can be worked upon when the bill undergoes hearings. Harris is hoping his House Communications Subcommittee can hold them before the end of the session. There is some doubt about the timing because Harris is one of the Capitol's busiest men these days, and everything would have to be put aside if he launches (through his House Legislative Oversight Subcommittee) a thorough probe of quiz show scandals (see separate story).

One private beef of broadcasting reps here is that they were not consulted on major provisions of the Harris Bill until after the Arkansan dropped it into the House hopper. There had been a general discussion of the need for legislation to force action on dividing Government and non-Government spectrum a week before with Harris and officials of NBC, CBS, National Assn. of Broadcasters and Maximum Service Telecasters. Specifics weren't talked out. Next meeting was several hours after introduction of the bill.

Hits at "Runaround"

In proposing the bill, Harris expressed disgust with two-year-old runaround he's received from the White House and the military (the Pentagon is the major Government spectrum user) in an effort to reach some kind of agreement on legislation which would end prolonged federal dilly-dallying on spectrum. Harris wants some independent assessment of who needs what (and who is entitled to what) frequencies, as between the Government and non-Government users.

Trouble is, the remedy he suggested in the Harris Bill doesn't put the assessment in "independent" hands, in the view of broadcasters, but places it where the Government interest will outweigh that of non-Government.

Major provisions of Harris' bill are:

—Authorizes creation of a super-agency, the three-member Frequency Allocation Board, which would have power to reallocate frequencies between Government and non-Government. (Electronic Industries Assn. recommended such a super-agency last June.)

—No court review of the Board's decisions is provided, but the President, when he finds "national security" or "foreign relations" considerations involved, can set aside, reverse, change the effective date of a reallocation or "take whatever action he deems necessary and appropriate" on any of the Board's decisions.

(This is one of the broadcasting industry's two major objections to the bill. Spokesmen say this makes the President too powerful. Yet, some lawyers claim the President now has the right in "national security" or "foreign relations" situations to take any amount of spectrum away from non-Government users. FCC Chairman John C. Doerfer has publicly expressed the opinion he thinks the President now has that power. Other attorneys, however, claim he doesn't have it. The issue has never been before a court. One thing is true: whether the President can or can't grab spectrum now, he could

(Continued on page 46)

NYU-RCA Team in New Project to Better TV Techniques for Teaching

NYU in cooperation with RCA is building a Center for Instructional Television. The object is to develop and spread the most effective techniques for tv teaching in American schools.

Project, which starts in September, will get under way with approximately $100,000 in funds and tv equipment from RCA. Headquarters will be in the South Building at NYU's "Washington Square Center."

CIT will be designed for teachers, producer-directors, evaluators, administrators and others concerned with tv as a teaching tool. Center will be administered by the School of Education and Communication Arts Group. Nineteen educations and authorities on tv will serve on the Center's Advisory Committee. Center's own director and staff have not yet been appointed.

Dr. John E. Ivey Jr., exec veep of NYU, and John L. Burns, prexy of RCA, made the announcement of the upcoming CIT. Teacher-training phase of the program will consist of a Workshop in TV teaching for graduate schools, undergraduates who have teaching experience, practicing teachers and administrators who have been recommended by their school systems.

Prof. Harvey Zorbaugh, exec officer of NYU's Communication Arts Group, and the Workshop would have two sections, one dealing with studio teaching and the other with classroom utilization of tv presentations. Students meeting admission requirements will get degree credit for completing the Workshop and can be applied toward a master's or doctor's degree in instructional tv at the School. There will be apprentice opportunities for those completing the workshop in school systems using tv instruction. The Hagerstown, Md., setup will serve as one such outlet for apprentices.

Staff at the Center will be available to school administrators for consultation on use of tv instruction and Center's research findings will be made available in publications and films.

Advisory Committee includes Charles A. Siepmann, chairman of dept. of communications in education, Communication Arts Group, NYU; T. A. Smith, exec veep for industrial electronics, RCA; James Macandrew, exec director, N. Y. State Regents Education TV Project; Warren A. Kraetzer, veep for promotion and development, National Educational TV-Radio Center; Thomas J. Brophy, director of Office of Radio-TV NYU; Richard J. Goggin, chairman of dept. of tv, films and radio, Communication Arts Group, NYU, and other educational leaders and school tv experts.

Toledo—George Kapel has been named general sales manager of WTOL-TV, Toledo. He was previously with KXTV, Sacramento.

Record Bop

San Jose, Cal., Aug. 4.

Frank Darien, who deejays a "record hop" show on KTVU, decided last week he'd liven things up for televiewers by having two quick-draw artists on the show.

Two blank-cartridge gunmen, members of the Almaden Gunslingers Club, came on stage, one from each side. Darien stood between them.

The gunslingers drew and fired.

Darien was treated at O'Connor Hospital for painful powder burns on an arm.

NBC-TV Runs Into Some Difficulty In Getting Out of UHF

Washington, Aug. 4.

NBC has run into trouble trying to get out of UHF with $1,044,000, but minus one radio property.

Federal Communications Commission has directed a hearing (without setting a date for it yet) on proposed NBC sale of WNBC-TV (channel 30) and WKNB radio, both New Britain, Conn., to a new corporation known as Connecticut Television, Inc., for $1,044,000.

Hearing had been requested by Hampden-Hampshire Corp., licensee of WHYN-TV, a Springfield, Mass., UHF. WHYN-TV had two complaints, and FCC directed that the hearing would cover both.

One was that the Roger L. Putnam group, which owns a competing Springfield, Mass., UHF tv property, plus two other UHF tv stations in Massachusetts, and which owns one-third interest in the new corporation seeking to acquire the New Britain station, would obtain "a monopolistic grasp on television facilities in Western Massachusetts and the Connecticut River Valley."

The other was that grade A contours of WWLP-TV, the Putnam group's Springfield outlet, and WNBC-TV at New Britain overlap. Connecticut Television, Inc., has denied an actual overlap exists, filing engineering reports and maps to back up the claim.

Besides WWLP-TV, Putnam's Springfield Television Broadcasting Corp. owns WWOR-TV, Worcester, Mass., and WRLP-TV, Greenfield, Mass., the latter generally a WWLP-TV satellite. Also, Springfield has translator stations at Pittsfield and Athol, Mass., and Claremont and Lebanon, N.H.

Two-thirds of Connecticut Television (besides one-third held by Springfield Television) is owned by Plains Television Corp. of Chicago, licensee of WICS-TV, Springfield, Ill., and WCHU-TV, Champaign, Ill.

Sale of WNBC-TV would take NBC out of UHF. The web closed its Buffalo UHF more than a year ago. CBS has previously disposed of its two UHF properties, in Milwaukee and Hartford, Conn.

Wherever You Go, TV Makes Money

London, Aug. 4.

The rapid growth of the television rental business in Britain has been graphically illustrated here during the past week by reports from three companies of varying sizes. The largest outfit, Rediffusion Ltd., came up with a group trading profit of just over $13,000,000 and the pronouncement that subscribers to wired tv more than doubled in the year ending March 31. Telefusion, relatively modest concern, doubled its group net profits. And Home Telerentals, also a comparatively minor league entry, experienced a 65% rise in income in the first four months of this year.

The Rediffusion profit, over $700,000 better than last year, is a record.

Board chairman J. Spencer Wills reports that the vision input service in Montreal—only place where the Rediffusion service operates on the North American continent—doubled the number of subscribers in the past 12 months. The company has submitted applications in Jamaica and Trinidad for tv franchises and plans to start its tv broadcasting service in the Western Region of Nigeria this fall, following up with a sound radio service in the New Year. Sound transmissions in Liberia, operated by a subsidiary on which Government and Rediffusion reps will sit as directors, are skedded to begin towards the end of this year.

Rediffusion also operates in Hong Kong, Kuala Lumpur, Penang, Singapore, Nigeria, Jamaica, British Guiana and Ceylon.

HOTEL MAPES
RENO, NEVADA

EXECUTIVE OFFICE

July 6, 1959

Mr. Ken Murray
Mapes Hotel
Reno, Nevada

Dear Ken:

I'm reluctant to write this letter because after you have read it I will probably have to finance your next asking price through the Nevada banks.

RIVIERA HOTEL
PALMER HOUSE

Personal Management
PIERRE COSSETTE

However, in fair play I must tell you that you and your Blackouts Show starring Marie Wilson has broken all records in the 11 year history of our Skyroom.

Never before have our customers tried so hard on Monday and Tuesday nights to implore my assistance to get them a reservation. This kind of business deserves recognition and I hope in timate supper clubs throughout the country will take cognizance. I think you could bring back the cafe business single handed if you ever chose to take your show to other areas.

My very best regards to Marie Wilson and also to your lovely wife Betty.

Sincerely,

Charles Mapes

P.S. Hope to have you back again during the Winter Olympics.

(LAS VEGAS), AUGUST 17

(CHICAGO), SEPTEMBER 21

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: JUNE 1-7, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Summer On Ice (Mon. 10:00-11:00)	KYW	39.3
2.	77 Sunset Strip (Fri. 9:30-10:30)	WEWS	38.8
3.	Gunsmoke (Sat. 10:00-10:30)	WJW	36.2
4.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	28.2
5.	Danny Thomas (Mon. 9:00-9:30)	WJW	28.1
5.	The Rifleman (Tues. 9:00-9:30)	WEWS	28.1
6.	Peter Gunn (Mon. 9:30-9:30)	KYW	27.1
7.	Father Knows Best (Mon. 8:30-9:00)	WJW	26.5
7.	Loretta Young (Sun. 10:00-10:30)	KYW	26.5
8.	Red Skelton (Tues. 9:30-10:00)	WJW	25.3
9.	Have Gun, Will Travel (Sat. 9:30-10)	WJW	24.1
10.	Alcoa Theatre (Mon. 9:30-10:00)	KYW	23.5

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	U.S. Marshal (Fri. 10:30)	WEWS	NTA	21.2	41.1
2.	Death Valley Days (Sat. 10:30)	WJW	U.S. Borax	17.2	39.2
3.	Dial 999 (Tues. 10:30)	WEWS	Ziv	16.8	36.4
4.	Bold Venture (Sat. 10:30)	KYW	Ziv	15.4	35.1
5.	Cannonball (Wed. 10:30)	KYW	ITC	11.9	25.8
6.	Special Agent 7 (Sat. 10:30)	WEWS	MCA	11.3	25.7
7.	Sea Hunt (Sat. 7:00)	WJW	Ziv	10.5	61.8
8.	Popeye (Mon.-Fri. 5:00)	KYW	UAA	9.8	44.1
9.	N.Y. Confidential (Tues. 8:00)	WJW	ITC	9.7	23.2
10.	Waterfront (Thurs. 10:00)	WEWS	MCA	9.5	18.1

RK.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
	Person to Person	WJW	22.9
	Bold Venture	KYW	15.4
	Garry Moore	WJW	25.7
	Death Valley Days	WJW	17.2
	U.S. Steel Hour	WJW	23.5
	Death Valley Days	WJW	17.2
	Soldiers of Fortune	KYW	4.3
	American Bandstand	WEWS	9.8
	Cheyenne	WEWS	22.1
	Playhouse 90	WJW	28.7

CEDER RAPIDS—WATERLOO

STATIONS: WMT, KWWL, KCRG. SURVEY DATES: JUNE 1-7, 1959.

1.	Danny Thomas (Mon. 8:00-8:30)	WMT	40.9	1.	Special Agent 7 (Sat. 9:30)	WMT	MCA	27.7	67.7	D.A.'s Man	KWWL	6.8
2.	Gunsmoke (Sat. 9:00-9:30)	WMT	40.3	2.	Mike Hammer (Sat. 10:00)	WMT	MCA	26.4	76.3	Lucky Star Theatre	KCRG	6.2
3.	Ann Sothern (Mon. 8:30-9:00)	WMT	38.4	3.	Highway Patrol (Sun. 9:00)	WMT	Ziv	25.0	49.3	Deadline for Action	KCRG	15.5
4.	Garry Moore (Tues. 9:00-10:00)	WMT	35.9	4.	Sea Hunt (Wed. 10:00)	WMT	Ziv	23.9	60.4	Deadline	KWWL	8.0
5.	77 Sunset Strip (Fri. 8:30-9:30)	KCRG	35.2	5.	Rescue 8 (Fri. 9:30)	KCRG	Screen Gems	20.7	41.7	Person to Person	WMT	20.5
6.	What's My Line (Sun. 9:30-10:00)	WMT	33.9	6.	N.Y. Confidential (Sun. 10:00)	WMT	ITC	20.3	54.7	Deadline	KWWL	8.9
7.	The Rifleman (Tues. 8:00-8:30)	KCRG	32.8	6.	U.S. Marshal (Tues. 10:00)	WMT	NTA	20.3	51.5	Deadline	KWWL	11.4
8.	Red Skelton (Tues. 8:30-9:00)	WMT	31.8	7.	Rendezvous (Mon. 10:00)	WMT	CBS	20.0	48.1	Deadline	KWWL	15.2
9.	Summer On Ice (Mon. 9:00-10:00)	KWWL	30.8	8.	Flight (Fri. 10:00)	WMT	CNP	17.8	48.9	Deadline	KWWL	12.1
10.	Real McCoys (Thurs. 7:30-8:00)	KCRG	29.8	9.	State Trooper (Mon. 8:00)	KWWL	MCA	13.6	22.6	Danny Thomas	WMT	40.9
				10.	Whirlybirds (Sun. 6:00)	KCRG	CBS	13.2	55.2	Lassie	WMT	8.4

CHATTANOOGA

STATIONS: WRGP, WTVC, WDEF. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WDEF	56.3	1.	Huckleberry Hound (Thurs. 7:00)	WDEF	Screen Gems	23.9	65.3	Special Agent 7	WRGP	9.3
2.	Have Gun, Will Travel (Sat. 9:30-10)	WDEF	46.3	2.	Man Without A Gun (Sat. 10:30)	WDEF	NTA	19.4	51.2	D.A.'s Man	WRGP	15.1
3.	The Rifleman (Tues. 9:00-9:30)	WTVC	43.3	3.	U.S. Marshal (Wed. 7:00)	WRGP	NTA	18.6	58.5	MacKenzie's Raiders	WDEF	8.0
4.	Wagon Train (Wed. 7:30-8:30)	WRGP	40.7	4.	State Trooper (Mon. 7:30)	WRGP	MCA	17.7	38.7	Name That Tune	WDEF	24.8
5.	I've Got A Secret (Wed. 9:30-10)	WDEF	37.7	5.	San Francisco Beat (Tues. 7:00)	WRGP	CBS	16.6	52.0	Woody Woodpecker	WDEF	11.7
6.	77 Sunset Strip (Fri. 9:30-10:30)	WTVC	37.4	6.	Highway Patrol (Tues. 7:30)	WDEF	Ziv	15.5	33.8	Sugarfoot	WTVC	20.9
7.	Real McCoys (Thurs. 8:30-9:00)	WTVC	36.9	7.	Life of Riley (Fri. 7:00)	WRGP	NBC	15.1	51.5	Bozo the Clown	WDEF	10.8
8.	The Millionaire (Wed. 9:00-9:30)	WDEF	35.4	8.	Sky King (Sat. 7:00)	WDEF	Nabisco	14.9	54.0	Wrestling	WRGP	6.5
9.	Tales of Wells Fargo (Mon. 8:30-9:00)	WRGP	34.0	9.	Border Patrol (Thurs. 7:30)	WDEF	CBS	14.2	29.5	Leave It To Beaver	WTVC	25.7
9.	Zane Grey Theatre (Thurs. 9:00-9:30)	WDEF	34.0	10.	How To Marry Millionaire (Mon. 7)	WDEF	NTA	13.4	47.2	Boots & Saddles	WRGP	10.6
10.	Ernie Ford (Thurs. 9:30-10:00)	WRGP	31.7									

MOBILE

STATIONS: WKRG, WALA. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	WKRG	59.3	1.	Mike Hammer (Sat. 10:00)	WKRG	MCA	38.5	79.7	Welk's Dancing Party	WALA	8.8
2.	Have Gun, Will Travel (Sat. 8:30-9)	WKRG	57.4	2.	Whirlybirds (Sat. 9:30)	WKRG	CBS	36.9	67.2	D.A.'s Man	WALA	18.0
3.	Perry Mason (Sat. 6:30-7:30)	WKRG	51.0	3.	Colonel Flack (Tues. 8:00)	WKRG	CBS	31.2	52.4	The Californians	WALA	27.8
4.	Desilu Playhouse (Mon. 9:00-10:00)	WKRG	46.8	4.	Highway Patrol (Thurs. 8:00)	WALA	Ziv	30.2	54.8	U.S. Marshal	WKRG	24.9
5.	Wanted—Dead or Alive (Sat. 7:30-8)	WKRG	45.4	5.	State Trooper (Thurs. 9:00)	WALA	MCA	30.0	56.4	Playhouse 90	WKRG	22.7
6.	Wagon Train (Wed. 6:30-7:30)	WALA	42.5	6.	Border Patrol (Fri. 7:30)	WKRG	CBS	26.3	57.4	Walt Disney Presents	WALA	19.0
7.	Lux Playhouse (Fri. 8:30-9:00)	WKRG	40.5	7.	Rescue 8 (Thurs. 7:00)	WALA	Screen Gems	24.9	55.5	December Bride	WKRG	20.0
8.	G.E. Theatre (Sun. 8:00-8:30)	WKRG	38.8	7.	U.S. Marshal (Thurs. 8:00)	WKRG	NTA	24.9	45.2	Highway Patrol	WALA	30.2
9.	Wyatt Earp (Tues. 7:30-8:00)	WKRG	38.5	8.	Amos & Andy (Mon.-Fri. 5:30)	WALA	CBS	24.7	72.9	Mickey Mouse Club	WKRG	9.2
10.	Ed Sullivan (Sun. 7:00-8:00)	WKRG	38.3	9.	Woody Woodpecker (Mon. 6:00)	WALA	Kellogg	23.9	47.7	{Home Edition {CBS News	WKRG	24.7
				10.	Sheriff of Cochise (Fri. 9:30)	WKRG	NTA	23.7	47.8	"M" Squad	WALA	25.4

NORFOLK

STATIONS: WTAR, WAVY, WVEC. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WTAR	51.6	1.	U.S. Marshal (Sat. 10:30)	WTAR	NTA	27.2	74.5	{News; Weather; Sports. {Early Late Show	WAVY	4.9
2.	77 Sunset Strip (Fri. 9:30-10:30)	WAVY	47.0	2.	Rescue 8 (Wed. 8:00)	WTAR	Screen Gems	25.3	57.4	Music for Summer Night	WAVY	28.7
3.	Have Gun, Will Travel (Sat. 9:30-10)	WTAR	43.4	3.	Bold Venture (Mon. 8:30)	WTAR	Ziv	24.3	50.4	Flight	WAVY	16.4
4.	Perry Mason (Sat. 7:30-8:30)	WTAR	39.6	4.	Sea Hunt (Wed. 7:30)	WTAR	Ziv	21.7	52.8	Music for Summer Night	WAVY	10.6
5.	Maverick (Sun. 7:30-8:30)	WAVY	39.4	5.	Popeye (Mon. 6:00)	WAVY	UAA	19.1	75.5	{MGM Matinee Movie {Sports	WTAR	6.7
6.	The Rifleman (Tues. 9:00-9:30)	WAVY	38.9	6.	Highway Patrol (Mon. 7:00)	WAVY	Ziv	16.8	68.0	Big Story	WTAR	7.1
7.	Wanted—Dead or Alive (Sat. 8:30-9)	WTAR	37.9	7.	Flight (Mon. 8:30)	WAVY	CNP	16.4	34.0	Bold Venture	WTAR	24.3
8.	I've Got A Secret (Wed. 9:30-10:00)	WTAR	37.7	7.	Mike Hammer (Fri. 8:30)	WTAR	MCA	16.4	37.8	Walt Disney Presents	WAVY	23.5
9.	The Millionaire (Wed. 9:00-9:30)	WTAR	37.0	8.	Huckleberry Hound (Thurs. 5:00)	WAVY	Screen Gems	16.0	74.4	MGM Matinee Movie	WTAR	5.6
10.	Danny Thomas (Mon. 9:00-9:30)	WTAR	35.2	9.	Cannonball (Thurs. 7:00)	WAVY	ITC	15.5	68.0	Hometown Hoedown	WTAR	5.6
				10.	Woody Woodpecker (Mon. 5:00)	WAVY	Kellogg	14.6	68.2	MGM Matinee Movie	WTAR	6.4

ROCHESTER

STATIONS: WROC, WVET, WHEC. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WHEC	43.6	1.	Bold Venture (Sat. 10:30)	WHEC	Ziv	29.9	68.0	Pat Boone	WROC	12.4
2.	Have Gun, Will Travel (Sat. 9:30-10)	WHEC	39.8	2.	Rescue 8 (Sat. 11:00)	WROC	Screen Gems	25.3	74.0	Wrestling	WHEC	8.5
3.	Perry Mason (Sat. 7:30-8:30)	WHEC	37.5	3.	Mike Hammer (Sun. 10:30)	WHEC	MCA	24.5	49.8	What's My Line	WROC	24.7
4.	Desilu Playhouse (Mon. 10:00-11:00)	WVET	37.1	4.	Three Stooges (Sun. 1:00)	WROC	Screen Gems	19.5	71.2	Sun. Premiere Feature	WVET	7.9
5.	I've Got A Secret (Wed. 9:30-10:00)	WVET	35.1	5.	U.S. Marshal (Sun. 8:30)	WROC	NTA	18.3	35.0	Ed Sullivan	WHEC	34.0
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WHEC	33.2	6.	Sea Hunt (Mon. 7:30)	WVET	Ziv	15.4	63.9	Buckskin	WROC	8.7
6.	Wagon Train (Wed. 7:30-8:30)	WROC	33.2	7.	Huckleberry Hound (Fri. 6:00)	WVET	Screen Gems	14.7	61.3	Playhouse 5	WROC	9.3
7.	Ed Sullivan (Sun. 8:00-9:00)	WHEC	32.8	7.	Woody Woodpecker (Mon. 6:00)	WVET	Kellogg	14.7	58.6	Playhouse 5	WROC	10.4
8.	G.E. Theatre (Sun. 9:00-9:30)	WHEC	31.7	8.	Popeye (Thurs. 6:00)	WVET	UAA	14.3	58.8	Playhouse 5; Interview	WROC	10.0
9.	Red Skelton (Tues. 9:30-10:00)	WHEC	30.5	9.	Popeye (Sat. 12:30)	WVET	UAA	14.1	74.6	Wrestling-Buffalo	WROC	4.8
10.	Richard Diamond (Sun. 10:00-10:30)	WHEC	29.9	10.	Flight (Thurs. 10:30)	WROC	CNP	13.5	37.8	Playhouse 90	WHEC	22.2

SALT LAKE CITY—OGDEN—PROVO

STATIONS: KUTV, WTVT, KSL. SURVEY DATES: JUNE 8-14, 1959.

1.	Perry Mason (Sat. 8:30-9:30)	KSL	33.9	1.	Sea Hunt (Sun. 9:30)	KUTV	Ziv	27.5	54.7	Summer Chevy Show	KTVT	12.6
2.	Maverick (Sun. 8:30-9:30)	KUTV	31.6	2.	Flight (Mon. 9:00)	KSL	CNP	20.0	37.4	Cameo Theatre	KTVT	18.9
3.	77 Sunset Strip (Fri. 8:00-9:00)	KUTV	29.9	3.	Death Valley Days (Sat 9:30)	KSL	U.S. Borax	17.9	40.7	To Marry A Millionaire	KUTV	14.4
4.	The Rifleman (Tues. 8:00-8:30)	KUTV	29.8	4.	Man Without A Gun (Sun. 7:30)	KUTV	NTA	16.5	53.2	Suspicion	KTVT	9.3
5.	Desilu Playhouse (Mon. 8:00-9:00)	KSL	29.4	4.	This Is Alice (Thurs. 8:30)	KUTV	NTA	16.5	34.0	Playhouse 90	KSL	19.5
6.	Real McCoys (Thurs. 7:30-8:00)	KUTV	26.5	5.	Highway Patrol (Tues. 8:30)	KSL	Ziv	16.3	30.8	Naked City	KUTV	22.8
7.	Wagon Train (Wed. 7:30-8:30)	KTVT	26.2	6.	U.S. Marshal (Wed. 8:30)	KUTV	NTA	15.8	31.0	Price Is Right	KTVT	23.1
7.	We k's Dancing Party (Sat. 7:00-8:00)	KUTV	26.2	7.	Harbor Command (Fri. 9:30)	KSL	Ziv	15.3	43.6	Kennecott Theatre	KUTV	15.3
8.	Gunsmoke (Sat. 8:00-8:30)	KSL	24.2	8.	How To Marry Millionaire (Sat. 9:30)	KUTV	NTA	14.4	32.7	Death Valley Days	KSL	17.9
9.	Price Is Right (Wed. 8:30-9:00)	KTVT	23.1	9.	Woody Woodpecker (Tues. 5:00)	KUTV	Kellogg	13.3	47.5	Utah Bandstand	KTVT	7.0
10.	Alcoa Presents (Tues. 9:00-9:30)	KUTV	22.8	10.	Sky King (Tues. 6:00)	KUTV	Nabisco	12.6	51.4	Playhouse of Mystery	KSL	8.4
10.	Naked City (Tues. 8:30-9:00)	KUTV	22.8	10.	Whirlybirds (Thurs. 8:00)	KTVT	CBS	12.6	29.1	Zorro	KUTV	18.6

(Continued on page 46)

FCC on Umpiring Of Sportscasts: 'Can't Play Ball'

Washington, Aug. 4.

Federal Communications Commission has flatly opposed Senator Estes Kefauver's proposal to saddle it with the job of umpiring sportscasting agreements. Latter, said Commission, involve matters out of its league—or, in the FCC's own governmentese, "outside the area of our expertise."

FCC stated its opposition in a letter to Kefauver's Anti-Monopoly Subcommittee which held four days of hearings on rival bills exempting certain professional sports practices from antitrust laws.

Under Kefauver's bill, agreements restricting major league broadcasts in minor league areas would be exempt only if approved as "reasonably necessary" by FCC.

FCC said this task would require "an appraisal of economic and competitive factors against a framework of legal doctrines with which we have no day-to-day working familiarity." It suggested that Kefauver look around for "some other tribunal" more savvy about such things.

In view of FCC's stand, Kefauver appears certain to revamp the broadcast provision when his subcommittee gets together in the near future to thrash out a bill.

Subcommittee members are mildly optimistic that the impasse which blocked sports antitrust legislation last year can be surmounted, at least to the extent of reporting a bill to the full Judiciary Committee. Last summer, the subcommittee, after extensive hearings, tabled a House-passed measure, thus thwarting Senate action in that Congress.

Competing with Kefauver's bill is one co-sponsored by Sens. Thomas Hennings (D-Mo.), Kenneth Keating (R-N.Y.) and Everett Dirksen (R-Ill.). This grants broader antitrust exemption, and allows agreements which would black out broadcasts of major league games in an area 75 miles around a minor league town on the day it's hosting a game. Club owners generally prefer this measure to Kefauver's.

The Subcommittee heard views of broadcasters last year and did not recall them for last week's sessions.

However, National Assn. of Broadcasters prexy Harold E Fellows wrote a letter vigorously opposing the blackout provision in the Keating bill. Fellows warned this would mean an end to network telecasts of major league baseball (which aren't carried in major league cities).

The 75-mile restriction, said Fellows, would reduce the potential audience for major league telecasts from 77,000,000 to 33,000,000, thereby making sponsorship unattractive. Of 183 tv stations now carrying major league games, according to Fellows, 90 would have to drop the programs altogether; 58 could show them half the time, and only 35 would be unaffected.

The NAB prexy had nothing good to say about Kefauver's broadcast proposal either. "We believe that the present governmental framework is adequate" for supervising sportscast agreements under the antitrust laws, he told the subcommittee.

TV Press Agents Huffin' and Puffin'

By JO RANSON

With several hundred specials and a superabundance of new program series slated for fall airing on the webs, a scurrying army of frenzied press agents, above and beyond those belonging to the networks, will be stentoring at city room doors and editorial sanctums of mags in an effort to wangle space for their bullwhip-lashing clients.

In some instances, it will take on the aspects of a Penn Relay race, the only difference being that the press agents will be running around madly finally winding up in each other's dandruff hair. A pretty sight it won't be, according to some network press chiefs, who have to contend with a bewildering assortment of outside p.r. interested in their own phases of the same program.

There will be shows this fall, as there have been in the past, with as many as six or eight different publicity battalions hurling the flack-ack in divers directions. The webs, in numerous instances, will be forced to work through the star's own press agent for picture-taking dates or interviews dealing with the net's own show. To this will be added the p.r. outfit representing the ad agency on the account as well as the p.r. bunch for the sponsor himself and still another publicity organization sitting in for the program packager. Another cook mixing into the publicity broth, on occasion, will be the press agent for a guest star as well as space grabbers for lesser lights on the show not to mention an indie tub thumper or two for the director. The only one, it appears, who won't engage a press agent will be the guy in charge of the crawl credits.

All this, network press departments feel, adds up to reductio ad absurdum et impossible or how to go nuts in Mimeograph Row. Once upon a time the aforementioned lineup was the exception; today it is the rule with press agents getting into each other's way in establishing editorial contacts, picture planting, column breaking, etc. It is asserted by some web publicity offices that indie press agents don't give a hoot about timing the release of info to the press. Indie press agents, they say, are bent primarily on snaring clippings rather than building an audience for the program while the network press departments are concerned largely with the overall publicity effort rather than the individual show as an entity.

One seasoned, savvy network press chief, who preferred not to be identified, wryly observed that he might purchase gavels and copies of Roberts' Rules of Order as standard department equipment, plus rumor-sensitive Geiger counters. During the 1959-60 season, he said, his department would no doubt find itself involved in everything from parliamentary procedure to what one of his associates describes as "the plumbing end of the business"—trying to prevent leakage of premature or inaccurate info from various outside sources.

The network press head noted that press agentry's nine-platoon system wasn't planned. "It just growed that way," he said. Nets with their complete staffs of p.r. specialists, are geared to handle every phase of publicity he maintained and the consensus is that they do the job well. But one of the biggest headaches, it appears, is the matter of leaks.

"With deals cooking like mad along Madison Avenue this summer, the big focus has been on two hazards of ochloflackia (poshly-coined word for a crowd of press agents)," the press chief observed. "The hazards, not necessarily in chronological order, are The Meeting and The Leak. Usually, the countdown on the press agents begins with The Leak. This is one way it happens: A contract is about to be signed for a new web show. The net p.r. man is alerted, but he is cautioned not to release anything until the deal is firm—and with the best of intentions there is often a slip twixt handshake and signed contract. So the network press man keeps his lips buttoned dutifully and then reads all about the upcoming show in the newspaper, where it is printed a couple of mornings later. Network gent knows it is still iffy, but it doesn't read that way."

As if network press departments don't have their hands full with outside press agents on both coasts, they also have to contend with the loquacious exec berthed in another department of the network. Some execs, it is asserted, like to make like press agents themselves and this doesn't make the relationship with the outside boys any simpler.

Not just to prevent leaks, but rather to work out who says what when and how, the practice grew up a few seasons ago of getting all press agents involved in a show together beforehand. This essentially sensible idea has now been transformed, however, into a tribal ritual called The Meeting. It is, in some respects, as saturated with procedural pageantry as, say, a foreign ministers' conference at Geneva or the morning when the Justices of the Supreme Court hand down their momentous decisions.

"These days The Meeting is usually called by an indie praise agent to impress his client," an observer at one of these meetings said this week. "One of the big things is to get the sponsor to attend the meeting. Because of the staggering number of man-hours spent sparring at The Meeting, it is usually true that the publicity campaign has already been decided and split among the various press agents at individual confabs long before The Meeting takes place. So a routine of set speeches is made, and time which the network guys could spend more profitably turning out publicity releases is given over to the ritual. The big question is whether, despite the leaks which lead to occasional scoops, the dailies actually benefit in the long-run from this hydra-headed flack-ack. As one Gotham newsman put it: "It sure gives me a helluva lot more places to check."

Problem of outside press agents working on network specials, etc., is viewed with considerable equanimity by Syd Eiges, NBC veep in charge of press. His staffers, he reported, have learned to work harmoniously with the outside blurbers. "There is no chaos or confusion but a well-knit and coordinated effort in which we all participate," Eiges said. "Generally the agency and sponsor press people handle specialize media and sponsor interests in stunts and promotions. The packager press rep gives us quick information on casting, production and direction, titles, story lines and in delivering stars for interviews. On many shows, stars have their own individual press agents and they are most helpful in explaining the needs and functions of the press department and in getting us the cooperation we need for coverage as well as doing a personal publicity job on the packager and his organization."

Eiges said he has had numerous planning meetings on the NBC specials and the various responsibilites have already been assigned and buttoned down. In all but a few isolated instances, Eiges said he's run into nothing but first-rate cooperation from outside publicists.

On the basis of past experience, Eiges says "the more the merrier" as far as assistance from outside press agents.

House Action On Equal Time Near; Same as Senate's

Washington, Aug. 4.

U. S. House's turn on watered-down "equal time" reform may come within a week, it appeared today (Tues.).

Senate has passed by a voice vote a Sec. 315 rewrite which exempts newscasts, news interviews, news documentaries and on-the-spot news coverage with instructions in the bill that on such shows "all sides of public controveries shall be given as fair an opportunity to be heard as is practically possible." This language, added by the Senate at the request of Sen. William Proxmire (D-Wis.), is apparently intended to give the Federal Communications Commission a more specifically defined check on such programs at station license renewal time through the "public interest" consideration.

Rep. Oren Harris (D-Ark.), House Commerce Committee chairman, who will be in charge of "equal time" legislation in the House plans to go before the House Rules Committee Wednesday (5) or Thursday (6) to obtain clearance for the House to consider it.

House bill is similar to Senate-passed version, although different words make it up. Major difference is Senate bill releases news documentaries from Sec. 315, while House bill doesn't.

Senate bill had at first exempt panel shows, but this freedom was stricken when Senate adopted an amendment offered by Sen. Clair Engle (D-Calif.), who argued the bill should be confined only to reversing the Lar Daly decision pertaining to newscasts alone.

Equal Time: What's New?

Washington, Aug. 4.

Two new rules have been issued by Federal Communications Commission to tighten up procedures for equal time requests. One would require candidates to file requests for equal time within a week of the broadcast on which it's based. The other would place the burden of proof that a candidate is legally qualified on the candidate himself.

Heretofore, there's been no time limit, and FCC has had to check on whether a candidate has been certified under state laws.

A New Tack

Washington, Aug. 4

A Congressman wanting an easy way to answer his mail petitioned Jack Paar a la Lar Daly.

Rep. Merwin Coad (D-Iowa) said his secretaries can't answer all the heavy volume of letters pouring into his office since an appeal was made on Paar's tv show for people to write their Congressmen their views on new labor legislation. Appeal had been made by a Paar guest, Robert Kennedy, Senate Labor Rackets Committee counsel.

Since his staff is unable to respond to the letters, Coad said, Paar should give him "equal time" to answer orally.

New Hampshire Hassle

Manchester, N. H., Aug. 4.

Legal action has been threatened against WMUR-TV, in this city, for its refusal to give equal time to 12 state senators who opposed Gov. Wesley Powell's bill to drop some state agencies and create a new Department of Commerce.

One of the senators, Edward J. Bennett, Bristol weekly newspaper publisher, made the threat after Pierre Eaton, spokesman for WMUR-TV, denied free telecast privileges to the bloc of senators who wanted to reply to an address by Governor Powell over the station.

"Governor Powell's appearance," Eaton declared, "was the second in a series of public service broadcasts which the station sponsors. Governor Powell will appear on the station each Monday evening hereafter at 9 o'clock. We are not going to give equal time to the 12 senators in this particular instance because we are not legally required to do so."

Tom Tully's 50G CBS Settlement

Hollywood, Aug. 4.

Tom Tully has received a $50,000 cash settlement from CBS-TV as a result of the contractual hassle that saw him bowing out of the new hourlong "The Lineup" series and dissolving a new five-year pact with the network. Settlement also negated his 25% interest in the new series, but did not affect his ownership in perpetuity of 25% of the original half-hour show.

Veteran actor stated he's received five series offers since bowing out of "Lineup," but will forego television for a time, preferring to do stage and picture roles. He's currently involved in discussions on two Broadway properties, one in which he'd costar opposite Melvin Douglas, the other with Ralph Bellamy following the latter's "Sunrise at Campobello" run. Meanwhile, he flies to Redding this week for a summer stock engagement in the lead in "Death of a Salesman."

Tully said he decided to pull out of the series when he learned, after making five of the new 60-minute segments, that he'd in effect be reduced to featured billing in the series, not even appearing in some segments at all. His contract called for alternate week (with Warner Anderson) star billing on the series, and consequently he charged CBS with breaching the contract.

Star blasted the "sheeplike" actions of the "Madison Ave. crowd." He said he was told that a survey had been taken for CBS which indicated that unless "Lineup" were revamped to lay the emphasis on a couple of young stars like "Kookie" in "77 Sunset Strip," the show "would fall on its face." Tully points out it did pretty well for five years, and moreover, if the network would worry a little more about story quality and less about being imitative, it would have a lot fewer problems on the show.

Cookin' With Kookie

Chicago, Aug. 4.

ABC-owned WBKB, at the suggestion of Warner Bros., will attempt to make a "show" of Edd (Kookie) Byrnes arrival in the Windy City on Aug. 21. Byrnes is coming in to participate in Chicago Tribune's annual Music Festival.

Station will have a remote crew at the airport at 10:30 a.m. to pick up Byrnes' arrival, and for a week in advance it will run "Go Out and See Kookie at the Airport" spots. It's expected some 50,000 people will be at the airfield to see Byrnes' plane come in.

WIP in Bid For Wilmington TV'er

Washington, Aug. 4.

WIP Broadcasting, Inc., owner of Mutual-affiliated Philadelphia radio station, has applied to the Federal Communications Commission for Wilmington, Del., television channel 12. Company now owns only the one radio property.

WIP, of which Benedict Gimbel (department store family) is prez and Bob Hope is a minor stockholder, became fourth applicant for Wilmington channel. It had been turned back to FCC last year by Storer Broadcasting Co. when Storer bought a Milwaukee tv property and was forced to forfeit one station under the multiple-ownership rule.

Other applicants are Rollins Broadcasting Co., owner of seven radio stations and two tv stations (Pensacola, Fla., and Plattsburg, N.Y.); a group of Philadelphia educators who want to operate it as an educational station (they do business as Metropolitan Philadelphia Radio-Television Corp.); and a partnership of Egmont Sonderling (California, Tennessee and Illinois radio properties), Richard Goodman (in with Sonderling on some radio stations), George T. Henreich (former owner of a Fort Smith, Ark., AM) and Mason A. Loundy.

TOLEDO—George Kapel, formerly general sales manager of KXTV, Sacramento, has been named general sales manager of WTOL-TV, Toledo, to succeed Ruskin B. Stone, resigned.

Barry Shear Tapped For NBC-TV 'Preview' Show

Hollywood, Aug. 4.

NBC-TV has tapped Barry Shear to produce and direct its Sept. 2 closed-circuit "preview" show of the fall season. Stanza, in color, will be telecast to all affiliates that date, but will be taped in advance this month in Burbank and New York.

First segment went before the cameras last week, with Gene Kelly pitching his Pontiac specials. Shear did the Gotham end of the preview last year. He just wound up chores as technical advisor to Metro on "The Gazebo," Debbie Reynolds-Glenn Ford starrer there.

Bonham, Tex. — Jim Lightfoot has been named program director of WAKY, Louisville, Ky., it was announced by James Lee, general manager.

Yvonne de Carlo Into 'Arabian Nights' Series

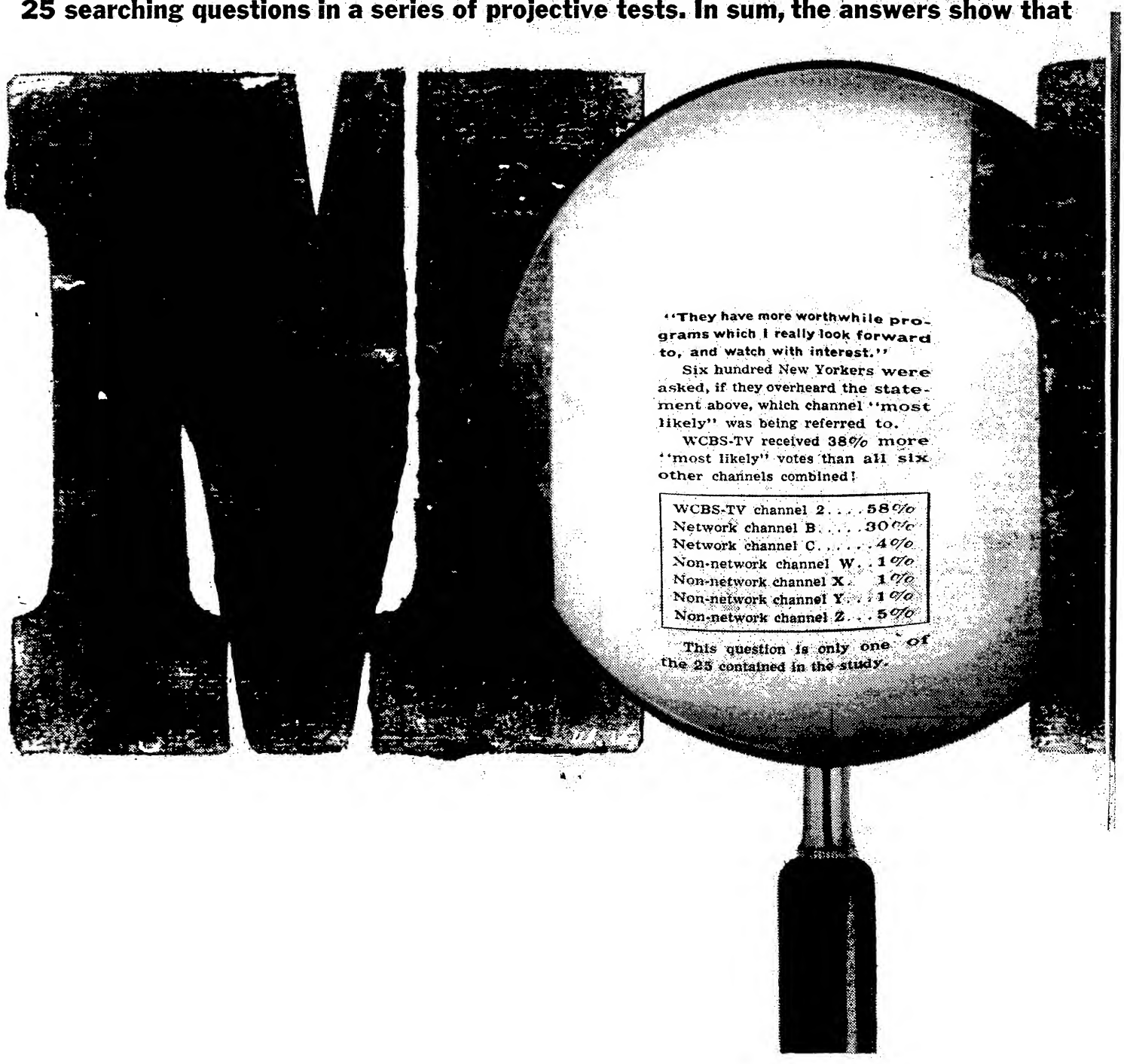
Hollywood, Aug. 4.

Yvonne de Carlo will take over role of Scheherazade in new tv series, "Arabian Nights," which Francis D. Lyon launches under his Leo Productions banner in early September.

First 13 half-hour scripts have already been completed by L. M. Corcoran.

MORE THAN MEETS THE EYE! A new depth study of major proportions' has put New York viewing audiences under the microscope . . . to determine how they "feel" about the television stations they watch, and whether these feelings influence their attitude and response to advertisers' commercials.

You've always known channel 2 has New York's biggest audiences. Now, the study reveals its audiences are also the most responsive. Six hundred New Yorkers were asked 25 searching questions in a series of projective tests. In sum, the answers show that



New Yorkers have far more trust and confidence in channel 2—and in the products advertised on channel 2! The study notes that viewers look to WCBS-TV in "expectation of more respected and more reliable brands and product information."

Obviously, there's more to 2 than meets the eye. If you're marketing a product or service in the nation's number one market, get yourself a copy of the findings of this eye-opening new depth study, by writing or calling New York's number one television station: CBS Owned channel 2, represented by CBS Television Spot Sales WCBS-TV

*Conducted by the Institute for Motivational Research, Inc., in association with Market Planning Corporation, an affiliate of McCann-Erickson, Inc.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets: The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 42)

SAN DIEGO

STATIONS: KFMB, KFSD, XETV. SURVEY DATES: MAY 18-24, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Mason (Sat. 7:30-8:30)	KFMB	45.1
2.	Gunsmoke (Sat. 10:00-10:30)	KFMB	38.1
3.	Have Gun, Will Travel (Sat. 9:30-10)	KFMB	35.2
4.	Wagon Train (Wed. 7:30-8:30)	KFSD	34.4
5.	Jack Benny (Sat. 8:30-9:30)	KFMB	33.1
6.	77 Sunset Strip (Fri. 9:30-10:30)	XETV	32.0
7.	Zane Grey Theatre (Thurs. 9:00-9:30)	KFMB	31.8
8.	Real McCoys (Thurs. 8:30-9:00)	XETV	30.2
9.	Red Skelton (Tues. 9:30-10:00)	KFMB	28.3
10.	Maverick (Sun. 7:30-8:30)	XETV	27.8

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Thurs. 7:00)	KFMB	Ziv	26.3	61.0
2.	Huckleberry Hound (Thurs. 6:00)	KFSD	Screen Gems	19.8	54.8
3.	Rescue 8 (Tues. 6:30)	KFSD	Screen Gems	18.2	49.1
4.	MacKenzie's Raiders (Mon. 6:30)	KFSD	Ziv	17.4	38.2
4.	State Trooper (Sat. 10:30)	KFMB	MCA	17.4	54.4
4.	Woody Woodpecker (Tues. 6:00)	KFSD	Kellogg	17.4	55.4
5.	Superman (Mon. 6:00)	KFSD	Flamingo	17.2	44.2
6.	Silent Service (Sat. 7:00)	KFMB	CNP	16.4	50.2
7.	People's Court (Mon. 7:00)	KFMB	Guild	16.2	34.3
8.	Mike Hammer (Tues. 8:00)	KFSD	MCA	15.0	28.3
9.	Popeye (Mon.-Fri. 5:30)	KFSD	UAA	14.6	58.6
10.	Special Agent 7 (Wed. 6:30)	KFSD	MCA	14.4	41.7

PROGRAM	TOP COMPETITION STA.	AV. RTG.
Up To The Minute News	KFSD	6.1
Dateline San Diego / CBS News	KFMB	11.7
Death Valley Days	KFMB	12.6
Name That Tune	KFMB	19.8
D.A.'s Man	KFSD	7.7
Dateline San Diego / CBS News	KFMB	9.1
Dateline San Diego / CBS News	KFMB	13.2
Great Gildersleeve	KETV	6.1
Up To The Minute News	KFSD	12.0
Cheyenne	XETV	17.8
Burns & Allen	KFMB	4.0
I Love Lucy	KFMB	14.2

SOUTH BEND—ELKHART

STATIONS: WNDU, WSBT, WSJV. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	WSBT	48.4	1. State Trooper (Sat. 9:30)	WSBT	MCA	30.5	60.6	D.A.'s Man	WNDU	12.6
2.	Desilu Playhouse (Mon. 9:00-10:00)	WSBT	44.7	2. U.S. Marshal (Sat. 10:00)	WSBT	NTA	30.0	63.2	Silent Service	WSJV	6.7
3.	What's My Line (Sun. 9:30-10:00)	WSBT	38.1	3. Sea Hunt (Sun. 10:00)	WSBT	Ziv	26.0	60.0	Lamplight Theatre	WNDU	7.9
4.	I've Got A Secret (Wed. 8:30-9:00)	WSBT	36.8	4. Bold Venture (Fri. 9:30)	WSJV	Ziv	16.1	35.4	Person to Person	WSBT	18.2
5.	Have Gun, Will Travel (Sat. 8:30-9)	WSBT	34.5	5. Huckleberry Hound (Thurs. 5:00)	WSBT	Screen Gems	15.0	66.4	American Bandstand	WSJV	5.4
6.	Garry Moore (Tues. 9:00-10:00)	WSBT	33.7	6. N.Y. Confidential (Sat. 8:00)	WSBT	ITC	14.3	25.7	Welk's Dancing Party	WSJV	25.6
7.	Circle Theatre (Wed. 9:00-10:00)	WSBT	32.5	7. Superman (Wed. 5:00)	WSBT	Flamingo	10.8	53.5	American Bandstand	WSJV	6.3
8.	Alfred Hitchcock (Sun. 8:30-9:00)	WSBT	30.9	8. "26" Men (Thurs. 9:30)	WSJV	ABC	10.6	17.5	Playhouse 90	WSBT	26.7
9.	Wagon Train (Wed. 6:30-7:30)	WNDU	29.1	9. Man Without A Gun (Thurs. 9:00)	WSJV	NTA	10.1	16.0	Playhouse 90	WSBT	26.3
10.	Perry Mason (Sat. 6:30-7:30)	WSBT	28.1	10. MacKenzie's Raiders (Tues. 9:30)	WNDU	Ziv	9.0	16.7	Garry Moore	WSBT	35.2

TAMPA—ST. PETERBURG

STATIONS: WFLA, WTVT, WSVN. SURVEY DATES: JUNE 1-7, 1959.

1.	Wagon Train (Wed. 7:30-8:30)	WFLA	45.4	1. State Trooper (Mon. 7:30)	WTVT	MCA	29.9	66.4	Polka-Go-Round	WSUN	8.3
2.	Gunsmoke (Sat. 10:00-10:30)	WTVT	38.6	2. Whirlybirds (Thurs. 7:00)	WTVT	CBS	29.4	68.1	Guy Lombardo	WFLA	9.9
3.	Perry Mason (Sat. 7:30-8:30)	WTVT	38.4	3. Highway Patrol (Thurs. 7:30)	WTVT	Ziv	29.0	66.1	Leave It To Beaver	WSUN	9.8
4.	Zane Grey Theatre (Thurs. 9:00-9:30)	WTVT	36.7	4. Sheriff of Cochise (Mon. 7:00)	WTVT	NTA	27.1	86.6	Night At The Auction	WFLA	2.7
5.	Red Skelton (Tues. 9:30-10:00)	WTVT	35.2	5. Rescue 8 (Fri. 7:00)	WTVT	Screen Gems	23.7	77.7	Medic	WSUN	5.1
6.	Price Is Right (Wed. 8:30-9:00)	WFLA	34.5	6. Sea Hunt (Tues. 7:30)	WFLA	Ziv	20.1	42.2	Special Agent 7	WTVT	13.6
7.	Summer On Ice (Mon. 10:00-11:00)	WFLA	33.2	7. Bold Venture (Sat. 9:00)	WTVT	Ziv	19.7	33.7	Welk's Dancing Party	WSUN	21.0
8.	Peter Gunn (Mon. 9:00-9:30)	WFLA	30.1	7. Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	19.7	63.8	Big Movie	WTVT	8.7
9.	Have Gun, Will Travel (Sat. 9:30-10)	WTVT	29.4	8. Popeye (Mon.-Fri. 5:30)	WTVT	UAA	17.2	66.2	Early Movie	WFLA	5.1
9.	Ed Sullivan (Sun. 8:00-9:00)	WTVT	29.4	9. Border Patrol (Sat. 7:00)	WFLA	CBS	15.4	58.8	Brenner	WTVT	9.3
10.	Rawhide (Fri. 7:30-8:30)	WTVT	29.3	10. Flight (Tues. 8:00)	WTVT	CNP	15.0	32.8	Steve Canyon	WFLA	15.5

Sprectrum Bill

Continued from page 39

under the Harris Bill which specifically spells out the authority.)

—Administrative Procedures Act is eliminated as far as proceedings before the Board are concerned. No substitute procedures are provided in the Harris Bill, apparently leaving it to the Board to prescribe its own terms.

("Where are our rights?" exclaims the broadcasting industry, calling this provision the other of the two objections which make the bill unacceptable.)

—When any segment of the spectrum is reallocated, Federal Communications Commission would continue to determine who gets what among non-Government users. A newly authorized Government Frequency Administrator (appointed by the President to serve "at his pleasure") would settle which agency and department gets what among Government users.

—Three members of the Board would be appointed by the President and must be confirmed by the Senate. They must come from civilian life. Terms are nine years at $20,000 annually.

Industry, which wants Congress, rather than the Executive Branch, to have the check on any reallocation of spectrum, lists this as another important objection. Reason is that the only say Congress has under terms of the Harris Bill lies in Senate confirmation of Board members. That, industry figures, is too little.

Harris has no closed mind on his bill, although he is surprised with the industry reaction. By introducing the bill, he reasons, he got the spectrum issue before Congress where something may now be done about it.

He's fed up, Harris says, with "studies" of the issue which have been going on for nine years without any positive action being taken. And the only thing the Eisenhower Administration has agreed to is to request Congress this year to authorize a new study, Harris notes.

"The spectrum," Harris stated, "is one of our greatest and most important natural resources. It is more loosely managed and inefficiently utilized than any other of the great natural resources available to our people. The time has come, with today's scientific developments and progress requiring efficient use of the spectrum, for definite action to be taken to bring this about."

"Our committee," he continued, "and the Congress have made a great effort to do something about this problem for the last two years. The lack of cooperation and unified action on the part of those having to do with this great natural resource is endangering its efficient use, so imperative to our future."

Not heard from yet on the Harris Bill is the Eisenhower Administration. But it can be anticipated the White House will oppose the bill. Harris tried to reach some agreement with Administration officials on the need for an action-now approach to spectrum dilemma before introducing it. But the White House expressed no interest.

Brit. Com'l TV Outfits (ATV & ABC) In Yen For Stations Abroad

London, Aug. 4.

Formation by Associated TeleVision and ABC-TV of the new International Television Services outfit doesn't mean any change in the existing overseas program sales operations of the two British commercial tv companies. ITS, registered last week with a nominal capital of $28,000, will primarily concern itself with the establishment of tv stataions abroad, so cutting down wasteful competitive effort.

Move to create ITS was, in fact, inspired by the growing demands made on ABC and ATV for tenders for overseas stations in places such as the Middle East, Ghana, New Zealand, the West Indies, the Bahamas and Rhodesia, together with consequent pressure on technicians and executives. Chairman of the new concern is Dr. Eric Fletcher of ABC, while the other directors are Norman Collins and Val Parnell of ATV and Howard Thomas of ABC.

Tele Followups

Continued from page 35

his romantic status and off he rode to a new conquest.

The play didn't do Miss Spain much good, either. She was photographed badly or so it seemed or maybe it was the makeup job. A better job of both and maybe Joyce would have stayed. Direction of Robert Leeds was in the code of the west and the musical strings backing up the exercise was overdone and at times annoying.

Helm.

Catholic Hour

One of the more important works in the field of religious literature, "The Confessions of St. Augustine" received an unusual treatment on the Sunday (2) edition of "The Catholic Hour" over NBC-TV. Dressed in business suits a group of excellent readers declaimed a half-hour of meaningful excerpts from this work. The selections described the struggles of Augustine to divest himself of the pleasures of the flesh and to assume the cloth.

The lines were read with feeling and with a sense of restrained dramatics. The adaptation by John Alcorn sometimes made it difficult to follow the characters without losing some of the lines. However, the unique treatment seemed singularly effective in relating the core of Augustine's struggles to retool from a young man about town to acceptance of a religious life.

The cast comprised excellent readers with Leslie Daniel playing the elder Augustine, Robert Gehringer as the Young Augustine, Mildred Dunnock, as Monica; Thayer David portraying the Bishop, John Hallowell reading the Bishop's lines and Michael Constantine as Ponticianus. *Jose.*

U. S. Steel Hour

Not even the good looks of Erin O'Brien or the good acting of Peggy Ann Garner could keep this U.S. Steel hour from striking out. At fault was the story by Sumner Locke Elliott, which was puerile with platitude and at times so overdrawn as to create a smog of incredulity. The Hollywood theme has been the nemesis of most easterners, who know how to get into it but getting out is the cross they haven't yet learned to bear.

In "Wish on The Moon" we have the fictional account of a stage-struck kid, who is willing to give up the man she loves and wreck her marriage for a small part in a stage play and the eventual hope of being scouted for pictures. What changed her mind? She just didn't like the way Miss O'Brien, by now in the cinema heavens, was hounded by her studio and the constant wrangling to keep her temperament under control. That's not for her, reasons Miss Garner, and her career goes out the window to become the slavish wife of a young doctor. Girls, do you believe that? The young medic, Biff McGuire, who already had consented so "you can get it out of your system," must've been astounded, too.

Everything, except the doc, that Miss Garner went after, Miss O'Brien got. Proving once again that a chick like Miss O'Brien can get as many ayes as Miss Garner got nays, talent being no substitute for beauty when a roguish eye roams. Overdone was the drilling of Miss Garner by a method director, more laughable than laudable. William Gaxton, also costarred, had little to do as an agent other than tell Miss Garner he has nothing for her.

Miss O'Brien was for the eyes and Miss Garner for the ears, the latter's acting overcoming the show's other deficits. Emily Kimbrough had a small part as a Hollywood gossiper at the mike. McGuire seemed more interested in girls than germs. Theatre Guild's producer, George Kondolf, didn't raise the standard high enough for this austere body. *Helm.*

BBC-TV's 'Blackout' To Detect Interference

London, Aug. 4.

BBC-TV engineers were at the weekend planning to inflict a deliberate blackout of signal, lasting about a minute, on some 14,000,000 viewers. The intended "sabotage" was an attempt to track down the sources of foreign radio transmissions that have been causing serious interference.

Tele Reviews

Continued from page 35

of the owner of the mind in question. The result is a weekday morning package on KTTV that has its hypnotic appeal for housewives about to start the daily grind. It should stick around for a while.

Jack Chambers is a personable young man who can memorize the contents of a newspaper as easily as most viewers can remember a new telephone number. It's a talent that has been thoroughly exploited by tv in recent years, but Chambers wears his unusual ability more gracefully than most others of his genre who have parlayed their freakish gifts into brief, though prosperous forays into public life.

On Friday morning, so much time was consumed with fuss and nonsense such as a contest to name a poodle dog and the old "jackpot" jazz that Chambers had time for only 11 questions in the course of the half-hour. He missed one, and paid off on another for no apparent reason other than that the party who had phoned in could not properly follow the rules of the game.

Queries are drawn from the pages of the L.A. Times, and occasionally the Mirror-News, a hefty running plug for the two papers on the Times-Metro-Mirror station. Chambers answers all questions via his photographic memory. He rarely misses, but such mental wizardry is no longer the startling attraction it was before tv began its wholesale parade of agile gray matter before the nation a couple of seasons ago when quiz shows were the rage.

George Brewer's direction and Cy Jones settings are workable, but unimaginative. If the show is going to attract a sizeable following, Chambers will be entirely responsible. *Tube.*

Hollywood—Sale of radio station KGLA to E. Richard Jacobson for $125,000 has been consummated by the sellers, Echo Park Evangelistic Assn. It marks the second FM station buy by Jacobson, prexy of Certified Store Broadcasting Co., who recently purchased KDWD, San Diego. Stations are primarily used as a storecasting service for super markets and food chains.

Clean-Up Week on Mex TV-Radio

Mexico City, Aug. 4.

The often threatened embargo against excessive commercials extolling the virtues of alcoholic beverages is now going into effect. Department of Health monitors are now keeping tabs on programs sponsored by liquor and brewery interests, marking up a score of the "exaggerations" in commercials by announcers, models, and commercial skits.

Assstant Secretary of Health Miguel A. Bustamante has been preoccupied for some time by the upward leaping alcoholism statistics in Mexico. It has gotten so bad, he said, that many times Mexican families spend more on consumption of alcoholic liquors than on foodstuffs.

Apart from this, the administration has looked askance at programs themselves (questionable double-entendre comedy, scantily clad girls, suggestive dances, burlesque blackout routines, etc.) as "inciting the public to incline to vice" as well as to drink.

A special congressional Radio and Television Commission has been studying the entire matter of policing of radio and television networks for some time. Now, according to Assistant Secretary Bustamante (and he is voicing the administration attitude), it is high time to reduce exaggerated liquor and beer advertising to a minimum.

New revision of laws regulating radio and tv would "prohibit the diffusion of songs and programs which are outspoken apologies for crime and which, per se, contribute to the growing wave of crime and homicides in Mexico."

If suggestion is approved and passed as law this will be a death knell to the hundreds of ranchero ditties here which eulogize killers, drunks and general no-goods.

Allen, Paar, Sullivan, Garroway As Top 4 Pied Pipers on Book Sales

A common belief among intellectual snobs is that the video viewers has a book and you couldn't sell him another one unless it happened to be filled with green stamps. Books, according to the cockeyed notion of some stuffy, stiff-shirted longhairs, should never be peddled on the crass cathode-ray channels.

But a small revolution is nevertheless taking place in book circles. There is considerable pother among booksellers that tv is indeed capable of selling books, notably at the hands of such Nielsen-enriched personalities as Steve Allen, Ed Sullivan, Jack Paar and Dave Garroway.

An in-depth survey of bookstore opinion anent publishers' promotional activities recently conducted by Sonia Levinthal, veep of the Publishers Adclub, chairman of its special projects committee and pubrelations chief of McGraw-Hill revealed that the above-mentioned video personalities were, without question, the pre-eminent Pied Pipers when it came to sending people into bookshops in search of a video-touted volume. Paar, Sullivan, Allen and Garroway were mentioned by more than 100 booksellers as largely responsible for upping the sale of books. Next on the list of contemporary book boosters were Art Linkletter and Pat Boone, both of whom also happen to be on the best-seller list as the result of their own admission into belles lettres.

Other figures on the broadcasting scene who definitely contribute to the sale of books when they happen to single out an author or interview the writer are Garry Moore, Edward R. Murrow, Bennet Cerf and Arthur Godfrey, according to Miss Levinthal's survey.

The tenor of the booksellers' replies, in the main, was that "the response to both Dave Garroway and Jack Paar is usually immediate and heavy." Booksellers urged publishers to notify them as soon as possible when an author was going to appear on the Garroway and Paar shows or when the book was going to be plugged. In either case, customers began banging on booksellers' doors the next morning asking for the title, such apparently being the persuasive power of certain personalities on the video lanes.

Chief Beneficiaries

Tv, booksellers insist, was largely responsible for catapulting into best seller ranks such books as Alexander King's "Mine Enemy Grows Older" and Jack Douglas' "My Brother Was An Only Child" because of plugging on the Paar show; "Brotherhood of Evil," thanks to Allen's sendoffs; "The FBI Story" and "The Tumult and the Shouting" which got rousing notices on the Sullivan programs and Lowell Thomas' encomiums for "Cripple Creek Days."

Booksellers also observed that Sullivan was particularly effective in rushing potential buyers to bookstalls in search of specific sports books; on the other hand, Godfrey and Linkletter were strong on pushing humor books while Boone could quickly zoom sales on juveniles and teenage titles. As for Garroway, his sweep was far reaching, taking in all categories including juvenile titles, humor and both significant nonfiction and meritorious fiction.

Such was not the case however for the selling of books before tv arrived on the scene, according to some observers. Radio never had as many effective pitchmen for the product of book publishers with the possible exception of the late Alexander Woollcott, who was perhaps the broadcasting industry's principal fugleman in behalf of books when he did a series of Sunday night verbal essays over CBS Radio.

Booksellers today are also applauding a recently-introduced bookshow with considerable bite and controversy on the CBS-TV owned-and-operated outlets. It is "First Meeting, a package created, written and produced by Turnley Walker, author-actor-critic for Sunday afternoon transmission. There appears to be a healthy interest among Gotham book publishers in WCBS-TV airing of this program.

Great Bally

Publishers are reportedly eager to find out when their books will be on to help publicize and promote the event every way they can. Interest in the show probably stems from the shocking fact that not since Martin Stone's "Author Meets the Critics" has there been an endorsable book review program in the metropolitan area. There is some talk, too, that "First Meeting" may lead to a sponsored series of book reviews on WCBS-TV and other of the web's o&o outlets. Web also indicated this week that because of the warm reception accorded the three pubaffairs shows that are currently being exchanged by three CBS-TV owned stations, there probably would be more of this exchange plan not only among CBS o&o's but also in other network plans.

What makes "First Meeting" such an arresting literary show for most viewers is that it blends an articulate critic (Walker, in this instance) plus an author of a recently-published major book and professional actors in dramatizations of segments from the book. One of Walker's biggest headaches is getting okays from copyright owners and purchasers of film rights, in some instances, to do portions of the book in dramatic form, but thus far he's managed to land some first-rate titles for his video shows. From 10 to 12 minutes of the show usually go into the dramatization.

Walker aims at the big stuff on the best-seller lists and he's built up an enviable list of contacts in publishing and showbiz circles as a result of his co-moderating a previous literary series, on KNXT, Los Angeles. He was on that show "Cavalcade of Books" for two years. It also grabbed off a Peabody Award, during that time, for its literary worthiness.

"First Meeting" is a KNXT presentation with William R. Anderson as associate producer and Dan Gingold, director. Budget on the show is $5,000. Author of book on each show gets his transportation paid to and from the coast and actors in the dramatizations get scale but are glad to accept the assignments because they consider "First Meeting" top drawer prestig and a redeeming credit in their bio listings.

'For The Proletariat'

Walker, who was in Gotham recently renewing contacts with publishers, literary agents, authors, said he wasn't after "the habitual book buyers and readers" but strictly aiming his 30-minute show at the proletariat who previously hadn't been struck with the virus of book buying because, as he put it, "they'd never been accosted in an honest, lively fashion."

It's Walker's contention that the typical video viewer doesn't cotton to the lecture-type of presentation. "Why should he?" he said. "But if we give him a show—who knows, maybe ultimately we'll win him over to reading books."

Evidently "First Meeting" is meeting with the approval of viewer judging by recent Arbitron ratings on the show over WCBS-TV. On the May 31 program, for example, it had a 2.3 against a 1.8 for "Cinema 59" on WRCA-TV and .9 for WABC-TV's "Movie Matinee." It scored a real blockbuster on June 14 when Walker turned up with Leon Uris, author of "Exodus," the No. 1 best seller on the current fiction list plus a dramatization of the book with Ben Cooper playing Don Landau; David Armstrong as Ari Ben Canan; Jenna McMahon as Karen and Vladimir Sokoloff as Akiva. On this occasion, "First Meeting" obtained a 5.3 against a 3.8 for the national golf tournament on WRCA-TV and 2.9 for "Movie Matinee" over WABC-TV.

Walker also has done "The Ugly American" the William L. Lederer and Eugene L. Burdick fiction best seller.

CBS-TV o&o outlet programmers, considerably buoyed by the reception accorded "First Meeting" indicated that if the program continued to maintain its present pace and popularity toward making viewers more literate it would most likely achieve wider distribution on the web after its initial 13-week run on an exchange basis.

Commercial sponsorship of book shows appears likely for both ABC Radio and the FM Concert Network this fall. "Authors and Books" will preem on the Concert Network Sept. 15 under co-sponsorship of Houghton Mifflin, Little Brown & Co. and Beacon Press. "Authors and Books" will run in prime time every Tuesday at 8:30 p.m. over WNCN, N.Y.; WHCN, Hartford; WXCN, Providence; WBCN, Boston, and an affiliate, WMTW, Portland, Maine. Half hour program will feature authors of books of aforementioned publishing houses in interviews with William Lacey, professor of literature and drama at Boston Conservatory of Music.

ABC Radio deal is with Grosset & Dunlap to plug juvenile books on the "Don McNeill Breakfast Club" starting Oct. 10. Theory is that women make up majority of buyers of kiddie literature these days.

B'cast Editorial Reports Elects Williams, Witz

Edwin Moss Williams and Guy X. Witz have been elected to the board of Broadcast Editorial Reports Inc.

Williams was formerly veep and general business manager of UP and is currently consultant to the Freedom of Information Committee. Witz is president of the Marc-X Studios.

A. Maxwell Hage, chairman and prexy of BER, said the organization, which provides editorial opinion material to broadcasters, would furnish its subscribers with taped material starting in the fall.

Other members of the BER board are William F. Brooks, former NBC news exec, and Raymond C. Connell, N.Y. attorney and former FBI special agent.

Houston—Fred Nahas has been signed by KPRC-TV here to telecast "Sunday at the Shamrock" tv opus for the fall. The series will start in mid-September. Nahas interviews celebrities visiting the Shamrock Hilton.

AP's Radio-TV Assn. Faces Up To 'Reporting in Depth' Problems

Problem of meeting the needs of stations which desire more background and more "reporting in depth" of their radio wire service coverage from the Associated Press will be examined when the AP Radio-TV News Editors Assn. meets in N. Y. next month.

This is one of the several problems that will be studied at the conclave but AP execs concerned with the broadcast news wire are upbeat that subscribers will be satisfied with ultimate results. "Something may have to be sacrificed if there is to be more 'reporting in depth,'" an AP spokesman said this week, "but there's no doubt that good will come of the meeting."

Meanwhile, there's been an increase of "in depth" coverage on the broadcast news wire. John Aspinwall, AP Radio-TV news editor, pointed out this week that the five-minute summaries do contain additional bracketed details on the day's top stories, which news editor can or cannot use, depending on their specific newsroom policies.

Aspinwall observed there'll always be a certain number of "rip and read" stations but more and more outlets are becoming news conscious and for their benefit AP has upped its "in depth" coverage. At least one or more times a day stations are getting up to 700 word "in depth" accounts to supplement the five-minute roundups. "It is important to remember that new summaries on the radio wire are basically a digest." Aspinwall said. "What we're trying to do is strike a happy medium."

At last year's end, radio and tv station associate membership in the AP totalled 1,878 compared with 1,702 at the close of 1957. It marked the first time that radio membership exceeded newspaper membership which totalled 1,763 publications.

Aspinwall said members of the APRTA have been getting more and more representation in AP matters and that for the first time in its history, a representative of APRTA was invited to attend a meeting of the whole board of directors of Associated Press. Current prexy of APRTA is Daniel W. Kops, who's also prez of WAVZ, New Haven, and WTRY, Troy. Election of new officers is now under way and winners will be announced shortly. Majority of APRTA members feel that AP is anxious to cooperate with subscribing stations and doing its utmost to improve the "expanded five minute summaries." This and other moves on the part of AP, it is said, reflect AP's continuing efforts to keep its radio news wire abreast of current trends in the industry.

Several members of APRTA have taken issue with recent remarks that AP was imperious and inflexible in dealings with radio-tv subscribers. Tom Powell, news director of WDAU-TV and WGBI, Scranton, and chairman of the news committee of APRTA, said the charge was completely unfair. He said that AP has adopted virtually every charge recommended by the news committee and on its own initiative has instituted major innovations at making the wire more useful to subscribers.

Powell said that the 1957 wire study committee surveyed the national membership on "in depth" treatment and found that more than two-thirds of the stations favored complete elimination of the detailed 15-minute summaries. "The assertion that stations are not getting comprehensive or interpretive coverage is not a true bill," Powell said. "Some angle of the day's big news invariably is developed in a special 'in depth' report added to the wire this year. Interpretation also is provided in a daily 15-minute script which has been a wire fixture for sometime."

Powell said that unquestionably there were some stations seeking more copy "but the fact is that most stations prefer the surface treatment." Looking at the problem in the light, the APRTA news committee concluded last year that AP had arrived at a rather happy compromise, Powell said, adding that it was obvious that the radio wire couldn't be tailored expressly to meet the requirements of one group or another.

Powell thought the "rehashing" of the news in summaries throughout the day was both inevitable and desirable. "There is a limited number of good stories in a day and few editors would want AP to delete them after a couple of hours merely to get fresher but less important material into the summary," Powell said. "By and large, the rewriting is done quite skillfuliy, so that one does not get the impression of hearing the same thing all day long."

New British Setup Eyes Dominion TV, Collects Sponsors

London, Aug. 4.

Aiming to jump in on Canada's decision to allow independent commercial tv stations to operate, a new company called Atlantic Trade Associates Ltd. has been launched in Britain to enable export firms to sponsor, collectively and individualy, peaktime live shows that will be aired across the Dominion.

ATA claims that 15 big firms are initially interested, and the plan is to take half-hour spots for these on a cooperative basis—with three firms sponsoring each of the shows that will go out nightly Monday through Friday.

Atlantic Trade Associates Ltd. will be run on a non-profitmaking basis, acting solely as a servicing and liaison organization. Directors are Sir John Baker, chairman, S.A.F. Dickson, G. Alex Thorne and Roy Ward Dickson. Latter, who's had plenty experience in Canada, is currently a director handling programs for TWW Ltd., the network serving South Wales and the West of England. He'd handle presentation of the cooperative shows, first of which should be on the air by the end of 1960 inasmuch as applications for stations under the new Canadian ruling are due in Sept. 15 and it's expected that licenses will be handed out next spring.

ATA claims that the cost to each sponsor per week, thanks to the get-together nature of the project, would be less than that of a single 30-second commercial tv spot in the London area. In fact it's estimated that each sponsor would get his one shared nightly show at a cost of $2,150 per over 39 weeks. Firms interested will be offered three-year contracts with an annual cancellation clause and an option to renew for a further three years.

Educ'l TV Gets Penna. Setback

Harrisburg, Aug. 4.

Educational tv took a long count here this week, when a program calling for regularily scheduled language instruction telecasts was discarded due to a lack of the necessary funds.

Blow was an especially bitter one for the educators, who had spent two years working on the project, which would have called for daily half-hour lessons to be beamed to high school classrooms in Central Pennsylvania, and would have augmented the language courses with a series of special instructional shows based on other higher education subjects as the school year progressed.

Despite the fact that much of the material to be used in the series would have been donated, including special films which were made available through the local newspapers, the educators stated that there were not sufficient funds available to pay a teacher, which would have cost about about $5,000, plus the time charges for the various stations which would have been hooked into the special network which was planned.

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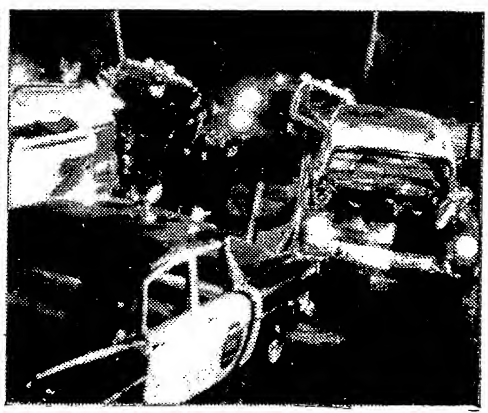
- **WIEDEMANN BREWING CO.** IN CINCINNATI, DAYTON, COLUMBUS, OHIO AND INDIANAPOLIS
- **DOW BREWING** IN WATERTOWN AND BUFFALO
- **ANHEUSER-BUSCH** IN ST. LOUIS

- WSM-TV — NASHVILLE
- WSJV-TV — SOUTH BEND-ELKHART
- KFYR-TV — BISMARK
- WDSU-TV — NEW ORLEANS
- KGNC-TV — WICHITA FALLS
- WTVP-TV — DECATUR, ILL

AND OTHERS



DAWSON"

starring

KEITH ANDES

AS COL. FRANK DAWSON,
Chief of Law Enforcement

ZIV Television

Rise of Specials Poses Manifold Problems for Agency TV Buyers

A look at the fall network schedules is making a lot of agency men nervous, especially those who have a big bundle of client money in the half hours.

The frantic planning of 200 specials and the scheduling of 30-plus nighttime hour shows forecast new problems. What will the number of preemptions do to frequency pitches? What will the star-loaded big shows do to rating consistency? What will the hours, with slick Hollywood production credits and time for character and plot development, do to ratings generally? What will fractional buys mean to agencies that like close supervision and agency-of-record status?

There may well be some hard accounting soon after the fall season is underway. Right now agencies like J. Walter Thompson and BBDO would seem to have the top hand. With big and small ticket clients, they have been able to plunge into specials and at the same time stick with the half-hour breadwinner. Ted Bates, heavy in packaged goods, is confidently swinging partly to hour shows.

Benton & Bowles, on the other hand, has bought no specials to date and is hanging the hopes of General Foods and Procter & Gamble (about two-thirds of the agency's tv billing) on the half-hour formula.

Oliver Barbour, who quietly slid into the top programming post at B&B in the flurry that surrounded Tommy McDermott's exit, may find the chair a little warm.

For the time, however, he is eyeing the plans for 200 specials with reservations and asking: How many are set, how many options will be picked up, how many are really special, and when will the schedules be sated?

Barbour's department, which for the time plans no major changes, consists of six active tv producers on the Coast and eight in N.Y., all with show biz background. Agency, one of the holdouts for inside production and really close supervision, produces two daily half-hour soap operas, and for fall is producing, in association with indies, the Danny Thomas and Ann Sothern Shows, "Rifleman," "Zane Grey Theatre," and the new Betty Hutton show; "The Detectives," with Robert Taylor as host and participant in a few segments, and "Witchita Town."

Nine, Inc.

Continued from page 31

Green and Seelen recently finished scripting the series and it is now in the casting stage ready for a fall pilot venture. Nine, Inc. is confident of financial backing for the shooting of this property. Green is in partnership with Nine, Inc. on "Man Who Came to Levittown."

Green, who authored the best seller, "The Last Angry Man," bought by Columbia Pictures, also has a new novel, "The Lotus Eaters" coming out next month. In collaboration with Nine, Inc., he's also presently working on the outline of a tv series called "When In Rome," dealing with the tribulations of a writer and his family in overseas surroundings. It's been described as a "Father Knows Best" theme built around a writer's domestic problems.

"The Others" is another project under the Nine, Inc. banner. Outfit has just finished the pilot of this series at 20th Century-Fox in Gotham and it is reportedly a horror supernatural—a kind of commercial "Camera Three" in technique and performance much in the spirit of the old "Lights Out" and "Inner Sanctum" spirit. Heading "The Others" is Sydney Gross, an English deejay who worked for WINS at one time doing midnight readings of ghost stories. "The Others" is described as a natural for the syndication field. Nine Inc.'s partner in this specific undertaking is Konstantin Kalzer, film man.

The trio's also peddling what it consider a fresh variant of the talent contest idea. It is called "The American Beauty" and is a weekly video contest based on talent, charm and beauty for professional actresses. Show calls for several actresses to appear weekly opposite major guest stars and has opportunities for merchandising angles, according to the producers.

William Morris Agency is offering another Nine, Inc. package to potential clients. Show is slugged "Hole in One Golf" and is designed as a series of six sports spectaculars each offering $65,000 in prizes to viewers, etc. "Hole in One Golf" would also feature 20 top golf pros. Highspot of the show is the approach shot and tv it seems can cover this shot perfectly from the backswing to the climax. Participating in the programs would be such top golfers as Sam Snead, Doug Ford, Tommy Bolt and Jackie Burke.

"You Never Can Tell" is another show in the Nine, Inc. shop. It is a sort of "Strike It Rich" on wheels in which a mobile videod tape setup is employed to visit the homes of different Americans every day. Guests for the program will be chosen by letters of admiration from friends, relatives, etc.

Reopen Orlando Case

Washington, Aug. 4.

Federal Communications Commission, in accord with Court of Appeals remand, has formally reopened the Orlando, Fla., Channel 9 influence case.

Remand was based on allegations made before the House Legislative Oversight Subcommittee last year that influence was wielded on behalf of WLOF, the winning applicant. Award was protested by WORZ Inc., parent company of WKIS, whose bid for the outlet was denied.

No date was set for the rehearing. FCC said all parties concerned may take part on request by Aug. 10.

TV Webs 9% Ahead

Television networks grossed the grand sum of $309,380,932 for the first six months of 1959. Take represents an increase of 9.3% over the like 1958 period.

It wasn't a bad June, either, since that first hotspell month accounted alone for $48,472,139 among ABC-TV, NBC-TV and CBS-TV. Figures were released by the Television Bureau of Advertising.

ABC's half-year gross was $61,422,516. CBS took in $132,537,670, and NBC hit $115,420,746.

JAYARK ACQUIRES FEATURE BUNDLE

Jayark Films, less than a year old, is branching out into feature film distribution with a recently acquired package of 40 theatrical pix.

Bundle includes seven United Artist's features, six from RKO, seven for 20th, three from Republic, and one from MGM. Titles include an early Audrey Hepburn starrer, "Monte Carlo Baby"; "Face to Face" with James Mason and Robert Preston; "Wetback" with Lloyd Bridges; "The Magnificent Matador" with Anthony Quinn and Maureen O'Hara; "San Francisco Story" with Joel McCrea and Yvonne deCarlo; "Cash on Delivery" with Shelley Winters, and "The Girl and the Palio" with Diana Dors and Vittorio Gassman. Most of the package represents post '32 releases.

Jayark Films salesmen are in N. Y. this week for a series of confabs with general sales veep Harvey Victor. Firm's "Bozo the Clown" cartoon series is now in more than 90 markets.

Jayark also has in production two half-hour series, "Trapped," mystery suspense, and "Birthright," plotted around adoption with cooperation of the Los Angeles Bureau of Adoption.

France's 2d TV Channel by Jan.

Paris, Aug. 4.

Christian Chavanon, head of the governmental Radiodiffusion-Television Francaise, controlling video and radio, officially stated this week that the second tele channel would be working by Jan. '60. It will beam 20 hours per week, only in the evening, to the regular web's 50 hours.

Chavanon reiterated there would be no advertising, but he said that the second unit would vie with the first for listeners by giving the same type of programs. However, the two webs would never have the same kind of show on at the same time. He also said that sets now in operation would be able to pick up the new beamings via a simple converter addition.

Chavanon also assured set owners that all of France will be covered by tv transmissions by '62, at which time more money will be able to be poured into the programs for the two channels. He admitted that the new web will only service the Paris area for some years, but that by '63 could be received all over France.

Pierre Sabbagh, who will head the new channel, went on record as naming it a definite competitive setup and it will not have a cultural format only as has been stated heretofore. Entertainment will also be stressed as well as culture via the state subsidized theatres.

The RTF will also soon get a new statute which will make the personnel workers for a nationalized industry rather than a civil service unit. This will make it possible to snare top talents since bigger wages could be paid without affecting wage ceilings of other civil workers.

Though Chavanon stressed that there will be no commercial aspects on tv, private sources feel that on a "competitive" status some private orgs might get orders for special programs. Yank vidpic packagers are also watching developments

VARIETY - ARB SYNDICATION CHART

ORLANDO—DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY DATES: MAY 8-14, 1959

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WDBO	54.6
2.	Red Skelton (Tues. 9:30-10:00)	WDBO	48.4
3.	Have Gun, Will Travel (Sat. 9:30-10)	WDBO	44.4
4.	The Millionaire (Wed. 9:00-9:30)	WDBO	42.7
5.	To Tell The Truth (Tues. 8:30-9:00)	WDBO	41.9
6.	I've Got A Secret (Wed. 9:30-10:00)	WDBO	39.5
7.	Ann Sothern (Mon. 9:30-10:00)	WDBO	39.3
8.	Danny Thomas (Mon. 9:00-9:30)	WDBO	35.7
9.	December Bride (Thurs. 8:00-8:30)	WDBO	34.9
10.	Father Knows Best (Mon. 8:30-9:00)	WDBO	34.5

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Rescue 8 (Mon. 8:00)	WDBO	Screen Gems	30.0	52.1
2.	Sea Hunt (Thurs. 9:00)	WDBO	Ziv	29.4	50.3
3.	Highway Patrol (Sat. 10:30)	WDBO	Ziv	27.0	68.1
4.	Whirlybirds (Fri. 8:30)	WDBO	CBS	26.0	49.8
5.	Jeff's Collie (Thurs. 7:30)	WDBO	ITC	23.4	50.5
6.	U.S. Marshal (Wed. 8:30)	WDBO	NTA	21.4	32.3
7.	Cannonball (Thurs. 8:30)	WDBO	ITC	20.6	35.5
8.	Bold Venture (Tues. 8:00)	WDBO	Ziv	20.0	33.7
9.	New York Confidential (Tues. 8:30)	WESH	ITC	18.3	30.9
10.	Border Patrol (Tues. 7:30)	WDBO	CBS	17.3	30.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Restless Gun	WESH	24.8
Pat Boone	WLOF	17.1
D.A.'s Man	WESH	12.3
Why Berlin	WESH	11.5
Walt Disney Presents	WLOF	11.5
Flight	WESH	16.1
Price Is Right	WESH	26.2
Real McCoys	WLOF	26.4
Sugarfoot	WLOF	20.2
Sugarfoot	WLOF	20.2
Dragnet	WESH	20.4

First! by 19 to 1

Here's dramatic proof of Dominance! WDBO-TV has ALL the top ten network shows; and nine of the top ten syndicated shows. Convincing proof that WDBO-TV does the standout selling job in Central Florida. Nightly WDBO-TV programs command audiences of 70,000 and more TV homes and regularly reach virtually all the 222,000 TV homes in this far-above-average market.

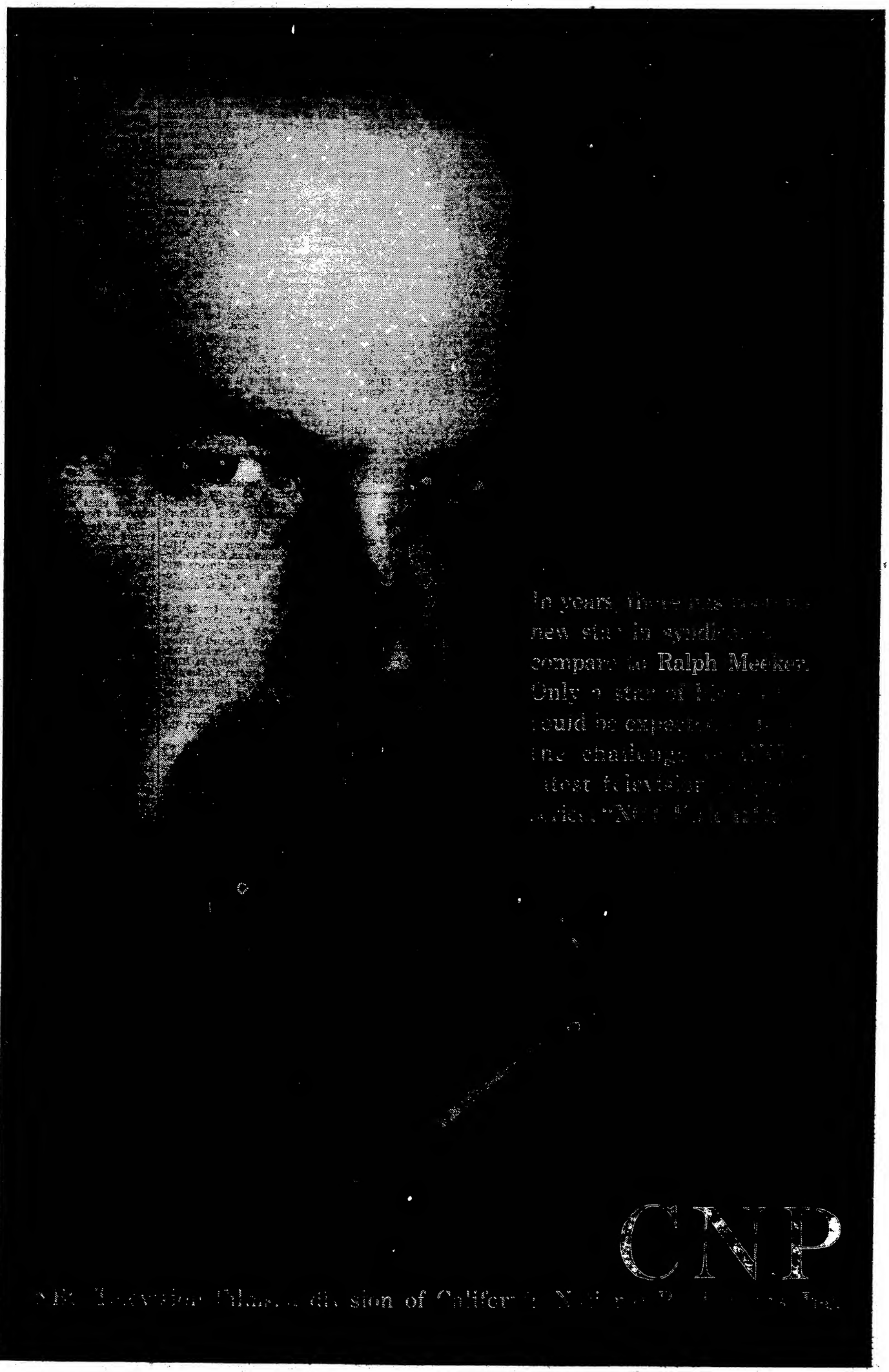
WDBO-TV

CHERRY BROADCASTING COMPANY

CBS • TV • CHANNEL 6

Orlando, Fla.

Represented by BLAIR TELEVISION ASSOCIATES


CNP

Foreign TV Reviews

Continued from page 35

garian people, to explain why the Russian masters should so juggle with the fates of the native leaders, added an impression of conventional black villainy pitted against shining integrity for pure villainy's sake.

It can't be denied, though, that the events so urgently recorded make a terrible document and that Ardrey's general treatment, including his device of a narrator who speaks for him and occasionally joins in the action, is effective. The production did him proud, and so did the acting, with Peggy Ashcroft, making her first TV appearance for several years, as Julia Rajk with earnest, telling sincerity and with Eric Porter and Alan Webb coming over strongly as Rajk and his betrayer, Kadar. Among many other fine contributions, that of Noel Willman stood out, though demonstrating only a mite less clearly than Martin Miller — he suggested a hint of madness —that constant show biz tendency to make spy-thriller types of the Russians. *Erni.*

A HOUSE OF HIS OWN
With Donald Pleasence, Doris Nolan, John Arnatt, Sean Sullivan, Alan Gifford, Budd Knapp, George Patterson, Lorne Cossette, Michael Balfour, Robert Ghisays, David de Keyser, Robert Henderson, Janet Brandes, Macdonald Parke, Larry Cross, Roland Brand, John Flexman.
Producer: Sidney Newman
Director: Philip Saville
Writer: Loring D. Mandel
65 Mins., Sun., 10:30 p.m.
ABC-TV, from Manchester

Tense and moving, and making an ironic commentary on personal freedom, Loring D. Mandel's dramatic tale about a parole board's review of a lifer's case came up as one of the year's best in ABC-TV's "Armchair Theatre" series. Everything about the production was of a high order, even to the handling of the credits.

Pivotal character is Vincent Geil, who's served 36 years for killings committed when he was 17 and who has since proved himself to all immediate contacts as supremely fit for reinstatement in society. But the parole board has rejected him time and time again. This occasion, though, the warden's so fixed things that all is bound to be well—except that the fixing comes unstuck, starting with the unexpected arrival of the adamant Mrs. Cavanaugh (Doris Nolan). Delay in reaching a vote sets inevitable outside pressures in motion, and Geil goes back to the cells.

The playing did full justice to the superbly fashioned conflict, with John Arnatt, Sean Sullivan, Doris Nolan and Alan Gifford getting the last ounce of worth from their roles as members of the board. Donald Pleasence, as Geil, managed expertly to arouse sympathy without presenting a very likeable man, scoring particularly with a final speech wherein he underlines the whole ironic situation with: "I have a personal and private freedom that nobody and nothing can violate." Direction was sensitive and alert, while the settings of Birdville Prison, U.S.A., were tops. *Erni.*

A SMALL REVOLUTION
With Anton Diffring, Anthony Newlands, Richard Warner, Gerard Heinz, Maria Corvin, Michael Jacques, Endre Muller, Richard Shaw, others
Producer: Rudolph Cartier
Writer: Paul Power
30 Mins., Sun., 9.0 p.m.
BBC-TV, from London

An ironic little piece, "A Small Revolution" wasn't too well confected and seemed to run much longer than its 30 actual minutes. Neat idea was to cover a night of anarchy in a tiny, unnamed republic, with the "hero" being forced to assume dictatorship powers after helping to overthrow the dictator and, at the fadeout, unconsciously facing a precise duplication of events but with himself now as the assassinated-to-be.

This puppet of fate is The Colonel (Anton Diffring), who betrays the dictator, The General (Richard Warner) one year after revolution has failed to bring rule by the people. But on finding that the revolutionary committee hands over The General to the mob instead of giving him safe passage to the border, The Colonel must needs perpetuate martial law. And he likes the feel of power. Last scene has him taking on an officer (Anthony Newlands) as aide, unaware that the latter intends to wipe out the new dictator to bring, yes, rule by the people.

Newlands performed as narrator as well as one of the protagonists and was competent. Warner scored as The General, though required to be a shade more rational and restrained than one imagines a dictator to be. Most of the weight fell on Anton Diffring, who was excellent in the period of plotting but did not manage the transition into autocrat quite convincingly enough. In minor parts, the contribution of Gerard Heinz stood out. *Erni.*

THE VARIETY SHOW
With Josh White, Don Adams, Ruth Olay, Roger Ray, The Texas Boys Choir, Page and Bray, The Five Robertis, Angela and Fred Roby, The Carals, Peter Knight Orch.
Director: Eric Fawcett
60 mins., Wed., 9 p.m.
Granada-TV, from Manchester.

Top star by billing, Josh White didn't emerge as such in this straightforward array of acts, either in program-positioning or in performance. The folk-singer was frankly disappointing in all three numbers rendered, not even his "The Battle of Jericho" coming over as exciting.

Also from the U.S., the Texas Boys Choir took the last spot before curtain fall and didn't exactly set the prairie afire with "Wagon Wheels" and "Skip To My Lou." More stimulating among the American contributors were Roger Ray, who did well with his verbal and other fooling centered on his vibraphone, and Ruth Olay who sang a couple of numbers with a voice superbly controlled and smooth as honey, while Don Adams earned a laugh or two with his dry flow of stories.

Rest of a moderately diverting compilation comprised vent Fred Roby, aided by Angela, who did some clever variants on the old theme, the Five Robertis who came across with the acro competently, dancers Page and Bray who gave a conventional display of smart technique, and The Carals who had some unusual juggling routines. Peter Knight and orchestra backed ably throughout while production was adequate. *Erni.*

Foreign TV Followup

Saturday Spectacular

The second of four Sally Ann Howes shows (25) provided uneven entertainment but won through by the sheer charm, friendliness and knowhow of Miss Howes, the amiable competence of her supporting artists and lively but unfussy production by Brian Tesler.

Main gimmick was the introduction of Miss Howes' father, Bobby Howes, the erstwhile musical comedy star. This was a touch of nostalgia but, despite some slight hesitance in his lines, Howes was no passenger. In fact, he reminded audiences that he has lost none of the charm and lightness of touch that made him famous and it is a source of some wonder that he is currently not finding the going easy in the way of roles. It is a pity that the 12-minute sketch in which he appeared with his daughter was the weakest item in the show. Written by Peter Myers, usually a slick scribe, it was a naive, predictable entry about a thwarted elopement.

Miss Howes opened with a brisk scene based on "The Trolley Song" which was not quite up to her usual superb standard. Thereafter she was in great form, particularly in a delightful duet, "Scarlet Ribbons," with zither-girl Shirley Abicair, duets, "Friendship" and "Hometown," with Howes, and with a couple of solos, "Once In A While" and "In The Still Of The Night." Miss Abicair, a refreshing, relaxed performer, had two standout songs, "I Ain't Gonna Grieve No More" and an amusing folk song about a chivalrous, maneating shark who refused to devour women and children. The massive Hattie Jacques was a tower of strength in the comedy stakes, both in song and swetch. The show's framework at the end had Miss Howes emceeing a 1937 Scrapbook. Newsreel shots of that year led deftly into blackout sketches and songs, mainly from musicomedies and pix of 1937. One ingenious notion was a 60-seconds medley in which the title lines of 19 songs were woven to form a complete lyric, which made sense.

Tesler made good use of Jack Parnell's orch, the Malcolm Goddard Dancers and the Barny Gilbraith Singers to weld together a cheerful show of melody and mirth, in which the melody was rather more successful than the mirth. *Rich.*

TV Cheesecake

Continued from page 1

"Zane Grey Theatre," the only oater-anthology, which next fall is gunning for such femme stars as Barbara Stanwyck (she'll do two, like last year), Joan Crawford, Greer Garson and Claudette Colbert. Eye-opener to producer Hal Hudson was the fact that the second of Miss Stanwyck's appearances last season snagged the show's highest rating of the year. She was the only femme star on the show last season—this year Hudson's got six "women's" scripts in readiness.

In other fields, there's "Five Fingers," with Luciana Paluzzi as the running lead opposite David Hedison. Producer Herb Swope Jr. again is playing it for sex, pointing out that the trailblazer in this area was "Peter Gunn," whose Lola Albright proved that sex can be beautiful on television. Also at 20th-Fox, there's "Adventures in Paradise," which has no stet femme lead but which the studio has been loading with top female stars in guest stints opposite Gardner McKay.

Even on the guest-shot front, they're loading up on the girls, whether in westerns like "Wagon Train," "Laramie," "Bonanza" or "Riverboat" or on the mystery segments. Warners, of course, has always been cheesecake-conscious, as witness the accent on pulchritude in "77 Sunset Strip" and "Maverick." This year it's more of the same, only in regular roles instead of spots.

Dallas — Promotion managers from 20 tv stations in the south as well as top ABC-TV officials are convening in Dallas for a regional two day meeting which opened Monday (3) at which plans for the fall network programming are being unveiled. One of four conclaves being held by ABC-TV network, the local gathering is in the Sheraton-Dallas Hotel and will provide the promotion and publicity directors with new ideas.

Schaefer on TV Conflicts

Continued from page 31

pass Productions Inc., is now almost fully established in new Gotham quarters. His staff includes Robert Hartung, associate producer and director of Hallmark Hall of Fame; Edward F. Sullivan, veep in charge of negotiations with webs and clients; Sybil Trubin, exec assistant to Schaefer and talent consultant, and Gordon R. Wynne Jr., production coordinator and story editor.

Pact With NBC-TV

In addition to producing-directing the upcoming Hallmark color productions, Schaefer has a pact with NBC-TV to do two or three other specials for the web, the nature of which is still up in the air. However, forthcoming Hallmark shows are shaping up with "Winterset" scheduled for Oct. 26. Both Hartung and Schaefer will do the adaptation of the late Maxwell Anderson's play, but casting hasn't been finalized.

Schaefer is also prepping a new tv version of Ibsen's "A Doll's House" with Julie Harris in the lead. James Costigan will do the adaptation basing it on the original Norwegian drama which is considerably different from the English versions frequently seen on the American stage. The Hallmark Dec. 13 Christmas show will be more expanded than last year's and it could conceivably be an admixture of showbiz specialities or an original script by Paul Tripp, but no final decision has been made. There's an open date in February and this may be filled with a musical. The Hallmark April show will be a repeat of "Cradle Song" which the sponsor did about four years ago. Both Judith Anderson and Siobhan McKenna, who appeared in the first telecast, have been asked to return. Costigan did the tv adaptation of "Cradle Song."

Already in the can for May 2 telecasting is Shakespeare's "Tempest" with Maurice Evans, Roddy McDowell, Richard Burton, Lee Remick, Tom Poston and Liam Redmond. It was taped in NBC-TV's Brooklyn studios earlier this month and Schaefer thinks it will shape up as one of the new season's big contributions. Lehman Engel did the musical score and Rouben Ter-Aruntunian made the sets and costumes.

Like other producers, he's on the eternal prowl for originals and anxious to get his hands on as many properties as possible. He thought that among the upcoming tv dramatists no one should overlook Lee Pogostin, who did two adaptations for him previously and who has given him an original for presentation at a later date and then there is Loring Mendel who, in Schaefer's opinion, is a real talent in the biz.

Schaefer maintained that hourlong shows were too limiting for a director and that he much preferred tackling the 90-minute jobs because with such vehicles one could delve into subtleties. He said Hallmark was after him to produce as many originals as possible and he was aware that producers had arrived at a "real dead end" in so far as most of the repeat dramas were concerned, and that the telecasting of adaptations of popular screen plays held no fascination for him, but that he found the conversion of a worthy stage play into a tv production "a great challenge."

He said he'd rather work live than with tape, pointing out that there is an underlying hysteria in live performances that nearly always manages to communicate itself to the public, the actor and the technician.

Of course, tape has virtues, he explained, but notes that one always speaks of it as "almost as good as live." Tape, he observed, is never quite the same as live because "you get a growing excitement like in the theatre where the performance takes on the dimensions of color—and this is something you seldom get on tape."

Compass Productions Inc., he said, will attempt to move in all directions, seeking Broadway plays and musicals and film stories as well. He predicted that the upcoming season would be the best year tv has had in drama and that the only thing which might hurt it would be a superabundance of specials.

"The specials might become ordinary under such circumstances," he thought. He was sorry that CBS wasn't as keen as NBC on color tv because it definitely enhanced the presentation of drama.

Studio production facilities in Gotham still present a considerable problem, he said, especially at CBS-TV. NBC-TV's problem in the main, he added, was not one of size but maintenance. "If N. Y. had the Coast's facilities, few people would want to work out there," he said.

Nor is Schaefer too happy about the word "special" but in his opinion it is a better appellative than, say, "spectacular," constructed by a former NBC programming don.

Clyne

Continued from page 31

tap whatsoever for next season and with no insertions on the record for last season, ranks (by McCann's own tallies) as the agency with the best average program rating for its shows. B&B hit a 26.5 average, with McCann and Y&R sharing 24 and Bates and BBDO getting 23 averages.

Again according to Clyne, and perhaps as an indictment of public tastes, the insertions, specials, or whatever one chooses to call tv's grand spectacles, don't average as good an audience return as the top eight one-hour regularly scheduled tv programs.

But tastes apart, McCann, in a special study for its clients, made this month, stated emphatically that the one hour regulars, mostly the action-adventure vein, will be the "key to network programming strength."

McCann's study, called "A Study of Television," further points out that next season there will be 17 such hourlong programs. And the reason McCann estimates that they'll be so all-powerful in 1959-'60, on the basis of what has happened in the recent past in network video: ABC-TV's "Maverick" "cut" CBS and NBC audience shares by 28%. ABC-TV's "77 Sunset Strip" "cut" CBS and NBC shares by 20%, and NBC-TV's "Wagon Train" "cut" ABC and CBS shares by 18%.

In summation of the hourlong kick, McCann notes: "60-minute action - adventure programs are leading shows in their time periods in five out of seven cases."

Further along in the study, the McCann researchers show that next season will have 33 hourlong shows (not all of them of the action-adventure genre), which total 45% of all evening programming. This is opposed to 23 such hours last semester, for a total of 34% of evening program time. In a sidebar, Clyne explained that if the insertions, all of which are of an hour or longer, are included, next season's hourlong programs will take up not 45% but 50% of all prime time.

In 1958-'59, there were 90 half-hour stanzas for 66% of all evening programming. Next season, the count goes down to 80% or 55% of all nighttime shows.

With some pride, McCann, in its study, notes that last season its insertions, pulled a Nielsen average audience share of 25.4 as opposed to average shares for all nighttime specials of 21.0.

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TV-Radio Production Centres

Continued from page 34

duction manager of the first film, if and when . . . **Russ Stebbins** shifting from local sales manager of WNBQ to NBC radio sales under **George Diefenderfer** . . . WBKB lost its NAB Code Seal as a result of the Preparation H hemorrhoid blurbs it continues to carry; meanwhile, WGN-TV is sporting its seal more proudly than ever . . . **Charlotte C. Tucker** is the new director of station relations for Keystone Broadcasting System. She's former time buyer for Earle Ludgin & Co. . . . **Chuck Bill** will moderate the debates on WBKB this Saturday (8) over last weekend's bullfight spec . . . **Dave Hull**, emcee of WNBQ's "Chicago Bandstand," appearing with **Dorothy Malone** and **Jacques Bergerac** in "Once More, With Feeling" at Edgewater Beach Playhouse . . . WNBQ video taped one of **Jack Eigen's** radio outings last week for audition purposes . . . NBC veep **Lloyd Yoder** in New York this week for conferences . . . **James Warner**, account exec for WBEE, won a recording contest sponsored by WJJD.

IN LONDON . .

With its program tryout season here, ABC-TV aired the first of two episodes of a college comedy show called "Mortarboard" Sunday (2), will follow on Aug. 16 with the first of two experimental "Marriage Bureau" yarns . . . Associated TeleVision skeds an Ampex of Bishop Sheen of N.Y. for its "About Religion" program Aug. 16, prepared when the bishop looked in on London en route to the Vatican in June . . . **David Attenborough**, compiler of animal features for BBC-TV, heads for South Sea Islands next month to collect material for a skein on the Melanesian peoples . . . Associated-Rediffuson does a feature on Liberia and "flags of convenience" Thursday week (13) . . . **Alex Brown** takes over admag liaison in Glasgow for Scottish TV when **Ronald S. Coltart** shifts to London as senior account exec Aug. 24 . . . Comedian **Stan Stennett** stars in "The Black And White Minstrel Show," 16-weeks show for BBC-TV starting Sept. 10.

IN BOSTON . . .

WBZ hosted press at Dinty Moore luncheon for "Murphy," new disk jock being billed with no first name . . . WNAC-TV pubaffairs dept. preems "Operation Life Saver," rescue breathing, Saturday (8) 9:25-9:30 a.m. . . . **Carl deSuze**, WBZ radio personality, touring Russia with son . . . WBZ-TV given permish to film series of five lectures on contemporary American civilization by five profs at Brandeis U. . . . "Big Brother" **Bob Emery**, WBZ-TV moppet host, taking his charges on exploration trips via films . . . **Betty Adams**, WBZ-TV's "Today At Home" show, interviewing **Eleanor Roberts**, Traveler tv critic, **Liberace** and **Van Cliburn** . . . WBZ radio preeming weekly series of disk programs, "WBZ Hits the Line," Wednesdays, 7:30-8 p.m., beginning Wednesday (5) . . . **Thomas Henry Martin**, WEEI accountant, wed Florence Sullivan . . . **Wally O'Hara**, **Morgan Baker**, **Louis A. Webster**, WEEI vacationing . . . **Harold E. Fellows**, prexy, chairman NAB, addressed final dinner Mng. Development Seminar, Harvard Business School . . . **Fran Corcoran**, community relations dir., WBZ-TV, back from Cape Cod vacash . . . **Betty Phelan**, WHDH-TV traffic mgr., in England on vacash . . . WBZ-TV program dir. **Herb Cahan** and missus, back from two week European vacash . . . **Chet Dowling**, WJAR-TV film dir., back from two weeks in Hollywood.

IN MINNEAPOLIS .

Phil Hoffman, Life-Time's WTCN-TV vice president-general manager, explains that the reason that the 20th-Fox non-network station KMSP-TV here is getting four weekly one-half hour ABC network show series, starting next fall, is because WTCN-TV, the ABC affiliate here, can't work the four, which are on station option time, into its night schedule. Shows in question are the panel programs "Keep Talking" and "Take a Good Look" and "Black Saddle" and "Man With a Camera" . . . FCC has approved assignment of local radio station WISK to **Robert M. Purcell** of Los Angeles, providing he disposes of his interest in another Twin Cities' station, KEVE, which he'll do. The WISK seller is the Crowell-Collier Publishing Co., which is selling for a reported $635,000 after a brief ownership . . . Three local radio stations, WCCO, WLOL and non-commercial U. of Minnesota's KUOM, set to broadcast all nine of U. of Minnesota's football games next fall, play by play, sponsors already having been inked . . . Sixth annual Twin Cities' American Federation of Television and Radio Artists awards to local stations' staffers adjudged best in their particular broadcasting lines included a special commendation for WCCO-TV's **George Rice** for his 10 p.m. news programs' editorials . . . **Bob Van Roo**, formerly with WRIX, Milwaukee, appointed WTCN-TV and radio promotion director, succeeding **George Lord** who was elevated to a new merchandise director post.

IN ST. LOUIS .

KMOX Radio has instituted a new "Hawk Hilites" show featuring Coach **Easy Ed Macauley** of the ex-world champs of basketball, the St. Louis Hawks. Every Saturday afternoon Macauley brings the professional basketball news up to date and interviews a top guest star . . . KTVI is now operating from its new 1,049-feet tower and new transmitter building, housing the station's 100,000-watt visual, 50,000-watt aural transmitter . . . Anheuser-Busch, through D'Arcy Advertising, has signed for a second year's sponsorship for Budweiser Beer of the NTA-Desilu series, "U.S. Marshal." . . . **William D. Fisher** named St. Louis radio and tv program director for Gardner Advertising . . . Local chapter of American Women in Radio and Television elected these new officers: President, **Eleanor Werner**, radio-tv director of Hirsch, Tamm, Ullman; vice president, **Alice Koch**, promotional director of KMOX Radio; secretary-treasurer, **Mary Marsh**, promotion assistant of KSD Radio . . . **Jacqueline Wille** promoted to tv time buyer at Sam Krupnick ad agency.

IN DETROIT . . .

Lou Gordon, WXYZ reporter-at-large on "Detroit Confidential," has been named by Gov. Williams as a Michigan Industrial Ambassador, one of 170 civic leaders selected to help bring biz to Michigan . . . **Ralph Hansen**, program director of KYW-TV, Cleveland, is WJBK-TV's new program director . . . WJR received three first place awards in the news, farm and sports categories in the annual Michigan Associated Press Broadcasters competition . . . **Tom Clay**, WJBK disk jockey, off to Hollywood for screen test . . . **Walter Patterson** takes over as new executive veepee of Knorr radio stations this week at WKMH headquarters in Dearborn . . . WCHB will host kids up to 12 years of age, who bring their own lunch, at a picnic with station furnishing prizes and entertainment . . . **Faye Elizabeth** vacationing from WWJ mike with **Pierre Paulin** and **Shelby Newhouse** filling in for her . . . **Brian Kelly**, who plays a detective in "21 Beacon Street" new NBC entry, is a son of former Michigan Gov. Harry F. Kelly who now is a justice of the Michigan Supreme Court.

IN SAN FRANCISCO

Tele-Broadcasters, Inc., which owns KALI, Pasadena, KUDL, Kansas City, and WPOP, Hartford, has filed FCC application to buy KOFY, in suburban San Mateo, from Intercontinental Broadcasting Corp. Intercontinental bought station only last year . . . Rumors that Pacific Tel & Tel is about all set to handle Skiatron's toll-tv setup keep popping up . . . A beatnik tried to take a poke at tv cameraman John Stolaroff at Hall of Justice . . . New account exec at KTVU is **Norman Taylor**, ex-KOVR, Stockton . . . **Dick Clark's** telecast from Frisco's Fisherman's Wharf was cancelled—Clark needs the time in Hollywood for his feature film . . . **Craig Harrison** of KCBS off to Hawaii for 11 days . . . Comedienne **Phyllis Diller** subbing for **Don Sherwood** at KTVU during Sherwood's vacation . . . KQED moved its signon back a half-hour . . . **Bill Weaver**, ex-KCBSer fresh up from KNX, moved into the 6-9 a.m. KSAY slot, with **Benny Strong** moving to a midday spot.

IN OMAHA . .

Jim Price left KRNY, Kearney, to join KBON here as a d. j. . . . **Robert Froemming** named local sales manager for WOW-TV here . . . **Dave Hamer** resigned from KETV here to join John K. Williams in the radio-tv promotion field at Ben Lindheimer's racetracks in Chicago . . . **Bill Dunn** quit WOW's promotion department to hook on with the KMTV news department . . . **Lyle DeMoss** giving tips for outdoor chefs on "Lyle's Patio," Thursdays at 6:30 p.m. on WOW-TV . . . KMTV set to telecast Nebraska's first North-South Shrine Bowl football game from Omaha Muny Stadium Aug. 22.

IN CLEVELAND .

Jack Kelly returned to Storer Broadcasting as national sales manager of WJW-TV from his post as general sales manager of WINS, New York . . . Newest commercial radio station here, WNOB-FM, having technical difficulties described by station spokesman, "We've got the power but we can't control it." . . . Tall **Paul Dean** quit WJW radio. His slot on the air filled by program director **Bob Martin**, billed as "The Robin." Other WJW radio changes include **Bruce MacDonald** in as news director. **Tom Carson** now sports director. **Dave Bringham** of KYW and **Jim Martin** formerly of WGAR join the news staff . . . WDOK general manager **Fred Wolf** and engineer **Ken Hamann** off to Europe for hi-fi fair in Hanover . . . WERE celebrating 10-year anniversary . . . **Wayne Mack**, WDOK disk jockey to star in new tv series of local production over WEWS, which will be a nightly stint, tentatively titled "Cleveland Tonight."

IN PHILADELPHIA . . .

WCAU and WCAU-TV will cover the Tommy Barlett Water Show on the Schuykill. The radio station will cover both days, Aug. 15 and 16 The second day of the regatta will be telecast . . . **Alan Stone**, WFIL newscaster will present hourlong report on his trip to Alaska over Channel 6 Aug. 12. **Harold Hodgeman** did the camera work . . . **Marian Anderson** has okayed four interviews at Station WHYY-TV. They will be for the "Heritage" series of the National Education Television and Radio Center . . . **Florence Hanford**, star of WRCV-TV's "Television Kitchen" received a 200-pound birthday cake to mark the show's 500th telecast . . . Guest disk jockey will fill in for **Dick Clark** when the WFIL-TV star takes a month's vacation beginning Aug. 10 . . . **Tommy Roberts**, WIP broadcaster, is doing color on three Monmouth Park races for NBC-TV

DAN DAILEY

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KTLA

Continued from page 28

ous, Schulke states. Production of tape series directly for syndication will be stymied to a large extent because of the rerun bite, since for one thing, the Screen Actors Guild residual schedule calls for far smaller payments under a sliding scale much easier to handle. For another, one of the advantages of tape is that with below-the-line costs far less than in film, more and better casts can be used, taking up a far greater percentage of the budget. Yet the heftiness of the rerun bite would negate this advantage.

Similarly, in syndication of rerun-off-network tape shows, many such series would actually be kept off the market because the rerun fees would require too much recoupment and shows would be priced beyond their worth, Schulke feels. Net result is to hurt the development of tape syndication, thereby hurting actors' opportunities as well. More immediately, he states, some 200 or so actors who did the "Youth Court" and "Municipal Court" segments through all of last season won't be getting residual checks this summer.

Schulke added that KTLA, which has geared itself for a schedule calling for some 75% of its programming to be live, may have to change that proportion. Since the cost of tape repeats is so great, he stated, it's not likely the station can amortize live production as previously planned and may have to use a greater proportion of film. Just the inability to amortize the backlog of physical vidtape, which Schulke presently estimates at $65,000 ($294 per hour of tape, or $5,800 worth of tape tied up for 39 half-hours), through repeat telecasts is a discouraging factor in an expansion of tape production, he stated.

Who Controls Telewaves?

Rome, Aug. 4.

The Italian Supreme Court has been asked to decide whether or not the control of Italian air and telewaves, granted to RAI-TV via a special agreement with the government, is constitutional, and whether a private company is empowered to set up a second Italian video network in competition with RAI-TV outlet.

Case was brought against the Italian Postal Ministry and RAI-TV by Tempo-TV, a company backed by Rome's Il Tempo, a daily owned by Renato Angiolillo, which intended and presumably still intends to enter the tv field in this country.

'North of '53' As New Canada Entry

Vancouver, B.C., Aug. 4.

Parry Films Ltd., producers of documentary films and commercials for the past 15 years, is now undertaking its first half-hour telefilm series, "North of '53." Series has already been set for airing on commercial tv in England and on the Canadian Broadcasting Corp., with Parry dickering for a U. S. distribution deal.

Don Megowan, Hollywood actor, has been set for the lead, costarring with Britisher Archie Duncan. Tom Gries has been imported from Hollywood to direct the pilot segment, which rolls this week at Parry Studios here and on location in White Horse, in the far north.

TV Quiz Probe

Continued from page 27

toward the reporting and recommending to Congress possible corrective legislation or administrative measures which may be needed in the public interest."

In writing his order to release the material to D.C., the Judge further stated: "The motion is granted and an order will be entered on notice to the District Attorney requiring all stenographers who participated in the taking of testimony to furnish a transcript to the movant and further requiring the District Attorney to supply counsel for the movant."

If Harris still wants the testimony piecemeal, the Judge said he'd send it along bit by bit, but he doubted that the committee felt the matter that urgent.

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Happy Second Anniversary, Dick!

Sources: ARB, Philadelphia, Feb. 1954-June 1959
Trendex, July 1959

Radio Reviews

GALEN DRAKE SHOW
Producer-Director: Drake
45 Mins., Mon.-Fri., 10:15 a.m.; 45 Mins., Mon.-Fri., 2:15 p.m.
PARTICIPATING
WOR Radio, N. Y.

Recently Galen Drake, the veteran protector of housewives on WCBS, N. Y., switched to the cross-town rival, WOR. And regardless of whether he's appearing on WCBS as the head of the "Housewives Protective League" or on WOR as just plain Galen Drake, he's the same, folksy, corny, often entertaining talker.

Armed with a flange for telling even the most inconsequential yarn or passing along the emptiest platitude, Drake somehow makes them seem fresh and, invariably, interesting. Nasality and all (and it seems as if he cultivates this speech impediment for its folksiness), Drake is an audience draw.

On the WOR show heard he didn't say a work really worth retaining. But that thought didn't occur to this quarter until several hours after Drake was finished talking. *Art.*

THREE GUESSES
With Ed Joyce
Director: John Chanin
105 Mins., Mon.-thru-Fri., 8:15 p.m.
Participating
WCBS Radio, N.Y.

To get back a little of that disappearing nighttime audience for radio, the august WCBS recently inaugurated a nightly money giveaway between the hours of 8:15 and 10 p.m. Not only is the idea unsuitable to the CBS flagship, regardless of how anxious it is to sound like an independent radio station, but it's one whose application can be questioned generally. It seems that WCBS is overindulging its instinct for self-preservation in presenting "Three Guesses."

Program, when heard last week, combined records (of far less than perfect choice) with the presentation of small amounts of cash to phone contestants, who correctly answer musical questions. The most anyone can win is $15 for his three guesses (amount diminishes with each answer and with the passing of time). By playing 10 giveaway games in the course of an hour-and-45-minutes, the most WCBS can ever dispense in one night is $150. That's not much, in light of what WCBS considers are the stakes. But instead of gaining any significant audience, the station is likely to lose more of what it still has. A combination of poor disks and excessive gab isn't the most impressive way of offsetting the problems that beset nighttime radio.

Platter spinner and question-asker Ed Joyce was studied, but then who wouldn't be? It's awfully hard, it would seem, finding and keeping the proper tone for giving away money just because someone answered a pretty uninteresting question. *Art.*

Canada Indie TV

Continued from page 39

proposal and make up our minds," said J. J. Fitzgibbons, president, Famous Players (Canadian); and according to Thornton Cran, president, CFRB, Toronto; "We are very much in favor of promoting and developing Canadian talent and local programs but we feel that, with responsible operations, this can be better achieved without too stringent CBC regulations, the application of which might tend to cause abuse."

He pointed out that the CBC board of governors would hold meetings in November to hear representatives seeking licenses on the now-proposed regulations and that "doubtless there will be a number of views expressed to them at that time and they may or may not modify the final regulations."

Joe Aldred charged that the CBC itself had never promoted a strong Canadian arrangement and has relied on U.S. programs for much of its schedule. He said: "Until I know about the proposed regulations, I will take them with a grain of salt." He claimed that a 55% Canadian content in programming could be "very embarrasing" to CBC-TV and that, apart from talks, news and symphony programs, the CBC is largely a "record operation." He would like to know what the term "Canadian character" means.

The CBC has also stipulated that the 55% of Canadian programs must be presented during a two-hour period between 8 and 11 p.m., and that this 55% be produced in Canada. Mandatory is the CBC stipulation that present private stations get the approval of the CBC for all imported hookups of American networks.

There are 14 applicants for the Toronto tv license, according to Dr. Andrew Stewart, chairman of the CBC board of broadcast governors.

Screen Gems

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many of which will be eliminated before the pilot stage. Briskin is already implementing his policy of year-round policy filming as opposed to concentrating them between November and January. Screen Gems has just completed one new pilot, with dubbing and scoring scheduled for next week. Flow of pilots will be maintained over the rest of the summer and fall.

The alltime production high breaks down this way: for network showing, studio is filming "Dennis the Menace," "The Man from Blackhawk," "Tightrope," "Alcoa-Goodyear Theatre," "The Donna Reed Show," "Father Knows Best" and the new hourlong golf show for NBC-TV. For syndication it is filming "Manhunt," "Rescue 8" and "Stakeout," latter in the east. On the cartoon front, H-B is making for Screen Gems "Huckleberry Hound" and "Ruff & Reddy." H-B moreover has two more series upcoming, while at Screen Gems itself for the syndication market, "Brothers January," a new western, will go into production soon for a February air date, to be followed in all likelihood in April by a new Bert Leonard syndicated series, "Three-Man Submarine." It's Screen Gems' intention to produce a minimum of three syndicated shows yearly.

Briskin also clarified his own new status as a Columbia v.p. and that of the "integration" of Screen Gems with the parent studio. As to himself, he said that when he sold Briskin Production to Screen Gems, he entered into an employment contract with Columbia which will call upon him at times in the future to do some work at the Columbia lot but which at least for now puts him in charge of Screen Gems here. "You might call me the Columbia v.p. in charge of television," he said. As to why he joined the parent company itself rather than becoming an officer of the subsidiary, there were some stock involvements, he said, as well as the prestige attached to the studio vicepresidency.

As to the integration, Briskin points out that there are few actual changes. In the area of casting, the Screen Gems casting department remains intact, but meets regularly with the studio casting unit in an exchange of ideas and problems. In production, there has been an increase in operating efficiency, single schedules and call sheets, for example, but Screen Gems still has its own production unit within the studio production department. Legal likewise has been integrated, but "you can't really integrate lawyers; each one likes to draw up his own documents." Publicity has been integrated, but the Screen Gems unit is actually being expanded as a result.

Only area Briskin doesn't expect to achieve integration in is the story departments. Television and motion picture story requirements are worlds apart, Briskin stated, and they don't have the same needs or problems. Consequently, while there will be some cooperation between the two, he doesn't expect actual integration. One new policy will be initiated in this area, however, will be the encouragement of motion picture writers at the studio to develop television ideas and properties. They need not work on the shows after development of the initial idea or script, but they will then receive a percentage of ownership in the property if it's successful.

NBC '59-'60 Medley

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weekdays and weekends, programs can be classified as follows: sports, seven hours per week, and share of total, 7.8%; news information, five and one-quarter, 5.9%; educational, five and one-half, 6.2%; children's, two, 2.2%; suspense drama, two, 2.2%; miscellaneous, three and one-half, 3.9%; general drama, seven and one-half, 8.4%; panel, eight, 9.0%; musical variety, two and one-quarter, 2.5%; situation comedy, one and one-half, 1.7%; specials, four and one-half, 5.0%; action-adventure, two and one-half, 2.8%; discussion, thirteen and three-quarters, 15.4%; audience participation, ten and one-half, 11.8%; general variety, three, 3.4%; quiz, five, 5.6%. It is pointed out that of the 89¼ hours of web programming, 72¾ hours (81.5%) will be live or taped, 16½ hours (18.5%) on film.

Among the specials in the hopper will be in-depth studies on taxes, divorce, American enterprise overseas, jazz, Spain, foreign, several programs on Latin America as well as documentaries concerned with the 1960 primaries, national conventions and elections and another David Brinkley overseas "essay" much in the manner of his recent "Our Man in the Mediterranean."

Still other subjects to be aired by NBC are Louisiana politics, the Philly mayoralty election, British elections and overseas aid to countries on the borders of the USSR. Furthermore, NBC News will present documentaries dealing with school problems, Vice President Richard Nixon's account of his recent trip to Moscow, two hourlong shows on African nationalism and other news-appraising wrap-ups.

Philadelphia—All 10 Notre Dame football games and the seven home games of the U. of Pennsylvania will be telecast by Station WFIL-TV on Sunday afternoon football doubleheaders beginning Sept. 27. They will be tape and film versions of the previous day's games. Notre Dame airings will include just the action and take an hour to air.

Inside Stuff—Radio-TV

A couple of CBS-TV newsmen Russell Jones and web cameraman Mario Biasetti have had their problems in Cuba.

Pair was roughed up last week, according to the network, by Castro bodyguards as they attempted to take pictures of the "campesinos," Castro's peasant followers. CBS says they were "bullied and physically escorted" from the area.

Jones, CBS News' one-and-only Pulitzer Prize winner, is an old hand at face-the-consequences reporting: 10 years ago he was forced to leave Czechoslovakia when, as a UP writer, he was threatened with jail. In 1956 he was the only U.S. correspondent in Hungary for more than a month. And Biasetti was the cameraman who personally accepted the surrender last month of two-score Nicarauguan rebels.

A 30-minute film depicting television's impact on an American city (Binghamton, N.Y., is used) will become available this month to National Assn. of Broadcasters members for rental or purchase.

Film is called "In Focus," and was prepared to dramatize how tv "enriches the lives of the people of the city by providing entertainment, information and community service," according to NAB.

Included are excerpts of a few tv programs, which, together with personalities taking part in film give it an all-star cast, including Chet Huntley, Aldous Huxley, Indian Prime Minister Nehru, Thomas E. Dewey, Chester Bowles, Richard Carlson, Edward R. Murrow, Judith Evelyn, Walter Cronkite and others.

United Press-Movietone produced film for NAB, with Donald H. Martin, former NAB public relations director, supervising.

A grant of $30,110 from the Louis W. and Maud Hill Family Foundation may lead to the creation of a regional educational television network for the Upper Midwest, taking in the states of Iowa, Minnesota, Nebraska, North Dakota, South Dakota and Wisconsin. Area now has five tv stations devoted to education, with four VHF and 12 UHF channels reserved for educational telecasting. Steps for establishing such a network are currently being studied by National Assn. of Educational Broadcasters.

Nielsen

Continued from page 27

minimum of $150,000 per annum. Since the price of the rating service is based largely upon a network's revenue, the richer webs pay more. NBC-TV is charged approximately $210,000 and CBS, the best off evidently, pays around $225,000 per annum. These basic fees do not include such "special" report elements as the Nielsen advance ratings, which, in CBS's case alone, comes to roughly another $1,000 monthly. There are other special fees, too. With discounts CBS pays around $11,000 a month or $132,000 net a year. Proportionately, the same discounts hold at NBC and ABC.

If Nielsen doesn't change its course during the negotiations, the webs evidently intend holding up the fact that, with the same amount of money they now pour annually into Nielsen's pocket, they could build up the competing American Research Bureau. It's true that ARB's instantaneous measurement service, Arbitron, is not fairing especially well at the moment, possibly because all the technical bugs have not been elimininated from the Arbitron process. But the technical problems seem small to observers when compared with the increased probability that the chief failing of Arbitron is not technical but that it has not achieved national acceptance. A deliberate push from ABC, CBS and NBC would give it that push.

Scramble For Guests

Continued from page 31

be commanding higher salaries and be able to get more work.

However, many in the talent agencies are deploring the rush to sign anybody that suddenly becomes available. They feel that the pre-season rush, by now, should be an old story. Somehow they feel that there will always be enough acts to go around. With so much loot thrown at performers who do not warrant that kind of salary, the headache of selling them to more budget minded entries becomes more difficult. But their main concern lies in the fact that the buyer frequently has to pay off many contracts either through inability to play them, or because the buyers feel that they do not fit the show. There is scarcely a variety show that hasn't paid off quite a few performers because of the difference between the performer's promise and his delivery.

One of the reasons that payoffs have to take place is the development of sudden names, generally through a hot-selling disk. The variety show topper can always make room for these at least on a onetime basis even if they have to buy out another turn to accommodate the sudden hits.

British Com'l TV Ad Rates Going Up

London, Aug. 4.

A countrywide increase in most ad rates on British commercial television looks a strong possibility for next year. It's already a fact, anyway, that several of the webs have announced revised prices for some segments in and around this fall.

ABC-TV, covering the Midlands and North at weekends, is adding an overall 10% to its rates from Sept. 26-Dec. 31 and states that "a further announcement will be made shortly in respect of rates for next year." Granada TV Network is upping peak-time prices from Sept. 28 but making reductions in some other slots.

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Marek Views Price-Cut as Spur To Singles Sales; Likes 59c Level

A price-cut of the pop singles to stimulate sales may be a factor in hypoing that phase of the record business, in the opinion of George R. Marek, v.p. and g.m. of RCA Victor. Above and beyond that he feels that "the business needs some exciting new personality, such as Belafonte, Presley, Johnny Mathis and one or two others, to help churn the traffic in the music stores. It is true, also, that the growth of the LP album business has been a factor in reducing volume sales of the pop singles, and the advent of stereo, as "the chloryphyll of the business," is still another added value.

If there is going to be a cut in pop singles as a means to increase volume patronage from the kids who might regard the 98c price as too steep, then Marek wonders if it shouldn't be nearer a 59c price than the discussed 70c or 75c, which is merely a return to a former standard. "However, that would mean twice as many youngsters would have to be counted on for the hits in order to maintain the profit standards.

"That would have its virtues, of course," says Marek, "on a two-fold basis. One, it would create twice as much store traffic from the would-be buyers and, secondly, the result would be an extended potential market for anything and everything pertaining to recorded music. This extends to monaural and stereophonic albums, plus other music merchandise from transistors to tv sets."

However, the virtue of retaining the 98c price is that the margin of profit, when a Belafonte or Presley single clicks for a smash is such, says Marek, as to make possible "experimentation with other artists, deals for other properties, and generally bolster the economy of each company."

Cadence's Archie Bleyer Makes TV Film as Bally For Chordettes' New Disk

Visual promotion is becoming an important key to the disk business. That's the opinion of Archie Bleyer, Cadence Records prexy who's backing his idea with an independently made tv film tied in with his new Chordettes' coupling of "No Wheels" and "A Girl's Work Is Never Done."

Cadence shelled out approximately $4,800 in film costs to shoot the two tv sequences in which the Chordettes' lip-sync to the disks. On "No Wheels," the femmes are assisted by Jeff Kron and Jackie Ertel who have talking parts on the platter. On "A Girl's Work Is Never Done," Bleyer himself comes on for a brief "at home" shot. (Miss Ertel, incidentally, is Bleyer's stepdaughter via his wife Janet, one of the Chordettes.)

The film is being made available cuffo to tv stations and the possibility of a showcasing in theatres is also being looked into. Cadence now has 180 prints ready to go and the tv-theatre slottings are being lined up by label's local distributors.

Bleyer doesn't believe that there is now a "soft market" for the disk biz. "It's impossible for disks not to sell in this high economy if the talent and material are there," he pointed out. Bleyer, however, feels that since records, unlike a loaf of bread, fill no consumer need, it's up to the disk manufacturer to make the public want the record.

Another unusual aspect of promotion on the Chordettes' disk is that each side is being pushed as a separate single. Special deejay copies have been made with "No Wheels" on both sides of one platter and "A Girl's Work Is Never Done" on both sides of another platter. The regular commercial disk, however, will couple both tunes.

Merc Cuts LPs to $4.98

Chicago, Aug. 4.

In stride with the industry's general price rollback, Mercury Records has lopped the tag on its stereo jazz and pop albums from $5.95 to $4.98.

Label's "Living Presence" classic series remains at $5.98.

Lion Label's 'Get Into the Racks'

Nassau, Bahamas, Aug. 4.

MGM Records is making its big move onto the chain store racks via a stepped-up program for its Lion label LPs which sell for $1.98. In addition to expanding its catalog, the Lion series has tailored its distrib prices for a stronger standing with the rackjobbers who service the disk displays in the chain stores and supermarkets.

Pepping up the MGM distribs at the Nassau convention, Harold Drayson, Lion's sales chief, pointed out that the low-priced LP field was now grossing over $65,000,000 annually, or about 20% of the total business. The MGM distribs were urged to get on the racks in order to get their share of the business. MGM's new price for distribs, at 87c per LP, is designed to permit sales to rackjobbers at prices that beat the competitive labels. A warning was sounded by MGM execs to its distribs that if the latter did not do a satisfactory job in selling the rackjobbers, MGM would be forced to sell them directly from the factory.

Drayson noted that MGM has built the Lion label inside of one year to a catalog of 88 packages. New fall releases include LPs by Fred Astaire, Tommy Edwards, George Shearing, Robert Q. Lewis, a medley of bands and another collection of picture tunes done by various Hollywood songstresses.

Bernstein to Roulette

Dave Bernstein has joined Roulette Records' promotion department. He'll be New York deejay representative working under Saul Star, national promotion manager.

Bernstein fills the post vacated recently by Moe Schulman.

CORNBALLS CLICK IN POP DOMAIN

By MIKE GROSS

The country music move-in on the pop field will hold up because the songs are just basic variations of old folk themes. That's the opinion of Don Law, Columbia Records' director of country & western artists & repertoire for nearly 15 years.

Law, who was born in Great Britain, says he's like the hillbilly music he records—"American in its present form but Anglo-Saxon in its roots." He explained that most of the country music clicks stem from old Elizabethan melodies. As examples, he cited "On Top Of Old Smoky," "Red River Valley," "Sweet Betsy From Pike" and the current pop click, "The Battle of New Orleans," which he recorded for Col with Johnny Horton and which now has passed the 2,000,000 sales mark. "'The Battle of New Orleans,'" he said, "can be traced back to an old English tune called "The Eighth of January."

Law attributes the success of country music in the pop areas to each song's sincerity and simplicity. "Each tune," he points out, "has a beat and a story, whether it be humorous like a 'Battle of New Orleans' or sad like 'Waterloo.'" He also says that the mass movement of GIs during

(Continued on page 62)

Pitt Teenage Audience On Cliburn: 'Who He?' But Pianist Succumbs

Pittsburgh, Aug. 4.

Saying "I wouldn't even go on the Dick Clark show," pianist Van Cliburn gave station WIIC officials and the RCA Victor promotion team here a harrowing 30 minutes before he finally consented to go on "Six O'Clock Hop," a teenage dance party seen daily here.

Cliburn balked when he learned what type of show it was and readied a fast exit when show's emcee, Bill Cardille, asked the kids if they knew Van Cliburn and got back a lot of vacant stares.

But with the perspiring execs still pleading, Cliburn saw the impossibility of the situation and finally went on and bantered with the kids for a few minutes to agreeable results. He told them rock and roll dances compared to the "shake-outs" they had down home in Kilgore, Texas.

Monophonic, Stereophonic, Profitonic, Or MGM's 'Big Sell in the Bahamas'

By HERM SCHOENFELD

Nassau, Bahamas, Aug. 4.

MGM Records pitched up a hard-sell deal and an extensive program of new packaged product at a three-day convention of its 32 distributors here last week. Geared to a "monophonic to stereophonic to profitonic" slogan, the conclave represented the diskery's strongest bid for dealer penetration made to date, according to MGM Records prexy Arnold Maxin, who keynoted the meeting.

Diskery's deal was aimed at solving two problems at the dealer level: (1), how to get rid of obsolete inventory; and (2), how to restock in depth for the upcoming fall-Christmas season. MGM's plan gives both the distribs and dealers a chance to liquidate dead merchandise in ratio to their purchase of new albums.

The peg for dealers is that they will be able to get a 20% return privilege on all MGM package purchases, except for the low-priced Lion label. Under this 20%, they will be entitled to return all LPs, of any value or label, for a credit of $2.47 each, which is the going dealer price for a standard-price album. In addition, MGM distribs are giving dealers a deferred billing plan under which their final payments will be due Dec. 10. MGM, in turn, has given its distribs a comparable deal under which the latter gets a 20% return privilege on their MGM purchases. It's understood that MGM has made a deal with a foreign operator to sell all returned merchandise overseas.

MGM presented an across-the-board album line, including a new series of de luxe multi-platter packages under a new moniker, the MGM Academy Series. First sets in this category will be "The Ballad of Baby Doe," the Douglas Moore-John Latouche opera; and "War and Peace," the Sergei Prokofiev opera which was recorded abroad.

The upcoming pop LPs on the MGM label include "A Tribute To Al Jolson" with Maurice Chevalier;

(Continued on page 62)

Matt Mattlin's Blue Note

Asbury Park has a new jazz dispensing spot, The Blue Note, operated by Matt Mattlin. He's specializing in added Sunday matinee concerts, 4-7.

Combo includes himself at the piano, Lou Mecca at guitar, Don Cinderella for bull fiddle and Marty Weiss on sax and flute.

ABC-Par's Costa A&R Boss of UAR

The recording business' artists & repertoire scene stirred again last week with the moveover of Don Costa to United Artists Records from the ABC-Paramount label. Costa will take over as head of UAR's a&r department when his current pact with ABC-Paramount expires in September.

No replacement for Costa at ABC-Paramount has been set yet. There's been talk, however, that Sid Feller, who operated ABC-Par's a&r division with Costa when the label was launched several years ago and subsequently left to freelance, would return to his a&r post.

In addition to his a&r chores at UAR, Costa will perform as a recording artist. He'll be assisted in the a&r division by Jack Lewis, the former a&a topper, and Tom Wilson.

Before coming to ABC-Par four years ago, Costa had been a freelance arranger.

Irv Deutch Sales Mgr., Of New Memo Records

Irving Deutch has been set as national sales manager for the newly formed Memo Records. Deutch, ex-Southern Music professional department, is currently pushing "My Most Precious Posession," cut by the Memos, and Nicky Valo's "Sugar Lips," which the Memo diskery is distributing for Cleftone Records.

Memo Records is headed by Bill Lasley, president, and Art Johnson, veepee. Label now has 34 distributors lined up.

NARAS Ballots in Mail; 'Best Artist' New Award, R&R, Folk Music Separate

First mailings of nomination ballots for the 1959 awards of the National Academy of Recording Arts & Sciences went out Monday (3) to all record companies and members of the Academy. There are 34 categories listed this year, in contrast to 28 for the '58 awards.

Record companies are allowed to nominate up to 10% of their '59 product in each of the categories. Members may nominate five entries in each category. Only active members, those who are in certain creative categories of the business, can vote beyond the initial nominating round. These include recording artists, musicians, singers, conductors, songwriters, arrangers, engineer mixers, artists & repertoire men, art directors, literary editors and recording documentarists. Membership dues are $15 annually or $100 for life membership. NARAS is now launching a drive for new members in both its east and west coast chapters.

NARAS has arranged this year for its membership to buy the nominated albums for $1 and singles for 50c. Several companies have already subscribed to the plan and other diskeries have indicated that they will follow suit.

Among the new categories this year is one for best new artist, defined as a performer who first appeared on records after Sept. 1, 1958. Rock 'n' roll receives a separate category of its own this year, as does folk music.

Presentation of the awards will be made on an NBC-TV color special Nov. 29. Sponsors of the show will be Watchmakers of Switzerland.

VARIETY 10 Best Sellers on Coin Machines

1. LONELY BOY (8)	*Paul Anka*	*ABC-Par*
2. BATTLE OF NEW ORLEANS (11)	*Johnny Horton*	*Columbia*
3. MY HEART IS AN OPEN BOOK (4)	*Carl Dobkins Jr.*	*Decca*
4. WATERLOO (7)	*Stonewall Jackson*	*Columbia*
5. WHAT A DIFFERENCE A DAY MAKES (1)	*Dinah Washington*	*Mercury*
6. LAVENDER BLUE (3)	*Sammy Turner*	*Big Top*
7. A BIG HUNK OF LOVE (2)	*Elvis Presley*	*Victor*
8. TIGER (4)	*Fabian*	*Chancellor*
9. PERSONALITY (12)	*Lloyd Price*	*ABC-Par*
10. LIPSTICK ON YOUR COLLAR (7)	*Connie Francis*	*MGM*

Second Group

WHAT I'D SAY	*Ray Charles*	*Atlantic*
MONA LISA	*Carl Mann* / *Conway Twitty*	*Phillips* / *MGM*
JUST A LITTLE TOO MUCH	*Ricky Nelson*	*Imperial*
40 MILES OF BAD ROAD	*Duane Eddy*	*Jamie*
HALF BREED	*Marvin Rainwater*	*MGM*
I ONLY HAVE EYES FOR YOU	*Flamingos*	*End*
SWEETER THAN YOU	*Ricky Nelson*	*Imperial*
CIAO CIAO BAMBINA	*Jackie Noguez*	*Jamie*
HERE COMES SUMMER	*Jerry Keller*	*Kapp*
THERE GOES MY BABY	*Drifters*	*Atlantic*

(Figures in parentheses indicate number of weeks song has been in the top 10)

Jocks, Jukes and Disks

By MIKE GROSS

Eddie Garson (Roulette): "MAKEUP" (Reis*) is made for the teeners and they'll probably keep it moving on the turntables. "YOU'VE GOT A BIG MOUTH" (Reis*) is a talking-rocker with a lyric angle that the teeners will take to.

Johnnie Ray (Columbia): "I'LL NEVER FALL IN LOVE AGAIN" (Spar*) has a lilt and a lyric excitement that give Johnnie Ray his best chance to get on the hit lists. "YOU'RE ALL THAT I LIVE FOR" (Peer†) sets the singer in a dramatic ballad groove and it will win deejay attention.

Earl Holliman (Capitol): "WILLINGLY" (Julian Stearns*) is a pleasing ballad that gets lots of help from Holliman's effective vocal. "WE FOUND LOVE" (Hill & Range†) is a light item but mightily appealing in Holliman's hands.

McGuire Sisters (Coral): "COMPROMISE" (Norman*) is a brisk entry that the McGuires develop into a lively spinning side. "RED RIVER VALLEY" (Leeds*) nearly arranges the old oatuner for pop play.

Jimmie Driftwood (RCA Victor): "SHE'S GOT A SUGAR LIP" (Warden†) is a fast-beat country tune that will go over big in the alfalfa belt. "THE ANSWER TO THE BATTLE OF NEW ORLEANS" (Warden*) is a good piece of folklore but it won't even come close to "The Battle of New Orleans."

Toni Arden (Decca): "YOUR TOUCH" (Zodiac†) has a good ballad feel and Toni Arden gives it the substance that accounts for turntable time. "ONLY WITH YOU" (Leeds*) is a breezy ballad that helps show off her dramatic styling.

The Chantels (End): "GOODBYE TO LOVE" (Gil*) hits a strong ballad stride that the femme combo builds into a breakaway potential. "I'M CONFESSIN'" (Bourne*) gets the rocking vocal group in solid harmony form that should win another good ride for this standard.

Lisa Stuart (Cub): "ANOTHER YEAR" (Abars*) has a smooth ballad feel that's enhanced by a rich vocal treatment. "ONCE UPON A DREAM" (Walt Disney*) features a likable waltzing lilt.

Don Cherry (Strand): "SUMMERSCHOOL BLUES" (Sheldon†) will get its play because of the way Don Cherry hits the blues beat and the tune's teen appeal. "VANITY" (Jefferson*) spotlights the crooner in a big ballad mood and he comes off well.

Kripp Johnson (Mercury): "STILL I FORGIVE" (Vanderbilt*) plays up a warm ballad mood with a vocal that has lots of appeal. "A DOOR THAT IS OPEN" (Eden†) is an effective ballad with an appropriate rocking touch.

Margaret Whiting (Dot): "MY IDEAL" (Famous*) gets a delightful vocal rendering and a tasty backing, making it a strong programming bet. "HALF AS MUCH" (Acuff-Rose†) is the plaintive hillbilly ballad back again for a stylish treatment.

Bud & Travis (Liberty): "TRULY DO" (Metric†) matches a good beat with a slick lyric handling that the spinners will go for. "BONSOIRE DAME" (Metric†) peddles a pretty beat and a soft lyric attack for tasty programming material.

Judy Scott (Top Rank): "LIFETIME" (Knollwood*) has a happy beat and lyric angle and the thrush pitches it out in an infectious manner. "YOU BETTER DECIDE" (Reis†) is a frisky entry for some juke appreciation.

Jeff Milner & The Embers: (Dale): "LET ME KNOW, LET ME KNOW, LET ME KNOW" (World & Sheraton*) gets its rocking punch from Jeff Milner's vibrant vocal. "THERE IS NO GREATER LOVE" (Isham Jones*) will get some return play because of the rocking interpretation.

Rory Randall (Luck): "SUMMER TIME LOVE" (Sweeteen†) is a seasonal rocker that will attract summer play and attract attention to the new crooner. "IF" (Shapiro, Bernstein*) fits neatly into the rocking tempo that makes it good for juke play.

Mel Albert (Apollo): "BEFORE YOU CHANGED YOUR MIND" (Buna†) banks on a bright beat for some spins. "HINKY DINKY" (Buna†) swings for proper juke appreciation.

The Frantics (Dolton): "FOGCUTTER" (Cornerstone†) cuts up in a swinging instrumental groove that's good for jock and juke spinning time. "BLACK SAPPHIRE" (Cornestone†) shines with an instrumental sway that will keep the kids around the jukes.

*ASCAP. †BMI.

Best Bets

IVO ROBIC ..... **MORGEN**
(Laurie) ..... **Ay, Ay, Ay Paloma**

Ivo Robic's "Morgen" (Sidmore†) is a ballad click in Germany and is sure to repeat in the States because of its delightful melodic strain and despite its German lyric. "Ay, Ay, Ay Paloma" (Ross & Jungnickel) is another German ballad but without "Morgen's" universal appeal.*

* * *

THE CHORDETTES ..... **NO WHEELS**
(Cadence) ..... **A Girl's Work Is Never Done**

The Chordettes' "No Wheels" (Meridian†) is a swinging item in the hip talk-lyric groove that the kids will build into a big one. Jeff Kron and Jackie Ertel give it the added teenage appeal assisting the Chordettes. "A Girl's Work Is Never Done" (Porgie†) is a novelty item with a bright approach that gives it strong take-off chances, too.

* *

CHICO HOLIDAY ..... **PLEASE DON'T TOUCH**
(RCA Victor) ..... **Lonesome Stranger**

Chico Holiday's "Please Don't Touch" (B.F. Wood) touches right on the pulse of the market with a musical excitement that pays off. "Lonesome Stranger" (Sequence*) will win lots of friends because of the way Holiday handles the western motif.*

* * *

EVERLY BROS. ..... **('TIL) I KISSED YOU**
(Cadence) ..... **Oh What A Feeling**

The Everly Bros.' "('Til) I Kissed You" (Acuff-Rose†) is another natural payoff platter for the boys who handle the brisk ballad with vocal class. "Oh What A Feeling" (Acuff-Rose†) moves at a slow but effective pace and the Everlys make it mean something.

* *

THE CLOVERS ..... **LOVE POTION No. 9**
(United Artists) ..... **Stay Awhile**

The Clovers' "Love Potion No. 9" (Quintet†) has a clever lyric and an attractive beat that blends into a hot wax formula. "Stay Awhile" (Quintet†) plays up a smooth rocking beat that makes an attractive item for the jukes.

* * *

LESLIE UGGAMS ..... **ONE MORE SUNRISE**
(Columbia) ..... **The Eyes of God**

Leslie Uggams' "One Moore Sunrise" (Sidmore†) is the English version of the German "Morgen" click and it's a knockout. "The Eyes Of God" (Korwin) is a sensitive religioso that gets good support from a strong delivery.*

* * *

THE RIVIERAS ..... **OUR LOVE**
(Coed) ..... **True Love Is Hard To Find**

The Rivieras' "Our Love" (Chappell) is an updating of the Larry Clinton standard to fit the tempo of the times and it does it in a way that the kids will eat up. "True Love Is Hard To Find" (Winneton†) has a snappy approach that will win over the juke crowd.*

* * *

JOE LEAHY ORCH ..... **OLD CAPE COD**
(Felsted) ..... **On The Boulevard**

Joe Leahy Orch's "Old Cape Cod" (Geo. Pincus & Sons) is a charming orch and chorus treatment of the Patti Page click, giving it another chance for payoff spinning run. "On The Boulevard" (Elektra*) has a sprightly Gallic gait that's good for deejay programming.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Album Reviews

Frank Sinatra: "No One Cares" (Capitol). Back again in a soft ballad mood, this latest Sinatra package is another natural for cleanup sales and deejay programming. Moreover, it's a perfect followup to his previous, and swingier, "Come Dance With Me." This time out Sinatra is working with solid backgrounds developed by arranger-conductor Gordon Jenkins that give taste and dimension to the presentation. Sinatra's "lonely mood" is a captivating one and with such songs as "A Cottage For Sale," "I Can't Get Started," "I'll Never Smile Again" and "None But The Lonely Heart" featured, it can't miss.

Ernest Tubb: "The Ernest Tubb Story" (Decca). This is one of the powerhouse packages in Decca's 25th anni celebration and it rates its slotting. A two-pocket job, there's plenty of room to demonstrate Tubb's excellent hillbilly styling. It's a sure bet for the country market but the pop deejays could go for it, too. Most important feature of the package is that these are not old sides put into a new dressing. Each song—there are 24 of 'em—is newly recorded and with the help of the Owen Bradley orch, Tubb makes them stand out.

Johnny Cash: "Songs Of Our Soil" (Columbia). Through the efforts of Johnny Cash, Johnny Horton and others, the folk ballad has become an important part of the pop market. Not only is Cash a topnotch delineator of the folk ballad but he composes 'em as well. Cash as composer-crooner gets excellent representation in this set. Some of his own items that will help attract interest to the set are "My Grandfather's Clock," "The Great Speckle Bird" and "Hank and Joe and Me."

Julie Andrews - Giorgio Tozzi: "Rose-Marie" (RCA Victor). This is a delightful re-creation of the Rudolf Friml-Herbert Stothart (music) and Otto Harbach-Oscar Hammerstein 2d (lyrics) production which opened in New York in 1924. In the pairing of Julie Andrews and Giorgio Tozzi for the lead roles, Victor has been able to recapture the charm of the romantic musical show form that's virtually disappeared from the theatre. "Indian Love Call," "Why Shouldn't We," "Pretty Things," "Door Of My Dreams" and the title song are all here to be enjoyed again. Lehman Engel's orch backing is standout.

Pat & Shirley Boone: "Side By Side" (Dot). This sampling of "togetherness" makes for a pleasant disk offering that the average American family will surely bring to its disk turntable. It puts Pat Boone and his wife Shirley on a round of easy-to-sing standards and they make a nice job of it. It's a clean-cut effort that will please a lot of people. "Let Me Call You Sweetheart," "Drifting and Dreaming," "Let The Rest of the World Go By" and "Vaya Con Dios" are some of the pleasantries.

Peggy Lee - George Shearing: "Beauty and the Beast." (Capitol). This set was recorded in Miami Beach at the disk jockeys' second annual convention and despite the rowdy surroundings it comes across with an easy, informal air. Credit, of course, belongs to the pro savvy of Peggy Lee, who's in top warbling form, and George Shearing, whose keyboard assist gives the whole package its fine form. "I Lost My Sugar In Salt Lake City," "All Too Soon" and "If Dreams Come True" give the thrush plenty of room in which to move and such instrumentals as "Mambo In Miami" and "Satin Doll" show off the Shearing quintet at its best. Comments and intros by

(Continued on page 63)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTISTS AND LABEL	TUNE
1	1	PAUL ANKA (ABC-Par)	Lonely Boy†
2	2	JOHNNY HORTON (Columbia)	Battle of New Orleans†
3	3	CARL DOBKINS, JR. (Decca)	My Heart Is An Open Book†
4	5	ELVIS PRESLEY (Victor)	A Big Hunk O'Love†
5		DINAH WASHINGTON (Mercury)	What Difference Day Makes†
6	4	STONEWALL JACKSON (Columbia)	Waterloo†
7	7	DRIFTERS (Atlantic)	There Goes My Baby†
8	8	SAMMY TURNER (Big Top)	Lavender Blue*
9	6	RICKY NELSON (Imperial)	Sweeter Than You† / Just A Little Too Much†
10	10	FABIAN (Chancellor)	Tiger†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†LONELY BOY	Spanka
2	2	†BATTLE OF NEW ORLEANS	Warden
3	3	†MY HEART IS AN OPEN BOOK	Sequence
4		†WHAT A DIFFERENCE A DAY MAKES	E. B. Marks
5	5	†A BIG HUNK O'LOVE	Presley
6	4	†WATERLOO	Cedarwood
7	6	†THERE GOES MY BABY	Jat-Prog.
8	7	*LAVENDER BLUE	Joy
9	9	†TIGER	Roosevelt
10	8	*LIPSTICK ON YOUR COLLAR	Joy

* ASCAP † BMI F-Film

NLRB Studying AFM's Petition For Election Upsetting MGA on Coast

Hollywood, Aug. 4.

National Labor Relations Board is faced with a decision on whether the American Federation of Musicians, AFL-CIO, which has filed with Government agency for an election to certify union as the collective bargaining rep for tooters in major studios, is within its grounds in filing this petition.

Move by the AFM is latest in its cold war with the Musicians Guild of America, which last July was certified by the NLRB as bargaining agent in this category, after winning an election over the AFM, for a new contract signed with majors last Sept. 3. Under the latest NLRB decision, there is a bar to any new representation election for at least two years.

New AFM petition, filed only a few hours after anniversary of the original NLRB certification of the Guild, contended that under the Guild contract an employer may pay dues for a musician to the MGA Inc. without tooter actually joining Guild. The Federal law, it was pointed out, prohibits this type of payment by an employer to a union on behalf of his employee.

Although Guild's pact with the majors still has more than one year to run, AFM maintained that this contract could not serve as a bar to the election because it "does not conform to union security limitations" as provided in the National Labor Relations Act.

Another reason union has made pitch to the NLRB for a new bargaining election, according to union, is that it feels that the majority of musicians working in the major lots are loyal to the Federation and would cast ballots in favor of the AFM.

Commenting on AFM's petition to the NLRB, AFM prexy Herman D. Kenin in N. Y. stated: "The election will settle, by democratic processes, the problems created by the Musicians Guild of America in its sweetheart contract with the major studios which have been a threat to all musicians everywhere. There is no question how the musicians will decide—all they seek is the opportunity to cast their ballot. This solution will produce a united family of musicians again and end the bickering, disharmony and trouble-making created by a dual union."

Cecil Read, who heads rival MGA, termed AFM's action in filing its petition as "premature," and stressed the new two-year NLRB ruling.

Kingston Trio, Mulligan Set Ravinia Fest Mark

Chicago, Aug. 4.

Combination of the Kingston Trio and Gerry Mulligan Quartet set a new attendance mark for the al fresco Ravinia Festival 10 days ago when 14,142 showed up.

Previous high, also set by a pops program, was in 1956 when Louis Armstrong lured 12,585.

Satchmo-Dukes' AF Disks

Louis Armstrong and the Dukes of Dixieland are teaming up on disks for Audio Fidelity. The recording sessions, under the direction of AF prexy Sidney Frey, will wind up in Chicago today (Wed.) after a Monday (3) start.

The album is scheduled for winter release.

Roulette's New Quarters In N.Y., 1st Longhair Line And Aug.-Sept. Releases

Roulette Records is swinging into a fall program with an expansion move that includes new headquarters and the launching of its first classical line.

The classical division will be known as Forum Records. All the Forum albums have been recorded. The Forum monaurals will be sold at a suggested list price of $1.98 with the stereo going at $2.98.

On the h.q. level, the diskery is planning a move from its current 10th Ave. base to Broadway and 50th St. where it has bought the corner building. According to Morris Levy, prez, Roulette's new home will contain its own engineering department and recording facilities.

At its recent third annual distributors meeting, held in New York, Roulette laid out its August-September program under the banner of "New Horizons in Sound and Sales" and is directly aimed at building up the newly formed Roulette Dealers Record Club. The plan works as the first bonus for

(Continued on page 62)

Fred Astaire Steps to Kapp; Victor Gets Della Reese; Other Artists Deals

TOPS PACTS KATE FOR THREE ALBUMS

Hollywood, Aug. 4.

Kate Smith has been signed by Carl Doshay to record three albums for his Tops Records. Two of the LPs have already been waxed, and the third, a Christmas package, will be cut this week.

Miss Smith throughout the years has recorded for several major labels, last of which was for RCA Victor last year. Her LPs will be saturated in Tops regular outlets (supermarkets, etc.) as well as retail stores for the price of $1.49.

Memph Peabody Pacts Orchs for Grid Span

Memphis, Aug. 4.

Joe Kallaher, skipper of plush Hotel Peabodys Skyway and Plantation Roof, has lined up an array of bands for the next three months with heavy emphasis on the coming college grid season.

Teddy Phillips is currently sitting down with Chuck Foster inked from Aug. 11 through Sept. 5, followed by Paul Neighbors and his crew Sept. 7. Russ Carlyle moves in for two weeks on Sept. 21, with Don Glasser skedded for Oct. 5 opening and Teddy Phillips for an encore on Oct. 19 for another two-week stand.

Fred Astaire will get back into the recording groove via Kapp Records. Dave Kapp, diskery's topper, will leave for the Coast this week to set up recording sessions for Astaire's first album under the Kapp banner.

Kapp's plans for the set include backing Astaire with a big orch and chorus. He'll cut mostly tunes associated with Astaire's longtime career in show biz. Kapp also is eyeing the package for a tie-in with Astaire's upcoming tv special slated for the first week in November. A single disk release may also be used for the tv tie.

RCA Victor: Della Reese

Della Reese will now record for RCA Victor. Singer, who had been under the Jubilee banner, will work exclusively under Hugo (Peretti) & Luigi (Creatore), indie producers for the Victor label.

Hugo & Luigi are readying Miss Reese's first release for the end of August or early September. She'll record her first album in mid-autumn.

Columbia: Sandra Church

Sandra Church, who's currently appearing in the title role of the Broadway legit click, "Gypsy," has been inked to the Columbia label. Her first time on disks was in the original cast album of "Gypsy," also recorded by Columbia.

Pam Garner, who recently exited Coral after a year, has also joined Columbia. Mitch Miller, pop a&r dept. head who inked chirp, will supervise all her disk sessions to start after she winds her current two-week stand at Lake Tahoe, Nev.

Roulette: Don Rondo

Don Rondo will make his debut as a Roulette artist in September. Singer had previously etched for the Jubilee label. Joe Reisman, Roulette's artists & repertoire chief, will cut Rondo for the singles and album fields.

20th-Fox: Johnny Bond

Johnny Bond, country & western artist, has joined the 20th-Fox roster. Bond, who previously recorded under the Columbia banner, will bow on 20th with "The Long Tall Shadow" and "Gold Rush." He's currently appearing in the syndicated tv'er "Ranch Party" and has his own tv show, "Town Hall Party" out of Los Angeles' KTTV.

UAR: The Axidentals

The Axidentals are the latest additions to the United Artists Records roster. Their first album will be released in the fall and will include material from their standard repertoire as well as originals written by members of the group. The group, comprising three men and a girl, have appeared at New York's Copacabana and Blue Angel.

Columbia: Lambert, Hendricks & Ross

The jazz vocal combo of Dave Lambert, Jon Hendricks & Annie Ross has been tapped by Columbia Records. Group has been released on wax in the past year by World Pacific, Roulette and ABC-Paramount.

Urania: Pageants, Kirk

The Pageants, a new five-man pop combo, and crooner Paul Kirk have joined the Urania label. Both are recording singles this week. The Pageants will bow with "Vickie Lee" and "Saturday Romance" while Kirk debuts with "Long Ago" and "Ready Little Steady."

Roulette: Marc Fredericks

Marc Fredericks has been signed to a term pact with Roulette Records. His first album is scheduled for release in October. Fredericks is under personal management to Sidney Mills.

Felsted: Danny Staton

Danny Staton, singer from Montreal, has been set for the Felsted label by Dick Blase, diskery's manager. He'll make his bow in late August.

Pickwick: Ursalina, Cameos

Cy Leslie, prexy of Pickwick Sales, merchandising arm for the Design, Stereo Spectrum, Cricket and Off-Broadway labels, inked Ursalina, a teenage pianist, and the Cameos, a five-man vocal group. Their first records are due this week.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trentwood Record)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	7	1	2	1	2		3	3	1	1	1	1	3	1	1	4	..	1	143
2	3	**JOHNNY MATHIS** (Columbia) **More Great Hits,** (CL 1344)	2	..	1	4	7	8	1	6	..	..	..	4	..	5	3	3	5	2	92
3	2	**MARTIN DENNY** (Liberty) **Exotica, Vol. I** (LRP 3034)	..	2	3	3	..	..	4	7	2	9	..	5	1	4	..	..	..	..	70
4	6	**SHELLY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	..	..	5	9	..	..	..	4	3	..	..	3	6	..	2	..	2	3	62
5	4	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	4	..	7	..	4	1	5	..	4	..	..	..	4	..	..	..	6	..	53
6	..	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	..	6	..	..	2	..	..	..	..	..	..	4	8	4	6	36
7	7	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	..	5	..	2	5	..	..	..	6	..	8	7	..	..	..	..	10	10	35
8	5	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1933)	..	..	10	..	..	10	..	5	..	..	3	2	..	..	..	..	7	9	31
9A	12	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	..	..	..	..	1	..	..	10	9	..	4	..	9	..	5	..	..	..	28
9B	8	**PREVIN/ROSE** (MGM) **Songs for Young Lovers** (E 3716)	..	..	..	..	..	5	7	..	..	..	..	..	..	..	8	2	..	5	28
9C	14	**PORGY & BESS** (Columbia) **Soundtrack** (OL 5410)	..	..	..	..	..	..	..	1	7	5	..	..	..	..	..	5	9	..	28
12	11	**GIGI** (MGM) **Soundtrack** (E 3641)	5	..	..	..	2	..	9	8	..	..	..	8	..	..	..	..	..	..	23
13	10	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)	3	6	..	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	21
14	..	**77 SUNSET STRIP** (WB) **TV Soundtrack** (W 1289)	..	4	..	7	..	..	..	..	..	..	..	..	2	..	..	..	..	..	20
15	9	**GYPSY** (Columbia) **Original Cast** (BL 5420)	..	..	4	..	7	9	..	..	6	..	..	..	..	..	..	..	..	..	18
16A	16	**ARMSTRONG & FITZGERALD** (Verve) **Porgy & Bess** (MG 4001)	1	..	6	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	16
16B	20	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	..	5	..	9	..	..	..	..	..	6	..	..	..	..	8	..	16
18A	18	**ROGER WILLIAMS** (Kapp) **More Fabulous 50's** (KL 1130)	..	7	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	4	15
18B	17	**FRANK SINATRA** (Capitol) **Look to Your Heart** (W 1160)	..	..	..	..	..	..	2	..	..	..	..	..	5	..	..	..	..	..	15
20	..	**ROBERT RUSSELL BENNETT** (Victor) **Victory at Sea, Vol. I** (LM 2335)	..	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	8	14
21	19	**MITCH MILLER** (Columbia) **Folk Song With Mitch** (GL 1316)	8	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	13
22	..	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	3	..	..	..	..	..	..	..	..	..	7	..	..	..	12
23	21	**FRANK SINATRA** (Capitol) **Come Dance With Me** (W 1069)	6	..	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	..	10
24	..	**MANTOVANI** (London) **Film Encores, Vol. I** (LL 1700)	10	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	8
25	13	**PAT BOONE** (Dot) **Tenderly** (DLP 3180)	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	6

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Jack Rowzie—WWDC—Washington	Mel Miller—WMEX—Boston	Tru Taylor—WSAR—Fall River	Dick Smith—WORC—Worcester	Gary Howard—WKNE—Keene	Mike Woloson—WNTA—Newark	Alex Sullivan—WGLI—Babylon	Joe Deane—WBBF—Rochester	George E. LeZotte—WTRY—Troy	Jack Murphy—WRUN—Utica	Jerry Glenn—WARD—Johnstown	SOUTH: Gordon Wyllie—WTRI—Bradenton	Charlie Murdock—WQAM—Miami	Paul Drew—WGST—Atlanta	John Ademy—WBIG—Greensboro	Wayne Dittloff—KBYG—Big Spring	Duane Wadsworth—KELP—El Paso	Bill Davis—WLOW—Norfolk	MIDWEST: Jack Karey—WCFL—Chicago	Buck Leigh—WTRC—Elkhart	Thom Hawkins—KJAY—Topeka	Gene Clifford—WBCK—Battle Creek	Dan Anderson—WLOL—Minneapolis	Jack Barr—KUDL—Kansas City	Dennis James—KOWH—Omaha	Frank Ward—WSAI—Cincinnati	Joe Weaver—WTOL—Toledo	Bob Fanelli—WHOT—Youngstown	John Michaels—WOKY—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Johnny Fairchild—KFZY—Disneyland	Roger Carroll—KABC—Hollywood	Pat Page—KTYM—Inglewood	Dick Sinclair—KFI—Los Angeles	Lash Lazaar—KXLA—Pasadena	Dave Franzenstein—KIMN—Denver	Ted Randal—KEWB—San Francisco	Wes Lynch—KGW—Portland, Ore.	Bob Waldron—KRKO—Everett	TOTAL POINTS
1	3	4	Elvis Presley	Victor	†Big Hunk of Love	7			5						1	1	5	2	3			3	10	5		6	7	1	7		2			6	7		4		4			1		4	2	149
2	4	6	Carl Dobkins, Jr	Decca	†Heart Is Open Book	3	2		6			1		2	8	8		1		1	8		7		9	1	5	2		10			5	6			10			10		4	2	1	141
3	1	10	Paul Anka	ABC-Par	†Lonely Boy		1		1							10	3	1	4	3		2		2		1		3				4	4	2	3		2		9				3	9	140
4	2	14	Johnny Horton	Columbia	†Battle of New Orleans	3			3			5		6	4	2	6	10			3				2							5	3	1								3		10	99
5	6	8	Dinah Washington	Mercury	†Difference a Day Makes	2						2		10			4	9							6			10		1			2			3	3	5				5			81
6	14	4	Sammy Turner	Big Top	*Lavender Blue	8	10	2		10				5				2			1							6	8	1										4				64
7	24	4	Elvis Presley	Victor	†My Wish Came True		4	4		3	5								1	2							2			6														61
8	12	6	Fabian	Chancellor	†Tiger					4							10	6			9							9			8	1		2							8	1	4	59
9	5	11	Stonewall Jackson	Columbia	†Waterloo		8		7			3			6	6	3						9			4		8				6	8	4										55
10	..	1	Phillips/Webster	Mercury	†Sea of Love			1		1				9			5	4			7						4				3													54
11A	28	4	Skip & Flip	Brent	†It Was I			3		2	4			3				5				8						4			7										10			53
11B	19	5	Ricky Nelson	Imperial	†Sweeter Than You			5			2				4	2		6								8		10	10													7	9	5	53
13	9	6	Drifters	Atlantic	†There Goes My Baby	1											5				4		1					9		6												2	10		50
14	17	7	Jerry Keller	Kapp	*Here Comes Summer													7		10				1	7	3	2					3										7		48
15	13	5	Anita Bryant	Carlton	*Till There Was You	4							4								4				5						3	8			4									45
16	8	5	David Seville	Liberty	*Raytime Cowboy Joe													8			5				7	8				5						9				9		1	6	42
17	..	1	Jan & Dean	Dore	†Baby Talk				4							4													5			4		10	10								38
18	7	11	Connie Francis	MGM	*Lipstick on Your Collar				10	6		7			10		7				5				3							10	10	10			9							34
19A	23	3	Ray Charles	Atlantic	†What'd I Say	5											8		2				3																		6			31
19B	10	6	Duane Eddy	Jamie	†40 Miles of Bad Road										5						10									9		1		5	5									31
21A	18	2	Playmates	Roulette	†What Is Love	5		7		8					7																2										8			29
21B	38	2	Tommy Edwards	MGM	*I've Been There				2							1																	1											29
21C	..	1	Hugo & Luigi	RCA	†Yalaloo																															8	2	1	4						29
21D	..	4	Mitch Miller	Columbia	†Jine the Cavalry																															4	7	2	2						29
25A	21	5	Ricky Nelson	Imperial	†Just a Little Too Much						10																	7			4	5								3				26
25B	..	1	Jules Farmer	Imperial	†Love Me Now																															2	1	7	8						26
27	39	3	Prima/Smith	Capitol	*Bei Mir Bist Du Schoen							5	6										2													6									25
28A	15	6	Frank Sinatra	Capitol	*High Hopes							1		6							9													5											24
28B	..	1	Jerry Wallace	Chancellor	†Primrose Lane																															1	6	6	7						24
30	11	8	Kingston Trio	Capitol	†M.T.A.							7			3				9						2																				23
31	..	1	Three Graces	Gold Crest	†Billy Boy's Tune																															7	5	5	5						22
32	20	6	Flamingos	End	*Only Have Eyes For You																	6		4		10			8														7	20
33A	16	6	Johnny Mathis	Columbia	*Small World	6													10	7													9											19
33B	..	1	Jerry Fuller	Challange	†Betty, My Angel																															3	10		1						19
33C	32	3	Conway Twitty	MGM	*Mona Lisa																																	10				5	8	19
36A	..	1	Bobby Darrin	Atco	†Angel Face			8			1	8																												9				18
36B	33	9	Mystic	Laurie	†Hushabye																							6		7		7		9								8		18
36C	..	1	Fats Domino	Imperial	†Want to Walk You Home					5																				4		6												18
39A	35	6	Perry Como	Victor	*I Know									4																				1										17
39B	26	2	Jacky Noguez	Jamie	*Ciao Ciao Bambino																		5	8	3																			17
39C	..	2	Joni James	MGM	*I Still Get Jealous																6															7				3					17
42A	..	1	Nat King Cole	Capitol	*Midnite Flyer								3						7																8										15
42B	..	1	Prex Prado	RCA	†Tic Tic Wolly Poc							4																												3					15
44	..	1	Ive Robic	Laurie	†Morgen				8			8			7																		7											14
45	36	5	Tony Bellus	NRC	†Robbin the Cradle																								3													6		13

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Mex Music Union Asks Gov't Aid Vs. 'Jukebox Monster'

Mexico City, July 28.

Members of the Mexican Musicians Union, meeting in extraordinary session in Nuevo Laredo last week, have sent an official protest to the federal government here, asking for an "official regulation of jukeboxes" in centres of population all along the border. Contention is that the "sinfonolas" as they are known in Mexico, are displacing musicians by at least 50% in cantinas, night clubs and other entertainment centres.

The Nuevo Laredo convention, attended by 27 sections of the union, included only musicians from the states of Sonora, Chihuahua, Nuevo Leon, Tamaulipas, Sinaloa, Durango, Zcatecas and San Luis Potosi.

According to musicians, they want a federal law enacted which will permit jukeboxes to function only to 10 p.m. in areas where the unemployment problem is acute. This would "oblige" owners of night clubs, etc., to use live music.

According to Francisco Montes, press secretary of the union, who personally will plead the cause of musicians before authorities, there are "other measures" in reserve if the government fails them. He refused to amplify just what measures to combat the inroads of the "mechanical musical monsters" have been approved by the assembly. But he said they will be "effective" and will go into force if federal ears fail to heed the plea of distressed musicians.

Bigtop: Ellen Van Valen

Thrush Ellen Van Valen has joined the Bigtop label. First sides are "I Wish I Didn't Love You So" and "I Really Don't Want to Know."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Variety Records)	Memphis—(Trentwood Records)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PAUL ANKA** (ABC-Par) **Lonely Boy**	2	1	..	1	1	7	1	1	7	6	..	6	8	..	3	..	..	6	6	98
2	2	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	4	6	2	2	9	..	2	5	..	..	..	..	..	1	..	4	4	..	5	77
3	3	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	1	2	..	3	..	..	7	..	..	..	1	1	2	..	1	..	3	..	..	68
4	10	**DINAH WASHINGTON** (Mercury) **What a Difference a Day Makes**	3	4	6	..	5	8	..	..	5	..	..	4	4	..	..	1	6	..	..	64
5	5	**DRIFTERS** (Atlantic) **There Goes My Baby**	8	..	4	..	4	3	..	2	9	..	..	..	..	5	..	..	2	2	..	60
6	4	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	7	9	3	..	..	..	4	9	..	..	1	..	5	..	..	8	5	8	7	55
7	6	**STONEWALL JACKSON** (Columbia) **Waterloo**	..	3	..	8	2	..	6	..	..	7	..	5	1	..	..	..	..	..	..	45
8	8	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	5	5	..	..	..	..	..	..	..	2	..	2	7	..	..	..	..	..	..	34
9	12	**FABIAN** (Chancellor) **Tiger**	..	8	..	..	3	9	9	..	..	10	..	..	..	..	2	6	..	..	..	30
10	7	**SAMMY TURNER** (Big Top) **Lavender Blue**	..	..	..	10	..	1	5	7	..	..	..	9	..	..	..	5	..	..	..	29
11A	19	**LLOYD PRICE** (ABC-Par) **Personality**	6	..	10	..	..	10	3	..	..	..	3	..	..	..	9	..	..	..	..	25
11B	16	**RAY CHARLES** (Atlantic) **What I'd Say**	..	..	..	5	..	..	..	..	..	..	2	..	..	..	..	..	..	1	..	25
11C	10B	**FALCONS** (Unart) **You're So Fine**	..	..	..	7	..	..	..	..	2	1	..	..	..	..	..	..	..	9	..	25
14	..	**RICKY NELSON** (Imperial) **Just a Little Too Much**	..	..	..	..	7	..	..	..	..	5	4	..	6	..	10	10	..	..	..	24
15	13	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	..	..	7	..	..	5	..	..	10	..	..	..	..	7	..	..	..	4	..	22
16	15	**NINA SIMONE** (Bethlehem) **Porgy**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	18
17A	9	**RICKY NELSON** (Imperial) **Sweeter Than You**	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	3	..	..	4	16
17B	..	**MYSTICS** (Laurie) **Hushabye**	..	..	..	..	..	..	..	3	..	8	..	8	..	..	..	..	..	..	9	16
19A	18	**KINGSTON TRIO** (Capitol) **M.T.A.**	..	10	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	15
19B	20	**JOHNNY MATHIS** (Columbia) **Small World**	10	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	15
21	..	**MEGATRONS** (Acousticon) **Velvet Waters**	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	14
22A	..	**PHIL PHILLIPS** (Mercury) **Sea of Love**	..	..	1	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	12
22B	..	**SKYLINERS** (Calico) **This I Swear**	..	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	12
22C	..	**ELVIS PRESLEY** (Victor) **My Wish Came True**	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	12
22D	..	**JERRY KELLER** (Kapp) **Here Comes Summer**	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	2	12

The HIT OF THE WEEK

JAYE P. MORGAN

Sings

SOMEBODY ELSE IS TAKING MY PLACE

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Roulette

Continued from page 59

those dealers who have joined the club and is a new incentive to those dealers who join within the next two months. Diskery is offering all current dealer members and those joining a 10% cash rebate on their album purchases for September. The dealers' LP purchases include product from Roulette as well as its subsid divisions, Tico, CoStar, Roost and the new Forum line.

To qualify for the 10% cash rebate, the dealer member sends in a recap of his total album purchases for the month along with copies of his invoices to the Roulette distributor. The distrib verifies the summary of purchases the dealer has made by signing a sales certificate to this effect. The distrib sends Roulette this signed certificate and Roulette sends the dealer direct his 10% cash rebate. New club members will still receive their initial bonus offer of a shot at the Roulette catalog at $1.40 for monaural LPs and $1.90 for stereo in addition to the 10% cash rebate incentive.

The seven LPs in Roulette's August release featrue Tyree Glenn, Turk Murphy, Ronnie Hawkins, Hal McIntyre orch, Jimmie Rodgers, Joe Reisman and the Count Basie orch. Tico has an album by The Trio Los Bandidos, and Roost has sets by the Eddie Bonnemere Trio and the Johnny Smith Trio. All the packages will be available in monaural and stereo. The Forum line will be launched with nine packages for August.

MGM

Continued from page 57

"Slow and Easy" with Jaye P. Morgan; "David Rose Plays David Rose"; "Joni Swings Sweet" with Joni James; "Supersonic Guitars" with Billy Mure; "Let's Start All Over Again" with Clyde McPhatter; "For Young Lovers" with Tommy Edwards; "My Thanks To You" with Connie Francis; "This Is Jimmy Newman"; "Harry James & His Swingin' Band," and "I'm In The Mood For Strings" with Ray Ellis. The Metrojazz label has one set by the Mitchells with Andre Pevin while the Cub label is offering one by the Impalas and another by the Big Banjo Band under Bob Domenick. All will be available in monaural and stereo.

As an additional dealer incentive, MGM is offering a 100% exchange program on 33 of its alltime bestselling LPs. This will run for the balance of the year. Promotional and merchandising aids for the program involve heavy consumer ad spreads, special catalogs, direct mail sheets, window streamers, album display easels and a contest for distrib salesmen and dealers, top prize being a foreign car.

C & W

Continued from page 57

to do with spreading country music. "The northern boys went the second World War had a lot south and were exposed to it," he said, "and the southern boys went north and brought it with them."

The sincerity angle, he points out, is an important factor in the success of country music. Tin Pan Alley writers, he added, haven't grown up with country music, therefore they don't feel it and can't write it. It has to be authentic country to be successful in the hillbilly or country market. "If you try to record or write for both the country and pop fields, you fall right into the middle with a dud," he said.

Law, who lives in Westport, Conn., does most of his recording in Nashville and Dallas, to be close to the source of the talent and the material.

The country & western division, says Law, is probably the most profitable for the record company because of the comparatively low cost of the disk production. An average c&w recording session can be carried off for about $450 since there are only five or six men on a date. If a chorus of singers is used, the cost is usually doubled. Another factor that keeps costs down, Law explains, is that arrangements are never made up for the session. The musicians on the date usually have never heard the song before they get to the recording studio, but they learn it in between 20 and 30 minutes. This gives the session a feeling of spontaneity that comes over on the disk.

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On The Upbeat

New York

Leonard Feather acting as New York liaison for the jazz film which **Joachim-Ernst Berendt,** German jazz authority, is preparing under the auspices of the State Dept. for German tv . . . Seeco Records has arranged a joint promotion with Dairy Service Corp. using the **Jose Mells** "Tonight" LP as a premium for the sale of Dairy Sweet, Dairy Grove and Sealtest Frozen Orange Juice . . . **Terri Stevens,** Felsted disker, guests on **Dick Clark's** ABC-TV show Aug. 13 . . . Crooner **Frank Simone** now being managed by **Sid Ascher** . . . **Sylvia Syms** opened at the Living Room Monday (3).

Huey P. Smith & His Clowns touring the West Indies this month . . . Octave Music is issuing a sample cut of **Johnny Mathis'** version of "Misty" by **Erroll Garner.** Flip side will be Garner's own version with orchestra. The Mathis slice is culled from his new Columbia album.

Harold Friedman Associates has been retained by Top Rank Records and Hornet Records for national disk jockey promotion . . . **Della Reese** opens at the Regal Theatre, Chicago, Friday (7) . . . **Monty Babson** into the new Broadway Lounge, Newark, for two weeks beginning Saturday (8) . . . **Ramona Toney** is the new vocalist with the **Warren Covington** orch . . . **Anita Bryant** and **Jack Scott** signed for **Dick Clark's** Hollywood Bowl show Aug. 30.

Chico Hamilton Quintet recorded for Sesac's program service . . . **Duke Ellington** at Kutsher's, Monticello, for a concert Aug. 24 . . . **Kai Winding Septet** follows current Sutherland Hotel, Chicago, engagement with a week at the Rooster Tail, Detroit, beginning Aug. 10 . . . **Gene Krupa Quartet** goes into Baker's Keyboard Lounge, Detroit, for a week beginning Aug. 24 . . . **Stan Richardson** named general manager of Viscount Records, a subsid of Robert Howard Productions. **Champ Butler's** "Oh, Looka There Ain't She Pretty" and "This Can't Be Love" is Viscount's first release . . . **Eddy Manson** scheduled for concerts in London and Paris . . . **Irving Gross,** concert pianist, returned to the Cafe Grinzing yesterday (Tues.) . . . **George Shearing** guest solos with the Honolulu Symph Friday (7) . . . **Joe Kolsky,** Roulette's exec veepee vacationing in Hawaii.

San Francisco

Meyer Neft opened his new Frisco nitery, Moulin Rouge, with a bill consisting of **Kitty Cole Quartet, Lee Arnoux, Carol King, Tommy Cosine Trio, Fran O'Brien** and **Maynard Meyer** orch . . . Frisco native **Johnny Mathis** booked for Sept. 10 through 13 at California State Fair in Sacramento, along with **Connie Francis** and **Everly Bros.** . . . Negotiations underway to bring **Count Basie's** band into Longshoremen's Hall four days this month . . . Going to Europe with **Kid Ory's** all-star band in September probably will be **Henry (Red) Allen, Alton Redd** and **Edmond Hall—Ory** will close his Frisco club, On the Levee, during his absence . . . **Ray Charles** headed an r&b show in Oakland Auditorium . . . **Cal Tjader's** expected to bring **Paul Horn** from Los Angeles and **Jose (Chombo) Silva** from N.Y. during his Blackhaw run . . . **Wally Rose** took over the piano at the Red Raven . . . **Lou Gottlieb's** new trio, **The Limeliters,** went into the lowercase hungry i.

Hollywood

RCA's **Eddy Arnold** in town for week to tape a "Chevy Show" with **Roy Rogers** and to plug his latest disk, "Tennessee Stud," prior to returning to Nashville . . . Glen Hall Records, an eastern label, taped **Jack Carson's** opening show at the Mapes Hotel in Reno last week . . . **George Jay** has given up his ties with Era but will continue promoting with the diskery's former sister company, Dore . . . **Kingston Trio** took off on a month's vacash to Hawaii . . . RCA Victor Coast chief **Bob Yorke** in Gotham for a week on biz . . . **Richard Conte** is taking vocal lessons with a possible disk pact in mind.

Pittsburgh

Dayton Selby Trio into Hurricane Bar . . . **Vivian Green** set for Tender Trap in new cocktailery's first attempt at the 20% charge . . . Musicians now at the New Arena lounge are **Howdy Baum, Ronnie Sarazen, Chuck Maurice** and **Mickey Greco.**

'On Location' Lure

Nassau, Bahamas, Aug. 4.

Putting disk distributors into the right frame of mind to fill their sales quotas is now not only a matter of dollars and cents but of locale as well. For the past couple of years, the major disk labels have been staging their conventions at various scenic spots, from Miami Beach to Las Vegas, at a steadily growing expense to match the general growth of the disk industry.

Now MGM Records has set the precedent of holding its distrib powwow outside the country when it picked up a three-day tab for its 32 wholesalers at the British Colonial Hotel in Nassau, Bahamas. Apparently, the setting of palm trees swaying in the tropical breezes to the rhythms of calypso and the tinkle of iced drinks had an appropriately warm reception. After the first day of the meet, MGM wrote over $1,000,000 of business despite the fact that not all the distribs were as yet canvassed. "Next year, it could be Paris," cracked MGM prexy Arnold Maxin.

Meggs P.R. Aide at Cap

Hollywood, Aug. 4.

Capitol Records has appointed Brown Meggs to the newly-created post of staff assistant for public relations.

Meggs, who will work under William B. Tallent, national merchandising administrator, joined Cap last September as merchandising program producer.

Album Reviews

Continued from page 58

Miss Lee and Shearing help add to the breezy inforr ality of the package.

Herb Geller & All Stars: "Gypsy" (Atco). The Jule Styne-Stephen Sondheim score fits into the jazz groove, especially the way Herb Geller sets it up. There's humor, inventiveness and an appreciative savvy of the material that goes into his work that gives the set its appeal. Rounded up for the date were Billy Taylor (piano), Thad Jones (trumpet), Elvin Jones (drums) and Scott LeFaro (bass). Geller's sax leads the way but he gives his boys plenty of time to speak their piece. Barbara Long creates some interesting effects with her vocals on "Everything's Coming Up Roses," "Together" and "Small World."

The Newport Youth Band: (Coral). For a bunch of highschool kids, the Newport Youth Band knows how to blow up a modern jazz sound that's interesting and exciting. Under the direction of Marshall Brown, the orch gives new shape to "Let's Fall In Love," "Come Rain or Come Shine," "Pennies From Heaven" and a flock of newies that may get to mean something after repeat play.

Earl Grant: "Nothin' But The Blues" (Decca). There's a lot of talent wrapped up in Earl Grant who doubles as singer-instrumentalist (piano and organ). For this package he confines his styling to the blues mood but it never becomes too much of a good thing because he brings a definitive approach to each effort. "Blues In The Night," "St. Louis Blues," "Birth Of The Blues" and "One For My Baby" give an idea of the mood he's in.

Pete Rugolo Orch: "The Music From Richard Diamond" (Mercury). Henry Mancini started something with "Peter Gunn" and Pete Rugolo could continue to carry the ball with his music for the "Richard Diamond" tv series. The Rugolo themes are varied and stimulating and they hold up without the benefit of the tv screen crutch.

Buddy Cole: "Powerhouse" (Warner Bros.). There's something about the organ sound that's vigorous and vibrating. And when Buddy Cole gets at it "Powerhouse" is no misnomer. The sound is big and strong but he doesn't give up taste for power. "The Lady Is A Tramp," "I'm Beginning To See The Light," "Will You Still Be Mine," "Riding High" and "Georgia On My Mind" show that the organ, jazz and Cole are in perfect harmony.

Dick Jacobs Orch: "The Broadway Song Book, Vol. 1" (Coral). Here's one for the showtune crowd. For his first "Showgoer's Almanac" Dick Jacobs has taken medleys from "George White's Scandals of 1931," "The Cat and The Fiddle," "Music In The Air," "Roberta," "Babes In Arms." "The Boys From Syracuses," "Oklahoma!" "Carousel," "South Pacific," "The King and I," "Can-Can" and "Flower Drum Song" and put them together with a bounce and an enjoyment that smack of Shubert Alley. Interspersed among the handsome instrumentals are some attractive vocals by Stuart Foster.

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VARIETY BILLS

WEEK OF AUGUST 5

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MUSIC HALL 38
Lottie Brunn
Duquaines
Joan Dexter
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Sallie Blair
Mata & Hari
Will Jordan
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuclib'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove
AUCKLAND
New Zealand
St. James
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
Elia & Bob Carley
Mistin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Colin Robins
Bob Hatch
BIRMINGHAM
Hippodrome
Tessie O'Shea
Flack & Lamar
David Hughes
Francois & Zandra
Hal Monty
Duo Russmar
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Marty Wilde
Billy Fury
Dickie Pride
Winter Garden
Charlie Chester
Mirko deYork Co.
3 Gherzis
Ward 3
Marian Miller
Eric Grier
BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romances Bros
Elaine & Rudolph
G. H. Elliott
Betty King
Pat Lambert
Sensational Skylons
Lynnette Rae
Max Russell
Jessie Robins
BRISTOL
Hippodrome
Ruby Murray
Anton & Janetta
Norman Evans
Iris Sadler
Tommy Fields
Overbury & Suzette
Jeanne & Jon
FINSBURY PARK
Empire
Hilda Baker
De Vere Debs
Robert Earl
Dorothy Reid
Winters & Fielding
Koba & Kalee
Wallabies
MORECAMBE
Winter Gardens
Al Read
Lane & Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
Mitchell Singers
NEWCASTLE
Empire
Tony Brent
Blue Angels
Murray & Maidie
Peter Quinton
Al Koran
Ross & Howitt
Maxims
Jimmy Ryder
SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 3

Cabaret Bills

NEW YORK CITY

Arpeggio
Peiffer Trio
Vic Dickensen
Blue Angel
George Matson
Diana Trask
Ronnie Schell
Budd & Travis
Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
Pepe Lara
Cuarteto Triana
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Ricky Lane
Rose Marie
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Jack Douglas
Jeri Southern
Upstairs Room
Rose Murphy
Slam Stewart
No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Viv Della Chiesa
Jack Durant
Alcettys
Marquis & Family
Dick Curry
Jo Lombardi Orc
B Harlowe Orc
Living Room
Sylvia Sims
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc
Village Gate
Brock Peters
Coachmen
Village Vanguard
Nina Simone
Irwin Corey
Kenny Burrell 3

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall
Blue Note
D. Ellington Orc
Cloister Inn
Lonnie Sattin
Gary Morton
Joe Parnello (3)
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
Gate of Horn
Leon Bibb
Ran & Nama
Del Close
London House
Oscar Peterson
Eddie Higgins
Larry Novak
Mister Kelly's
Larry Adler
Betty Bennett
Marty Rubinstein 3
Marx & Frigo
Palmer House
Nelson Eddy
Gale Sherwood
Lucille & Eddi Roberts
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Rivieras
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Faxa Q
Pimpollos
Kary Russi
Tino Rodriguez
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Del Ray
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cloister
Bobby Darin
Terry Gibbs 5
Cocoanut Grove
"Pearl Bailey Rev"
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Ruth Gillis
Jack Elton
Steve La Fever
Interlude
Bobby Short
Moulin Rouge
Sophie Tucker
Ted Lewis
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Dave Gardner
Trudy Stabile
Joe Castro Trio
Statler Hotel
Larry Ellis Ice Rev
Gloria Nord
George Zak
Cavanaughs
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
McGuire Sisters
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Arabian Nights"
Jack Carson
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Janine Caire
Christine Fraser
Dick Rice Orc
Flamingo
Jan Murray
Gloria DeHaven
Don Kirk
Leigh Ann Austin
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Vido Musso
Tommy Nunez
Johnny Ademono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers
New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne
Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Crosby Brothers
Ashtons
Don Rickles
Johnny "Scat" Davis
Saharem Dancers
Louis Basil Orc
Sands
Johnny Mathis
Joey Bishop
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Carol Channing
Chiquita & Johnson
Gali Gali
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Nina Ramon 3
Keefe Brasselle
Betty Madigan
Lee Martin Orc
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Wally Vernon
Tinker Bell
Guy Marks
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Deauville
Lyle McDonnell
"Bells Are Ringing"
Henny Youngman
Fran Warren
H. Levine Orc
Diplomat
Don Elliot Combo
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Four Aces
Frank Fontaine
Murray Schlamm
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Miles Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Lillian Roth
Smith & Dale
Freddie Calo Orc
Murray Franklin's
Kay Carol
Frankie Hy
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
Eddie Bernard
Patsy's Place
Patsy Abbott
Marge Sherwin
Billy Shepard
Judy Jourdan
Roney Plaza
Loma Duke
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Candido
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Vagabonds
Ann Hathaway
Murray Roman
Fairmont Hotel
George Gobel
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier
Hungry i
Lime Lighters
M & K Welch
Marilyn Child
Jazz Workshop
Red Garland 3
Benny Jolson 5
Moulin Rouge
Kitty Cole
Tommy Conine
Lee Arnoux
Carol King
Fran O'Brien
Maynard Meyer Orc
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith
365 Club
Szonys
Oscar Cartier
Lavernes
Bill Clifford Orc.
Moro Landis Orc

RENO

Golden
Freddie Bell
Ink Spots
Joni Wilson
Harrah's Club
Esther Williams
Debra Hayes
Deedy & Bill
Noel Boggs
Celebrities
Ross & Lane
Arthur Ellen
Harold's Club
Eddie Peabody
Helen Boice
Jodimars
Holiday
Hoosier Hot Shots
Gaylords
Encores
H. Stevens
Mapes
Lili St. Cyr
Dick Shawn
Skylets
Jack Melnick Orc
Riverside
Kean & Parker
Riverside Starlets
Le Juntas
Ed Fitzpatrick Orc

Unit Review

Band of Royal Scots Greys & Variety

(Empire, Glasgow)

Glasgow, July 31.

Moss Empires presentation of the Band of the Royal Scots Greys, with regimental pipers, Highland Dancers (48) (conductor, Douglas Turner); Fran Dowie & Candy Kane, Andrew Macpherson Singers (16), Manetti Twins (2), De Vere's Debs (14), Bobby Dowds Orch. Opened at Empire, Glasgow, July 27, '59. 80c top.

At least it's offbeat, even though it's bringing bagpipes and tartan back to its jumping-off ground in Scotland. This is tasteful, brightly-hued, and well-lit show, with the actual 48-strong band instruments, vocalists, bagpipes, dancers, et al. of the three-centuries-old Royal Scots Greys, crack Auld Lang Syne regiment, in from Germany for a limited U.K. tour prior to opening in military tattoo at Edinburgh International Festival.

Result is good musical entertainment, though more movement would benefit the layout. The bandsmen, in red and tartan tunics, with traditionally-garbed bagpipers who enter from auditorium, give out on drums, xylophone, trombone, and on the 88, all under expert baton of Douglas Turner, resident conductor for the Army unit. Six male dancers from the soldiers dance a Highland Fling, four chorines aid the repertoire with a Spanish terping item, and Lance Corporal Geoff Whitfield, younger brother of U.K. disk singer David Whitfield, renders popular tunes such as "We'll Keep a Welcome" with hesitant and nervous style, despite asset of strong vocal pipes.

The final effect would doubtless be more striking on an outdoor space, with lotsa room for movement. In an indoor auditorium the use of stereophonic sound equipment plus moving cinema screen backgrounds for song illustration would aid the general effect, as also would casting of a strong Scot warbler with marquee name, and sporting the kilt bravely. Local familiarity with the kilts, bagpipes and marching men, plus an excessive use hereabouts in stage lineups of pseudo-tartan-and-bagpipes stuff, also dims the overall result.

The Andrew Macpherson Singers are a spirited and vivacious mixed group of 16, brightly hued in wardrobe and giving out merrily in American and Scot tunes. Despite being an Auld Lang Syne group, they tend more to U.S. tunes, and wind dramatically with vocal interpretation of "Oklahoma!" Andrew Macpherson, himself a Scot singer, batons the group from orch pit.

Fran Dowie & Candy Kane, w.k. Canadian duo, touch on tv-western topicalities for some rapid give-and-take in comedy cross-gabbing, and make good use of comedy business such as sparklers and guns and falling cattle. Dowie himself gets outfronters with him for some man-talk about femmes, all highly amusing and yock-rousing, until he does the prelim announcement for Royal Scot Greys. Dowie & Kane are transatlantic import who've justified their tv potential in U.K. but still have to be snapped up for this end by an alert helmer.

The Manetti Twins are male comedy knockabouters offering routine bumps and biffing in balancing and acrobatic comedy. The four De Vere Debs open both segments, starting the post-interval bit with some cute Highland dancing. Bobby Dowds and resident orch showback for the vaude section of layout.

On this showcasing, a band such as the Royal Scots Greys looms with most potential for bigger stages than this one, and would be useful addition for fairs and tattoos where color and movement can be seen to advantage. It's authentic rather than flamboyantly pseudo-Scottish. Pity is, for this particular booking, that it's too much like carrying the proverbial coals to Newcastle, although Scot outfronters have a fondness for things native and patriotic. *Gord.*

New Acts

BROOKS & HALLER
Comedy
25 Mins.
Gatineau Club, Ottawa

Steve Brooks and Joe Haller proved very funny to the audience when caught and apparently they could do no wrong. Some of their gags had ringsiders rocking and drew plenty palmpounding.

However they should dispense with a couple of tasteless home bits, a grotesque Chinese caricature and a joke about a Jewish admiral who cries, "Don't give up the ship—sell it!" No need to religionize the funnier original. ("Don't sell the old homestead, mother—burn the g.d. thing!") But there's very little blue material, and none is needed.

They effectively switch the "dead horse in bathtub" joke, then use it as a recurring gag. After first time Haller slips down to a table, sits back and applauds, shouting, "Those guys are terrific! Bring on the broads!" Another time he says to a large lady at ringside, "Didn't I fight you once in Cleveland?" They never risk that one unless the audience is eating out their hands.

Fake celebrity intros ("An outstanding dealer on plumbing supplies—known as Honest Car the Used John Dealer"); screwball ad libs (to a ringsider: "What the hell are you drinking—onions?"); a sheaf of impressions of multinational Olympic contestants; and a good deal of audience participation — even to getting it bravely singing "I'll See You In My Dreams" while the comics run wild —add up to an act that can be stretched (they've done 40 minutes) or condensed for all but the most sophisticated rooms. They're okay for tv too. *Gard.*

FRANSISKA
Songs
40 Mins.
Chase Hotel, St. Louis

Fransiska—that's all, just Fransiska—six feet of singing charm from Holland, who's new to the stateside saloon circuit, is apt to be around for quite a spell in all the better spots if opening-night plaudits at the Chase Hotel's Starlight Roof are any criterion. Rooftop diners and tipplers found her a real Dutch treat all the way, from her curtain-raising French chant to her strolling mike tomfoolery with "baldheaded row."

Fransiska is particularly adept in that latter category. She has a roguish way about her and a gift of gab that make her chitchat and sideplay with ringside males downright delightful. And, let's face it, for a tall girl, well-endowed in all departments of her personal architecture, she's cute as a button. As the fellow says, there's something about those Continental girls. And Fransiska is no exception—she throws sparks all over the room.

Her song parade, 40 minutes or so, puts the accent on ballads, sung in both French and English, with a fine, mood rendition of "The Party's Over" thrown in for good measure. And on opening night you could have heard a bobbypin drop during any moment of any one of them. Supper club habitues elsewhere ought to be hearing more from this lass any day now. *Bob.*

RUTH WALKER
Songs
30 Mins.
Le Cabaret, Toronto

Ruth Walker is a blond, well-stacked and sexy songstress, who is breaking in a new act at the posh Le Cabaret, most intimate and expensive nitery in the city. She is also the first Canadian singer to be engaged here since its licensing some three years ago. Wearing an expensive white lace gown, tight and slinky, the wardrobe is a buildup to a real s.a. voice. Personality thrush is trying out a song-story repertoire, arranged by Maurey Kaye. Toronto-born, she has sung in U.S. spots. She opens with a bouncy "When I'm With You, Baby," "I Love to Love" (in French and English), a slow tempo switch to "I've Got a Man" and finales with "I Enjoy Being a Girl." Miss Walker's blue lyrics, done in wide-eyed "innocent" style, are particularly evident in her second vivacious set of "Welcome Home, Baby" and her "Feminity," both indigo items.

The shapely Miss Walker finishes with a medley of oldies, including "Who?" "You Beautiful Doll," "You Do Something To Me" and "You Made Me Love You." She encores with "It's Tough to be a Platinum Blond" to strong returns. *McStay.*

TOMMY CONINE TRIO
Dances
20 Mins.
Moulin Rouge, San Francisco

Tommy Conine, a superb tap and softshoe dancer, is the bulwark of this act, but he gets important help from a long-legged, good-looking blonde and a ditto redhead, Ardeen Knight and Bea Blum respectively.

Three come on with a fast tap number, follow with a slower bit and Conine sings a trifle, in a wispy voice reminiscent of Fred Astaire. Conine does a couple of solo numbers, outstanding one being to "I Got Rhythm," and trio wind up with a very fast number.

Whole act is beautifully rehearsed and worked out and gets excellent audience reception, with Conine's pleasant, low-keyed personality projecting nicely over footlights. *Stef.*

KITTY COLE QUARTET
Songs
24 Mins.
Moulin Rouge, San Francisco

Kitty Cole, blonde vocalist with Tommy Dorsey band some years ago, is making a comeback with three male singers in quartet which gets nice reception at this new Frisco nightspot.

Group opens with "From This Moment On," then does "Foggy Day in London Town," "Funny Valentine," "Bon Jour," "Fare Thee Well," "Home in Pasadena," a specialty tango ("Newfangled Tango") and, finally, "April in Paris."

Quartet seems to improve as it warms up and works well together, producing generally good sound, though careful listener can detect some harshness. Biggest defect seems to be tendency to phrase everything the same way, whether song's a ballad or a funny specialty.

Miss Cole, who has attained a rather matronly figure, shows she's still a dandy pops singer in her sole work on "Funny Valentine." Quartet seems to have definite possibilities and selection of material is impeccable. *Stef.*

MIKE FEDDERSON
Songs
20 Mins.
Ye Little Club, Beverly Hills

Mike Fedderson's pro bow as a singer at Marshall Edson's Ye Little Club came off fairly well considering the 20-year-old is taking his first step up the ladder and does it without the assist of a guitar.

The youthful baritone will find this playdate a good spot to launch his projected show biz career, since patrons of this little room are tolerant toward newcomers. While Fedderson's miking on night caught (24) came across somewhat awkwardly, his vocalizing had enough tones to show promise. In fact, with enough work to bring about the confidence needed to hold a crowd, this boy could develop into the bigtime. He has the appearance (resembles Michael Rennie), stands tall, and keeps crowd interested via a varied repertoire of faves. *Kafa.*

House Review

Metropole, Glasgow

Glasgow, Aug. 4.

Jack Short presentation of "The Logan Revels," with Ma Logan (May Dalziel), Tommy Hood, Frank Harvey, Joe Long, Doreen & Sylvia Stevens, Buddy Logan, Ajax Trio, J. P. Masterston Orch.

This is homely vaude fodder, aiming at nothing sophisticated, but largely to the approval of those who want their fun lusty and native, their song sentimental and patriotic, their dancing in precision style. Most of the yock-raising is centered round Ma Logan, otherwise May Dalziel, vet singer-comedienne, and sister of Ella Logan. As mama of the Logan Family, of local vaude (it has produced leading Scot comedian Jimmy Logan), she is held in sentimental respect hereabouts by a vast following. Jack Short, head of the family, helms this vaude layout, which is playing to good summer attendances despite a heatwave and holiday diversions.

Ma Logan, with that rumbustious laugh which could well be her gimmick, is seen in kitchen comedy sketches with Tommy Hood, a toothy, sympathetic type, and Frank Harvey, a lanky, quick-moving humorist. Another amusing type is contrasted in slow-talking Joe Long, and the comedy combo

(Continued on page 71)

Postpone License Dept. Vs. Shaw Agcy. Court Test on 'Employment' in N.Y.

A postponement was granted yesterday (Tues.) in the case of the N. Y. City License Commissioner vs. the Shaw Artists Agency. This is regarded as a test case to determine whether talent agencies come under the purview of the employment agency provisions of the N. Y. State General Business Law. Hearing was slated in a Magistrate's Court.

The Shaw agency was selected by the License Commissioner to be the guinea pig in the matter. As far as could be learned, this office was the only percentery cited in the present drive by the commissioner. However, about a dozen model agencies had been told to appear.

The present drive against agencies is said to have been sparked to some degree by the status of the Conover Model Agency, which has been charged with failure to pay off models after having collected for their services.

The Artists Representatives Assn., organization of talent reps, is seeking to get the License Dept. to recognize that talent agencies do not come under the category of employment agencies generally. If placed in that category, the date-diggers would be limited to a maximum charge of 5% of an artist's salary for the first 10 weeks. The agencies have long contended that because of the unique services performed on behalf of the performers, they do not function merely as an employment agency, but work toward advancing and building a career.

A meeting last week of the board of governors of ARA in New York took the stance to fight it out along lines previously plotted. They contend that if they acceded to the dictum of the commissioner and took out licenses, they would admit they are in the employment agency category. No ARA member has applied for a city license.

Tibor Rudas Signs Pact With Aussie Tivoli For Bills Spread Over 3 Yrs.

Sydney, July 28.

Tibor Rudas, who headlined with a dancing troupe over the Tivoli vaude-revue loop some time ago and then remained here to form his own dancing school, has made a pact with loop toppers for leasing of the Tivoli, at Sydney and Melbourne, for a span of 16 weeks each year for three years. Deal calls for Rudas to take over the house staffs for the term signatured and to pay the theatre rental plus a percentage of the take.

Initial bid will be with "Oriental Cavalcade," commencing at Tivoli, Melbourne, Aug. 18. Rudas is importing Far Eastern acts and will also produce the show and do his own stint.

Tivoli toppers figure that the deal will save them plenty on talent importation and overhead, thus leaving the way clear for the balance of each year to bid for the best talent available on the overseas market. Gordon Cooper, loop's general manager, is presently abroad on talent buys.

Kaye Holds in Melbourne

Melbourne, Aug. 4.

Danny Kaye has extended his Melbourne season to six weeks, now closes August 15. He said his U. S. commitments allow him to remain for an extra two weeks.

Kaye said he would have liked to extend his Australian tour to include other cities besides Sydney and Melbourne, but previous arrangements did not permit this.

Vallee, Late, Pinkslipped

Rudy Vallee was cancelled out of the Acra Manor Hotel in the Catskills at Cairo, N. Y., after completing three nights of a one-week engagement.

According to operator Frank Fede, Vallee on Thursday (30) reported for work at nearly midnight when he was slated to start at 10:30 p.m. Acra regarded this as sufficient ground for cancellation. The performer had been commuting daily from a summer home near New York City 85 miles away.

Cotton Club Drops Names

Atlantic City, Aug. 4.

Cotton Club, midtown sepia spot which brought in Pearl Bailey and her revue to open its season the first week in July, quickly discarded big name bookings when initial shows failed to be profitable.

Policy of Barney and Herbie Paloff, a father and son team, for the season was to book names for a week with Cab Calloway following Miss Bailey revue in club's air-conditioned back room which seats some 500. Bistro had $2 admission, $5 minimum policy.

Club halted advertising with exit of Calloway.

Belafonte Hits Smash Takes In Western Tour

Denver, Aug. 4.

Harry Belafonte's one-man show played to the season's record audience, 12,500, including standees and aisle-squatters, at Red Rocks Theatre last Friday evening (31).

Seats are not reserved at the 10,000-seat mountainside amphitheatre, so it was first come, first seated. The audience began arriving in the late afternoon lugging box suppers and picnic baskets, and two hours before concert time traffic was bumper to bumper on the winding mountain roads leading to the huge parking areas. Three days before playdate, impressario Joseph Leher announced that the house was sold out and urged those without tickets to avoid the trip and disappointment, but that did not discourage several thousand persons who had to be turned away.

$51,000 in Two Stands

Seattle, Aug. 4.

Harry Belafonte set up hefty biz on his Seattle and Vancouver, B.C., appearances. Sunday-Monday (26-27) at the Orpheum (2,600), scaled to $6.50, the gross was $27,000. In Vancouver at the huge Forum (6,000) on Wednesday (29), scaled to $4.75, standees and the fact that the top price was tacked on nearly all the seats, the take was a record $24,000. This is largest gross ever at the Forum.

Tour was handled by Northwest Releasing.

Maksik's T&C Returning To Production Shows

Operator Ben Maksik of the Town & Country Club, Brooklyn, is going in for a unit policy which worked well for him during the last season. He is planning to open Sept. 11 with "Havana Caravan" for two weeks, will follow with Larry Steele's "Smart Affairs" and will reinstall the "Jewel Box Revue" starting Jan. 1 for an indefinite run. The unit of femme impersonators had a long and successful stand at the spot last season.

Maksik, however, despite the fact that he has been doing well with units, is still interested in getting names if they can be bought advantageously.

Barbara Rickles New P.A. For Sheraton in Waikiki

Honolulu, Aug. 4.

Barbara Rickles is the new publicist for the Sheraton hotels in Waikiki. She formerly handled public relations for the ocean liner Leilani in its valiant but jinxed effort to compete with the Matson liners in California-Hawaii passenger service.

She succeeds Dorothy Mahoney, former social director at the Princess Kaiulani Hotel who was moved into the p.r. post by Sheraton following resignation of Jeri Bostwick.

Sinatra at $100 Feed For Mrs. FDR Center

Denver, Aug. 4.

Frank Sinatra will be guest star at the $100-a-plate Patron's Dinner of the American Medical Center Aug. 16 in the Silver Glade room of the Cosmopolitan Hotel. Proceeds will go toward construction of the $1,500,000 Eleanor Roosevelt Institute for Cancer Research at the medical center.

Other guests will include Sen. Stuart Symington of Missouri, Rep. James Roosevelt of Calif., and Elliott Roosevelt, Colorado rancher. The Roosevelt brothers will represent their mother.

Soph & Ted Lewis As Nitery Team

The appearance of Sophie Tucker and Ted Lewis at the recent 40th anniversary celebration of the team of Victor Moore & William Gaxton at Teddy's Restaurant, N. Y., has already resulted in one tandem date for this pair and may bring about more dual stands for these vet vaude and nitery performers. They were one of the major hits of that evening when they did "Me & My Shadow" with Miss Tucker taking the part of the shadow.

The duo are now at the Moulin Rouge, Hollywood, and plans are being made to have them in other specialized cafe situations. Both the William Morris Agency, Miss Tucker's handlers, and the Music Corp. of America, booking Lewis and his entourage, feel that the separation of offices is no bar to the teaming of this duo in niteries that can stand the heavy financial tap necessary for booking this pair.

See Stress on Mainlander Talent With Ray Kinney's Royal Hawaiian Bowout

Honolulu, Aug. 4.

Ray Kinney, Hawaiian entertainer with 40 years' experience both here and on the mainland, has resigned as entertainment director of the Royal Hawaiian Hotel, a position he's held since 1956.

Singer-composer emcee was a member of Harry Owens' troupe which opened the swanky Waikiki resort in 1927.

Intimates of the veteran performer say he isn't "happy" about leaving the Royal Hawaiian, but a spokesman for the Sheraton-owned hotel said the departure is "his own idea." It's indicated that Kinney's recent illness, outside activities, and double duties as show headliner and entertainment director were "quite a load for him."

Entire troupe of entertainers in the Monarch Room floorshow reportedly has been working under a two-week renewal contract, with Sheraton free to either renew or cancel the Hawaiian entertainment.

Management source said the hotel wants to develop an expanded entertainment policy, perhaps bringing mainland name talent into the big room on a "working vacation" basis.

Meanwhile the other units in the Sheraton Waikiki hotels—Moana-SurfRider and Princess Kaiulani—are being left to work out their own individual entertainment policies.

But the Royal Hawaiian's big Monarch Room, which potentially could emerge as a top-grossing prestige operation, has been lagging behind some of the competitive spots in Waikiki. Matson Navigation Co., former owner of the four hotels, was aware of this but presumably reluctant to remedy it. The Sheraton chain, as new owners, has other ideas.

Sheraton plans to build a 600 to 1,000-room hotel adjacent to the Royal Hawaiian. It plans both a plush formal dining room and a snack shop on the Royal's grounds, and a new restaurant and two new cocktail lounges in the SurfRider portion of the pooled Moana-SurfRider operation. And, as announced, it's closing the penthouse nitery at the Princess Kaiulani Hotel and will relocate a nitery somewhere else on the P.K. grounds.

AGVA Trust Fund to Weigh Transfer Of Coin to 'Club,' Status of Counsel

The AGVA Welfare Trust Fund is slated to meet today (Wed.) for further discussions on demands by trustees representing the American Guild of Variety Artists to divert monies held by the fund to the AGVA Country Club & Recreation Center.

Trustees representing management have been of the opinion that it would be unwise to dissipate the assets of the fund for any such purpose at this time, especially in view of the doubtful legality of the status of the AGVA Foundation Inc., which runs the recreation center, to operate a home for the aged and indigent in the variety field, which was the original purpose of the home.

At the same time, the confab is expected to further discuss the AGVA trustees' demand that the present counsel for the Trust Fund, Jonas Silverstone & Mort Rosenthal, be discharged in favor of having AGVA attorney Harold Berg move into that post. The present attorneys have long opposed any change in the charter which would permit diversion of the Trust Fund for such a purpose.

Welfare Trust Fund chairman George A. Hamid, who has previously stated that he opposes any change in counsel, has reiterated that there is no reason to change attorneys, but says that continued discussion of that matter, as well as others, can be held.

The change of attorneys, as well as diversion of funds other than for purposes stated in the charter of the Welfare Trust Fund, has always been opposed by the management trustees and sometimes by AGVA trustees. AGVA's national board, at the behest of the union's administrative secretary Jackie Bright, dismissed AGVA prexy Penny Singleton and former first veepee Rajah Raboid from their posts as trustees, partly because of refusal to go along with plans to shift counsel controls to Berg.

Regal's 44G Record

Chicago, Aug. 4.

Regal Theatre, independent southside sepia showcase, thinks it has a winning formula now with top jazz attractions. Stageshow for week ended last Thursday (30) helped pull a boff $44,000 to notch a record gross for the 2,800-seater. Lineup included Dakota Staton, Miles Davis Quintet, Jimmy Smith Trio, Sonny Stitt orch, Nipsy Russell, and Leon Thomas.

House has set Della Reese and Al Hibbler for week starting Friday (7), with Dinah Washington and Dizzy Gillespie, fronting his new 14-piece unit, for the following stanza.

Copa Adding Sex To Joe E. in Fall As Sub for Yanks

Apparently the New York bonifaces are the first to give up the idea that New York Yankees will be in the World Series. It seems to be an extremely unhappy, and also an expensive, decision to make.

The Copacabana seemingly has relinquished the hope that there will be beaucoup biz during the October season when the N.Y. Yankees and/or one of the other teams which used to inhabit New York would fill the town with spenders from all over the world, and pack the cafes. To accommodate these spenders, Copacabana operator Jules Podell would invariably get Joe E. Lewis to headline, and Lewis would pull in the sports world.

This year, Podell, anticipating the loss of the series and that extra biz, has decided that he will need additional lures to make up the difference. During Lewis' six-week run, Podell has hired Gloria De Haven to come in during the last three weeks of the Lewis engagement, figuring that will hypo the bill for those who come to see Lewis several times during the run. The first three weeks of the Lewis date, which starts Sept. 10, will have Cathy Carr in the second spot.

For the further discomfort of the bonifaces and other N.Y. amusement entrepreneurs, it doesn't seem likely that N.Y. will have the second Johansson-Patterson go either, which might have compensated somewhat for the loss of the series.

Hildegarde in Chi After Preeming Hotel in Aruba

Chicago, Aug. 4.

Hildegarde comes here from the just-opened Hotel-Casino Aruba-Caribbean, where she was the inaugural attraction in that Netherlands West Indies oil-rich island. The nitery of the hostel is called the Klompen Klub—"klompen" is wooden-shoe in Dutch. The Aruba makes the second, class hotel in the NWI—at Curacao there is a Pan-American Airways-operated International Hotel. Charteuse does a one-woman show at the Drury Lane opening next Monday (10).

On the occasion of the Dutch island's hoopla the local Amigoe di Curacao (Dagblad voor de Nederlandse Antillen) printed its entire special edition in English. Besides Hildegarde, who also officiated at the formal ribbon-cutting ceremonies to the new Hotel Aruba, maestro Eddie Chavez, who has the band there, composed an "official" song for the island titled "Aruba Breezes." Morris Lapidus, who has designed some of the most luxurious Miami Beach hotels, did this one. Carl Wolff, with a U.S. hotel background, is the manager. Local capital built it.

Milan's French Strippery Takes Hiatus Until Sept.; American Acts in View

Milan, Aug. 4.

After continuous fights and closedown threats from the local censors, Milan's only permanent show featuring striptease has shut down for the summer but will be reopening in early September.

The show, which made a clamorous debut on April 17 of this year at the 150-seat Teatro alla Maschera, has been grinding out 16 performances weekly with prices ranging from $4 top down to $2.50.

The impresarios, Politi, Ortolani, Usuelli, have been importing most of their acts from Paris exclusively through Aubert and have turned this former "jinx" theatre into a small goldmine, with only an advance publicity payout of some $4,000.

The censors put their foot down on complete nudes but allow the show to continue with the essentials covered by the smallest "stars."

Top billing went to Rita Cadillac, Carole Ryva and Rita Renoir in sexy exhibitions, with fill-in acts including Les Milson and Les Batix.

The management intends to import some U.S. acts next season and negotiations are now going on through Aubert of Paris.

Bob Feinberg WMA P.A.

Bob Feinberg has been named to head the publicity department of the William Morris Agency. He'll start in that post in the fall following completion of work on the summer circuit. Feinberg, a member of the Assn. of Theatrical Pressagents & Managers, will with this affiliation be able to handle legit and concert tours of Morris artists as well as regular house publicity chores.

Feinberg succeeds Bernie Brillstein who moves into the commercial tv dept. Danny Bernstein is acting department head until Feinberg moves in.

B'way May Get Encore on Minsky Label With Riviera as New Base

Minsky shows may return to the Broadway scene.

Deal is now in the works to lease the Riviera to a syndicate which plans to operate the nitery as a burley spot with Minsky layouts. Although nothing is definitely set yet, it's understood that a deal is ready to be closed in which the de luxe cafe, last operated by Bill Miller, will undergo a change to a high-grade peel parlor.

The prospective lessees aren't being divulged. However, it's said that a former hotel owner in Florida as well as a former operator of several N. Y. cafes are involved.

Apparently none of the Minsky family will be part of the setup. However, it is known that Harold Minsky, now producing shows at the Dunes Hotel, Las Vegas, some years ago leased the name to a group of New Yorkers who had planned to open a cafe bearing the Minsky tag. The lease on the Minsky label is still in effect.

The Riviera was the Arcadia Ballroom for many years until it was leased to Lou Walters, now producing at the Tropicana, Las Vegas. Walters poured about $350,000 into the spot and operated it briefly as the Cafe de Paris. It went into bankruptcy to the tune of about $500,000. Nitery was later taken over by Bill Miller, now operating the New Frontier, Las Vegas, who was stymied by inability to get a liquor license in his name.

Marlene for Buenos Aires

The Opera Theatre, Buenos Aires, has been added to the itinerary of Marlene Dietrich during her South American tour. She starts at that house Aug. 13 for four days.

Miss Dietrich has played a brief engagement at the Copacabana, Rio de Janeiro, followed with the Teatro Rocori, Sao Paulo, which started yesterday (Tues.), and will play B. A. before returning to the States.

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U.S., EUROPEAN BUYERS OF TALENT CROWD N.Y.

New York is starting to get busy with the visits of talent buyers. Harry Mufson, operator of the Eden Roc, Miami Beach, is in town, as is Larry Tisch, of the family owning the Americana Hotel in the same city. Leslie Grade, a partner in the British percentery of Lew & Leslie Grade, was also in N. Y. last week, and flew out Saturday (1).

Also planing back to Europe after a stand of about 10 days was Felix Marouani (Tavel &), the Parisian percenter.

All are continuing to study availabilities for the fall and winter seasons.

Celeste's L.V.-to-Plaza

Celeste Holm has been signed for a four-weeker at the Persian Room of the Plaza Hotel, N. Y., starting Oct. 19. Although acts generally open at the spot on Wednesdays, Miss Holm will start on a Monday because of inability to get out of the tail end of a date at the Tropicana, Las Vegas.

Edie Adams, who opens the room on Sept. 16, will play an extra four days from Wednesday to Saturday to fill in the booking void.

Pact Prime Names For H'wood Bowl Jazz Fest

Hollywood, Aug. 4.

Los Angeles will hold its first annual Jazz Festival at the Hollywood Bowl Oct. 2-3. The growth and influence of jazz via television and records cued the jazz bash according to Hal Lederman, coordinator of the event, and William Severns, general manager of the Bowl.

Similar to the pattern of the Newport Jazz Festival, the L. A. event will feature all the big jazz names available at that time. Already set are Count Basie's orch featuring Joe Williams, Sarah Vaughan, George Shearing Quintet, Ahmad Jamal Trio, Cal Tjader Sextet and Modern Jazz Quartet. Basie's crew will play both nights.

Toronto Businessmen In Try to Save Last Of Gt. Lakes Showboats

Toronto, Aug. 4.

In a final attempt to save the Cayuga, last of the showboats on the Great Lakes, plan of a Toronto syndicate of sentimental businessmen is to change its registry to Montreal in order to obtain a bar license from the Quebec Liquor Commission. The Cayuga, which has operated between Toronto and Niagara Falls, Ont., for the last 52 years, was refused a license by the Ontario Liquor Commission last summer, with no reason given.

Immediate plan is to resume the Cayuga's twice-daily trips across Lake Ontario between Toronto and Niagara Falls during the height of the tourist season and then winter in Montreal instead of Toronto.

The Cayuga, built in Toronto in 1907 and acquired by Canada Steamship Lines, is a two-deck vessel 305 feet long and capable of carrying 1,400 passengers comfortably, though the ship has been forced to carry 1,800 on statutory holidays.

Linkletter's Port. Pull

Portland, Ore., Aug. 4.

Art Linkletter and his "House Party" program drew 23,880, at 50c, at the Oregon Centennial Exposition Arena, during the last five afternoons (27-31). Linkletter put on a one-hour warmup prior to taping the actual show which was released a day later.

There was an additional $1 charge at the main gate.

Percenters Rush for Square Fare As Summer Fodder for Niteries

With summer doldrums now an established fact at most of the metropolitan cafes, the agencies are hopeful of trying to get nitery owners to change formats for the season. In New York, for example, the percenteries would like to get the cafemen to buy entertainment that would appeal to the squares.

In the summer resorts, they would like to see the appeal aimed at youngsters.

In most cases, though, the idea of the percenters is to try to give the record singers some prime showcasing and to get operators to think along different lines when buying talent. The date-diggers are faced with the necessity of trying to get a change of offerings in the niteries. For example, they think that some of the names developed on disks are now ready for prime showcasing. They would like to get some of the top cafes to bring in the singers who have made a reputation on records.

In New York, the agencies want to get some square acts in during the hot months on the theory that N.Y. is still a vacation town for some well-heeled spenders from the provinces. The ideal combination, especially in the summer, say the agencies, is a sharp mixture of square and hep talent. An operator could break even, at least, should he be able to get the right turns at a time when the regulars are at the summer spots.

MOSS EMPIRES' MERGER TALK WITH STOLL 'DEAD'

London, Aug. 4.

Negotiations for a merger between Moss Empires and Stoll Theatres Corp. have fizzled out and are now ended. Moss Empires' directors state that they are not prepared to consider any modification in the terms recommended when the proposed amalgamation was being negotiated.

Resolutions to approve the merger scheme were defeated at meetings last month. Following the announcement, J. D. Bailey, chief accountant of Moss Empires, resigned from the post which he took over on Jan. 1.

Moss Empires announced an unchanged 7½% dividend for 1959.

Negro Acts

Continued from page 1

ations, the various theatres such as the Apollo can come up with local disk jockeys and get a fairly prosperous bill with an assortment of singers and instrumentalists.

The B.O. Is Boffola

The Negro artists have been doing rather well in the Negro vauders. Miss Bailey, Eartha Kitt and Sammy Davis Jr. have been among those hitting such houses and have been doing highly flattering business. For example, in last season's booking of Miss Bailey at the Apollo, N. Y., business was so much better the second week than the first that Miss Bailey felt she would be hitting some wild overage figures had she been there for a longer time. As a result, her booking at the Apollo this year will be for four weeks starting Oct. 16.

Miss Bailey, thus far, is booked for the Riviera, Detroit, Aug. 28 for a week during which eight shows will be performed on a hard-ticket basis. She follows with the RKO, Cincy, Oct. 8 and the Apollo afterward. Miss Kitt, current at the Tivoli, Chicago, follows with the Howard, Washington, for 13 days and thence to the Apollo, Aug. 28. Sammy Davis Jr., heading the Will Mastin Trio, moves to the Apollo Oct. 9.

The theatres are working on other Negro stars of dimension to play various vauders.

The top Negro names have been consistently under pressure by various Negro groups to give the hometown folks a chance to view them at pop prices and in their own bailiwick. That was the original pressure that had been brought to bear on Negro headliners. However, since then, the lures have discovered that they can do very well financially in these houses on a percentage basis. In several instances, they have exceeded their own nitery salaries. Of course, three or more shows daily are involved, but in the long run, the extra coin has compensated for the extra work.

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ON EACH OF THESE 5
APPEARANCES THEY HAVE
BROKEN THEIR OWN RECORD!

'Hank' Trusin

HOTEL SAHARA LAS VEGAS, NEVADA

PERSONAL MANAGEMENT: BILL FICKS

Vaude, Cafe Dates

New York

Jacques Foti, a newcomer at the Peacock . . . **Rita Grable**, who walked up at the Willis Show Club, Detroit, says she's retiring from show biz to marry singer **Jerry Vale** . . . **Dave Friedman** started at the Town House, Pittsburgh, Monday (3) . . . **Sam Cook** is bound for the Apollo Theatre starting Sept. 25.

Helene & Howard are down for the Roxy starting Aug. 14 . . . **Maynard Ferguson** starts this week on his 15th return date at Birdland . . . **Sophie Tucker** is slated for a Sahara, Las Vegas, engagement in February . . . **Andrews Sisters** go into the 500, Atlantic City, Aug. 22 . . . Shoreham Hotel, Washington, which wound up with **Betty Madigan**, opened yesterday (Tues.) with **Henny Youngman** and has **Monique Van Vooren** inked for Sept. 1 . . . **Cab Calloway** booked for a string of Catskill Mt. dates starting Aug. 14 to Labor Day . . . **Sylvia Syms** started at the Living Room Monday (3) . . . **Joe Glaser**, head of Associated Booking Corp., on a quickie visit to his Chi branch . . . **James Nichols**, of the **May Johnson** office, Montreal, reported to the Jewish General Hospital there for observation.

Chicago

Lenny Bruce returns to Mister Kelly's for his second stint there Sept. 21 for four weeks . . . Hilton Hotel's new ice show opens Aug. 13 . . . **Prof. Irwin Corey** headlines at Freddie's Cafe, Minneapolis, for a frame starting Monday (10) . . . **Ardrey Sisters** to Adolphus Hotel, Dallas, Dec. 17 for two . . . **Gretchen Wyler** booked by Eddys', Kansas City, Sept. 4 . . . **Chico Holiday** into Cork Club, Dallas, Oct. 5 for six days . . . **Jerry Murad's Harmonicats**, with **Chuck Cabot's** orch, kick off a seven-week Texas and Dixie tour Oct. 12.

Kansas City

French songstress **Lilo** follows her stand at Eddys' with an appearance in Detroit Aug. 12 with the Ford Show, later in August begins a two-week stand at the Blue Room, New Orleans . . . **Frank Tracy** office has set **Ray McKinley's Glenn Miller** orch for a one-nighter at the Carriage Club Aug. 20. Same office is bringing in **Cell Block 7** to play for the annual August celebration in nearby Belton, Mo. . . . **Sammy Tucker** and **Marilyn Mae orch** are set at the New Inn, Lake Okoboji (Iowa) through Labor day . . . **Les Harding** orch opened the new Mirror Lake Country Club, formerly Lakeview Country Club, at a special soiree July 25 . . . **Tommy Reed** orch back on bandstand at Eddys' following a mass two-week vacation . . . **Jan McArt** east for tv guest appearances, following her week's stand in "New Moon" at Starlight Theatre. **Earl Wrightson** from the same show west for concerts in the Hollywood Bowl . . . Next on the floor at Eddys' will be the **Kirby Stone Four**, opening Aug. 7 for two weeks.

Hollywood

Rene Touzet orch holds over at the Monaco Club in Lido Beach, L.I., until Sept. 8 . . . Warner Bros. Records' **Laura Lane** is holding down at Jimmie Maddin's Sundown Club . . . Dance team of **Cabot & Dresden** join the bill headed by **Tommy Sands** which opens at Cocoanut Grove Aug. 12 . . . **George Shearing Quintet** returns to the Crescendo Aug. 13. Comic **Lennie Bruce** holds over . . . **Art & Dotty Todd** and trio continue to hold over in Casino Room of the Hotel Ambassador . . . **George Burns** has been repacted for another four weeks at Hotel Sahara, Las Vegas, next June. **Crosby Bros.** hold over two weeks at the Sahara. They were originally set for 24 days.

Atlantic City

Three Stooges into Steel Pier vaudeville (9-15) with **The Virtues, Bob Holiday, Dolinoff & The Raye Sisters. Gene Krupa Trio** and **Larry Elliot** orch in Aug. 9 through Aug. 13 and **Buddy Morrow** orch in Aug. 14 for a week . . . **Jackie Wilson** booked into new Coliseum Aug. 8 with **Sil Austin** orch . . . **Billy Marshall** plus **Joy Lynn, Ray Snead, Elsie Von** and **Bobby Knowles** band are Topsy Hideaway attractions . . . **The Dynatones** plus **Don Palmer & His Jet** at the Clock . . . **Alva & Frank** added to Paddock lineup . . . **Strong Bros.** with **Dorice Inge, Norma Wallace, Nancy Kelly, Ned Walsh** and **Jack Verna** orch at Hialeah . . . **Ed Buckley** at Sandpiper Club . . . **Lee Kane** headlined at President's Round the World Room . . . **Ada Cavallo, Bob Kasha Trio** and **Verna Lee** in boardwalk lounge of Shelburne.

Pittsburgh

Sammy Davis Jr. opened to biggest advance reservation list in Town House history while **Three Stooges** in their third week at the Holiday House are breaking the gross attendance record they set last December. All this, and a steel strike, too . . . Still no nitery activity downtown with Copa closed for good and New Arena readying 900-seater for fall opening . . . **Dornan Bros.** flew in from Ankara for **Jack Paar** stint.

Detroit

Sammy Davis Jr. headlines Elmwood Casino show . . . Comedienne **Dory Sinclair** at Roostertail . . . Falcon Lounge joins growing swing hereabouts to strippers . . . **Dinah Washington** into Flame Show Bar . . . Singer **Gloria Dee** at Brass Rail . . . **Songstress Cathy Johnson** stays at **Knife & Fork** Club . . . **Don Pablo** orch at Thunderbird . . . **The Playmates** continue at Top Hat in Windsor.

Dallas

Statler-Hilton Hotel, with **Paul Mazursky** opening two frames Aug. 6, has dated **Marty Allen & Steve Rossi** for Sept. 17-30; **Tony Bennett** for Oct. 1-14 and **Marguerite Piazza**, Oct. 15-28 . . . **Judy Scott** returns in December for her third date in Adolphus Hotel's Century Room . . . **Danny Marshall**, singing 88er at La Cabana, also bought a piece of the privatery . . . **Sylvia Phillips**, canary, into Fitzgerald's Restaurant as first attraction . . . Singer **Lisa Carroll** opened Monday (3) at Club 3525 for a fortnight's run . . . **Johnny Bachemin**, heading his own miniature production at the Colony Club, will team with **Breck Wall**, producer of the "Bottoms Up!" revue across the street at Adolphus Century Room. Bachemin will headline Wall's show early next year in a 25-minute stint . . . **J. David Nichols** has set **Andrews Sisters, Professor Backwards, Harry Blackstone Jr.** and **Les Elgart's** band for two shows Aug. 28 in Houston's Music Hall and two shows Aug. 31 at State Fair Music Hall, with other acts to be added. Local show is sponsored by Civil Air Patrol . . . Longhorn Ranch has a rock 'n' roll package Aug. 10, with **Clyde McPhatter, Bo Diddley, The Crests, Chubby Decker** and **Paul Williams** band . . . **Ted Stanford**, vocalist on **Ted Weems** band's Wynne album, "Heartaches In Hi-Fi," to New York to etch an album of solos for Wynne . . . **Juan Alvarado**, singing guitarist, switched from the Flamboyen coffee house to the new Spindletop privatery . . . **Al Dupre**, 88ing baritone, featured at new 20th Century Club, another membership spot . . . **Dick & Carol Smith** set for six weeks at the 90th Floor, intime privatery, while performing owners **Dick & Kiz Harp** are vacationing . . . **George Mossi's** dixieland **Chain Gang** back to the midtown Orleans Room for indefinite stay . . . **Dick Chase & Bud Mitchell** open Aug. 10 for a week at Glen Park Casino, Buffalo.

Inside Stuff—Vaude

Every phase of the construction of the new Zeckendorf Hotel, N.Y., is being plotted as though it were the ultimate in civic events. Today (Wed.) the formal groundbreaking takes place with city officials in attendance as well as a 20-piece Meyer Davis band to heighten the festivities, and in the presence of the William Zeckendorfs Sr. and Jr. A tent has been erected to serve as a dining room for a buffet dinner which was menued by Claude C. Philippe, who will be in charge of the new inn. Yesterday (Tues.) the start of the destruction of Toots Shors', the final building on the site, was televised on the "Today" show. The iron wreckers' ball was painted as a baseball, and Shor himself was at the controls at the time the first blow was struck that tore down his former eatery.

The Grossinger Hotel, Ferndale, N.Y., is starting a porgram of exploiting the inn via deejay programs. Two platter pilots, Gene Kaye, WAEB, Allentown, Pa., and Stan Richards, WILD, Boston, will spend a week each at the hotel taping interviews with guests and celebs for broadcast later. Each deejay will do six shows, and afterward, others in cities from where a sizable segment of the Grossinger clientel is based, will be invited to have shows emanate from there.

Omitted in Sue Evans' caption ad in VARIETY last week was the fact that she headlined in a two-week engagement at the Elmwood Casino, Windsor, Ontario.

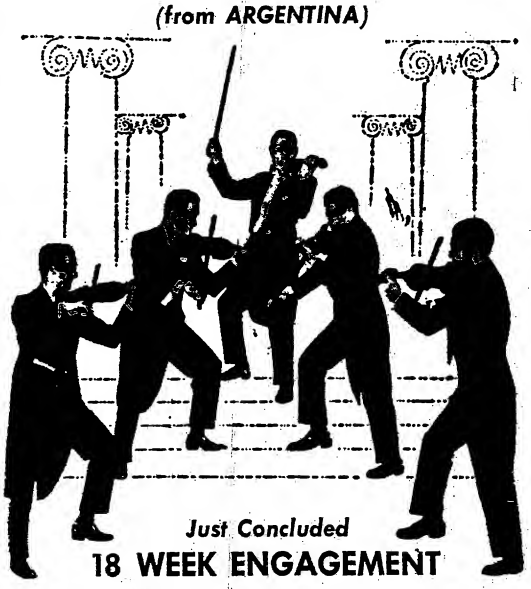
Tom Kirby of the Pat Casey office forwards a squib from the Cambridge (England) Independent Press & Chronicle anent theatre manager J. Gordon Bostock's invention of a screw propeller which can be fitted to any size boat, "resulting in amazing increase in speed and a startling cut in fuel consumption." Bostock now manages the Regal Cinema, in St. Ives, Hunts, England, owned by his family.

In the heyday of bigtime vaudeville Gordon & Claude Bostock had a "sixth floor" Keith-Albee booking franchise. For many years they managed Laurel & Hardy whom they originally brought over from England; produced many vaude flash acts, among them Bostock's Riding School. Brother Claude Bostock now resides on the Coast.

Incidentally, says Kirby, his boss, Pat Casey, one of the powers in yesteryear's bigtime vaudeville, is now 86, "full of vigor as ever," residing in Springfield, Mass., where he has local realty and other business interests. He comes to New York every fornight or so; Casey still maintains an office in New York's Central Park South.

THE MAGIC VIOLINS

(from ARGENTINA)



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Direction: MILES INGALLS, New York

THE COMPASS PLAYERS

Score

in their first VARIETY Review . . .

Crystal Palace

St. Louis, July 21.

Compass Players (4); $1-$2 *admission.*

David Shepherd, the guiding light behind the original Compass Players in Chicago, is losing no ground at all with his current group, now playing the avant-garde Crystal Palace saloon-theatre here. Discerning St. Louisans have taken to previous Compass units at the Crystal Palace like Frenchmen to vintage wines, and the habit is obviously snowballing, as the Palace cash register will bear witness any evening of the week. The Compass has been consistently drawing near-capacity attendance, even on Mondays and Tuesdays—a neat trick if you ever saw one in summery St. Louis.

Four immensely talented sprites—Alan Arkin, Anne Meara, Nancy Ponder and Jerry Stiller—make up the group under the producing-directing guidance of Shepherd, of whom a theatrical buff once said, "If David is their Shepherd, they shall not want."

Among 'em, the four protagonists have a bottomless bag of tricks and are as comfortably at home with improvisational skits pulled out of thin air from impromptu suggestions by patrons as they are with their penetrating, rehearsed looks at the contemporary scene.

Among the latter shenanigans, there are some highhilarity moments well calculated to make a sunshine boy out of the most devout charter member of the sourpuss cult. Especially memorable in this convulsive category are a wonderfully obstreperous family finally tamed down by tranquilizers and a string of satires on old movies, including a classic bit which kids the toreador pants off the veddy, veddy serious business of bullfighting.

The Compass people will be on hand all summer and will be keeping a canny eye on repeat business with a constantly changing kaleidoscope of material. And, of course, they already have a head start in that department with their improvisations based on audience suggestions, which are naturally different every session. *Bob.*

September: HUNGRY I, San Francisco

December: CLOISTERS, Hollywood

Booked Exclusively by IRVIN ARTHUR

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Starring HARRY DOUGLASS

Current Gallant Record Hit

"I DON'T KNOW WHY"

August 8th-11th

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Pers. Mgr.: ED KIRKEBY

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For President of A.G.V.A.
American Guild of Variety Artists

"Joey Adams is the best one for the presidency because of his knowledge of show business. Some are the people's choice, he is the actor's choice because of his background and know-how of all the aspects of our industry. He knows the trials and tribulations of the working performer. He has gone through all of it himself in every phase and he knows what we need and how to go about getting things done for us."

(Signed)
MILTON BERLE

WE, THE COMMITTEE OF 300
Urge All Members of the American Guild of Variety Artists
TO VOTE FOR JOEY ADAMS
For President of A.G.V.A.
BECAUSE He Has Pledged to Carry Out His Platform

THE JOEY ADAMS PLATFORM

AS SOON AS I AM ELECTED I WILL WORK FOR:

1. A pension plan for variety artists.
2. AGVA TV Auditions of the Air to show our talent.
3. I will go to government organizations, with the executives of AGVA and campaign for hundreds of hospital shows to be regularly produced and paid for by government agencies as they now do for other shows.
4. Paid auditions at leading nightclubs all over the country (like the old-time Leon & Eddie's).
5. With fellow executives as a committee, I will go to scores of industries, like General Motors and Pepsi-Cola and ask them to appropriate budgets to pay for hospital shows and children's shows.
6. Return of vaudeville in some movie chains. I have already approached heads of both chains and they are ready to meet with us.
7. Shows in supermarkets. I will appoint committees to visit supermarkets and negotiate for week-end shows to spur their business. Its worth 5c a head to have people come with their children who will see shows while the parents shop.
8. We will have a permanent committee to see every Congressman to demand lowering the 28% niteclub tax which is strangling business and depriving the government itself of revenue.
9. I will send a committee to the Lincoln Square Project to demand we get representation and appropriations, just as the music and the ballet fields are now represented with budgets and their own theatre there.
10. I will join a committee and go to Washington to demand that it sends out Variety units abroad, just as it now does with music, ballet, etc. Artists are the best good-will ambassadors. AGVA is full of them, our ambassadors can make the peoples of the world laugh and like us—this is the best kind of negotiation for peace and prosperity. I will work for these new kind of appointments for our AGVA members.

STATEMENTS FROM SOME MEMBERS OF THE COMMITTEE OF 300

GEORGIE PRICE

"As former president of AGVA and National Board member, I believe Joey Adams will make a great president. I'm proud to support him. His humanitarian efforts in the past are commendable and I'm sure he'll use them now to help his own fellow performers."

SOPHIE TUCKER

"Everybody loves Joey. So do I. He's a fine boy and he'll do a fine job."

SAMMY DAVIS, JR.

"A vote for Joey Adams will bring the type of recognition, dignity and stability that our profession so sorely needs, so I am voting for the man and the issues he stands for."

PHIL FOSTER

"I feel that Joey has contributed so much to the welfare of the actor without being in an official capacity. It's time that actors recognized his worth by making him president of the union and thus showing our regard and feeling for the man as well as the actor. He is our representative between the actors' wants and the officials who are being paid by the actors."

CHARLIE DALE (Smith & Dale)

". . . good. He will make the best president AGVA ever had."

MARTHA RAYE AND NICK CONDOS

"Joey would be great as president. He is showbusiness himself. He struggled up by himself, he knows everyone in the business. He's an honest guy, he's a good administrator and he makes better than a damn good living. He does not need a salary. He's in solid with all the newspapermen and can go to them with our problems to get their aid.

"With Cindy working with him it helps him be an even better president. She's been in showbusiness herself, she's a writer and working with him is a great asset to get our work done.

"Joey has worked in all phases of our business. He's been in the Borscht circuit and in the big-time and he understands the actor's problems. He's proven that he will go out of his way to do what's right for the actors. He has patience, he will listen to whatever problems come up and go to work on them. There's nothing phony about Joey. Both Nick and I are going to work for him."

COMMITTEE OF 300 FOR THE ELECTION OF JOEY ADAMS

George Price
Robert Alda
Maxie Rosenbloom
Joey Bishop
Lew Parker
Sid Gould
Hal March
Milt Ross
Leo Fuld
Bea Kalmus
Laya Raki
Timmie Rogers
Morey Amsterdam
Jackie Clarke
Sid DeMay

Sally Moore
Jerry Morgan
Dolores Wilson
Robert Merrill
Lou Wills, Jr.
Al Kelly
Martha Raye
Nick Condos
Sammy Davis, Jr.
Dan Tannen
Dagmar
Phil Foster
Gene Baylos
Benny Fields

Beverly Jean
Sophie Tucker
Betty George
Paul Hartman
Betty Kean
Jane Kean
Polly Bergen
Lilo
Artie Dan
Jackie Kannon
Andrews Sisters
Jahnnie Ray
Julius La Rosa
Alan Dale

Buddy Walker
Lew Nelson
Tommy Edwards
Alan Gale
Myron Cohen
Jack Durant
Tony Foster
Tony Bennett
Morey Amsterdam
Irving Kupcinet
Lee Mortimer
Frank Farreli
Jim O'Connor
Bernie Allen

Paul Bruun
Gil Rose and Stars
Crosby Sisters
Charlie Dale
Will Waston
Ice Show International
Bob Melvin
Mae Schoenfeld
Mickey Freeman
Jackie Phillips
Al Bernie
Jackie Wakefield
Billy Wells
and the Four Fays

Regina DeFoire
Harry Mendoza
Red Buttons
Jack Malon
Paul Duke
Jan Bart
Irving Jacobsan
Milt Moss
Bas Sheva
Jo Ann Floria
Michel Rasenberg
Beulah Bryant
Sheila Barrett
Think-a-Drink Hoffman

Seymour Rexzeit
Enzio Freiani
Jackie Heller
Pat Rooney
Darvas and Julia
The DeMarcos
Lew Black
Eddie Schaefer
Jan Murray
Jack Eigen
Greta Thyssen
Barton Bros.
3 Wiles
Sessue Hayakawa

Roberta Peters
Augie and Margo
Cy Reeves
Christine Jorgenson
George de Witt
Bobby Byron
Stan Irwin
Mrs. Rajah Raboid
Joe E. Ross
Mitsiko Morigal
Manique Van Vooren
Step Bros.
Linda Hopkins
Jackie Miles

Larry Best
The Wanderers
Alan and Rossi
Alan Drake
Leon Fields
Armand Marion
Tina Marie
Buddy Hackett
Alan Gale
Mac Robbins
Norman and Dean
Lee Berman
Leslie Bros.
Hal Fisher
Leo Rivet

(THIS COMMITTEE IS STILL IN FORMATION)

Copacabana, N. Y.

Jules Podell presentation with Ricky Lane & Velvel. Rose Marie, Tony Franco, Doug Coudy Line (8), Paul Shelley & Frank Marti Orchs; $5.50 minimum.

Jules Podell's summertime policy is somewhat of a laboratory test to determine future headliners. With this bill, the Copacabana seems to have two performers who can be transposed to the prime time. Ricky Lane and his dialect spieling dummy, Velvel, together with Rose Marie, constitute a heavily entertaining bill, one that's loaded with comedy.

It's been an axiom with the old-time bookers that a given card can never have too much comedy. In most cases, it's been so, but with only two performers on a bill, a bit of competition is automatically set up, and comparisons are inevitable.

The only debatable aspect of this bill is the routining. Either act could open. As it now stands, Rose Marie is the opener. This former child star has long since dropped the Baby in front of her handle. She is a singer and comedienne of taste and maturity. She relies primarily on special material and there are stretches of comedy monolog when she scores effectively. The mixture of gab and song and a unique brand of drunk stories makes her particularly effective here, and she's a hit in no uncertain terms.

Lane is one of the hot ventriloquists around today. His brash and impudent dummy, speaking with a Yiddish accent, is a funny innovation. Besides being an expert technician, Lane is able to give the woodcarving an impression of being an ad libber. It's a smooth, able and very funny job that he does on this floor.

A 1941 New Act review on Richard Lane, who was caught at the Roxy, indicated no dialect and stated that the turn lacked novelty. In his present act, Velvel admits that he used to talk English, but he couldn't get a job. Apparently the accent gave Lane the desired novelty and prosperity simultaneously. It's solidly entertaining here, even after a comparatively slow start.

The rest of the show is a carry-over. The Doug Coudy line with Billy Livingston costumes and with Tony Franco doing the Al Foster & Keefe Brasselle tunes, makes for good surrounding production. The showbacking is capably done by Paul Shelley and Frank Marti provides the Latin dance tunes. *Jose.*

Sahara, Las Vegas

Las Vegas, July 28.

Crosby Bros. (4), The Ashtons (6), Mary Doyle, Dale Babcock, Cathy Stuart, Saharem Dancers, Louis Basil Orch (13); produced by Stan Irwin; choreography by Shaw-Hitchcock; costumes by Lloyd Lambert; scenery by Fred Stone; $3 minimum.

Even if the Crosby Bros. had another name, their new act would have to be recorded as a definite click—strictly a bigtime blockbuster attraction from all angles. True, the Crosby name helps, because a lot of the very funny dialog is centered around the fact that the boys don't mind kidding themselves and their relationship with Dad. ("That's the most applause we've heard since we told the old man we were leaving home.") The name will also come in handy in during curiosity seekers, some of whom undoubtedly were in the Congo Room opening night when 1,354 persons showed up for the two shows, breaking the hotel's record for a preem.

Otherwise, the act can certainly stand on its own merits. Each of the Bing boys—Gary, Phillip, Dennis and Lindsay—has inherited the paternal talents, and each has a warm personality different from the others which blends into a highly entertaining quartet.

Wisely, the Crosby's have selected some of the topnotch pros in the biz to help them mold the act. Nick Castle, responsible for the brilliant staging and directing, did an outstanding job of helming. With Castle cracking the whip, the boys emerge as dandy dancers, weaving movement, pacing and timing just right for the entire turn. The lighting is imaginative, adding to the overall effectiveness of the song & dance skits punctuated with pater. Special nods should go to Bill Thompson, who cleffed the hip vocal arrangements, and to Jack Brooks and Harry Crane, writers of the act. Maestro Dick Stabile is a strong asset as he masterfully batons the songology, fronting the Louis Basil orch (13).

As a fast opener, the boys introduce themselves while singing "Hello." Other numbers include "Mack The Knife," "Blues in the Night," a spiritual-folk medley of "Noah," "The Fox" and "Joshua," "We Thought About the Act" (which features a smooth bit of terping), and "This Was a Lovely Way to Spend an Evening." Solo, Lindsay does "In a Little Spanish Town," Phillip "You Are Too Beautiful," Dennis "Old Man River" and Gary "Baltimore Oriole." The elder Gary, sparkplug of the team, performed like a vet at the opening show despite the fact that he developed a serious nosebleed halfway through the act. To sum up: The Crosby quartet is a powerhouse for any nitery or theatre.

The Ashtons (6) balance the bill, and draw brisk mitting for their fast and furious demos of tumbling. Opening production number concocted by Shaw-Hitchcock is a flapper-era version of the Cinderella story, and is notable in that it introduces a redhaired looker named Mary Doyle who should be investigated by producers seeking star material. The top-talented terper gets fine assistance from Dale Babcock in the pedal department and from Cathy Stuart on vocals. The Stan Irwin production is in for four frames. *Duke.*

Riverside, Reno

Reno, July 31.

Betty Kean & Lew Parker, Flying DePauls (6), Starlets (8), Eddie Fitzpatrick Orch (10); $2 minimum.

With only their television exposure to give locals any idea of the Kean & Parker talent, the opening night turnout was not a b.o. smash, but auditors got a sampling of what can well make the duo top contenders on the saloon circuit. The two (Mr. and Mrs. in real life) work through a high-key routine in this debut at the Riverside that includes both the topical stuff and sketches that hit deep in the yock department.

Blonde Betty Kean onstages in full fur with enormous cigar in hand that leaves tables wondering, but the two quickly set the pace with a spoof of buxom Italian actress and a "flower girl" bit from "My Fair Lady." The two command heaviest endorsement with an interpretation of hubby taking wife to a plush saloon for an anniversary party, and wife constantly complaining as she boozes.

Duo also rates with impresh of the Bickersons, a couple at home in bed with the male snoring and the distaffer gabbing; and a take-off on a "Person to Person" interview.

Opening are the Flying DePauls, six gals in a circus-paced tumbling-acro offering that rates constant attention. The sextet is practiced on numerous and varied solo turns, and work together for pyramiding and other group routines. Bracketing the show are the Starlets in all-new Moro-Landis productions. Eddie Fitzpatrick provides the music for the entire production and customer dancing. Current bill runs through Aug. 12. *Long.*

Gatineau, Ottawa

Ottawa, July 31.

Jack Carter, Dorothy Kramer Dancers (4) with Roger Palmer, Barry Dale, Russ Thomas Orch (8); $2 admission.

Temperatures and humidity both ranged around the 90 mark when Jack Carter made his Ottawa-area debut (30) at the Gatineau Club, but more than 800 persons collected to give him a sweltering but big-mitting reception. Business is expected to build from opener to reach the club's 1,000-capacity over the weekend, and hold high to Carter's closer (5).

Although this is Carter's first local booking, he had plenty advance exposure via television, chiefly the Ed Sullivan Show, which helped draw business. Inserting some chant and terp, comic's stint draws constant mitts and laughs. He brings a lot of new material here but even w.k. stuff benefits from his expert handling. He could do no wrong; tablesitters even applauded gags they didn't get, and hauled him back for more after he had worked more than 60 minutes in oppressive heat which, incidentally, he made the most of in ad lib.

Same bill brings the Dorothy Kramer Dancers, with Roger Palmer, for a 30-day booking. Unit is on twice each show with modern and Afro-Cuban routines. Barry Dale, held over as emcee, gets to chant solo in four tunes. Russ Thomas house band showbacks and plays for dancing and Kay Denison chirps and 88s in the lounge. *Gorm.*

El Rancho, Las Vegas

Las Vegas, July 29.

Joe E. Lewis, "La Nue Eve," Janine Caire, Christine Fraser, Dick Rice Orch (11); presented by Beldon Katleman; $4 minimum.

Turf follower Joe E. Lewis is teamed in the Opera House here with a handsome bunch of fillies from France—and the show is a winner by several lengths. The Parisian half of the bill, "La Nue Eve," is a neat balancer for Lewis, whose classic comedy comes across better than ever. He's blanketed with yocks for his parodies which include "70 Sex Hormones" and a dandy newie called "How Do You Handicap A Dame?" He tells about his cocktail filter invention which takes out all the harmful ingredients from a drink "like ice and water," and somehow manages to consistently top his own gags. As usual, 88er Austin Mack is his potent ally.

"Les Girls de Paris"—14 dancers and four mannikins—present three excellent fast-stepping production numbers which are lavishly and tastefully costumed. The girls are exceptionally attractive, and their footwork is done with notable precision.

Janine Caire, a blonde looker, wins brisk mitting for her Frenchy songology—she's a performer with great potential. Christine Fraser, a callipygian exotic, does an exciting strip. Show, set for five weeks, is capably backed by the Dick Rice orch. *Duke.*

Americana, Miami B.

Miami Beach, Aug. 1.

Keefe Brasselle (with Al Foster), Betty Madigan, Lee Martin Orch; $3.50-$6.50 minimum.

A familiar and a new face on the cafe circuit here tote up a breezy, tune-packed package in the current Bal Masque show that never lets up throughout a bright 80-minute session.

Keefe Brasselle is making his first appearance in these parts and going on the enthusiasm the personable guy stirs up, it won't be his last. Since he lacks what can be labelled a "big" voice, his canny stagers and writers have taken the talent for rhythmic values and triple-tempoed lyrics the filmster seems to possess in abundance and tailored him an act that, for sheer drive requirements, would exhaust most other cafe performers. Brasselle holds up to the demands of such tailored material that contains the personal touch from intro ditty through a sock piece, with clever lyrics to match.

After tossing off a ballad for change of pace, he hits peak returns with his carbons of Durante, Jolson and, of course, Cantor; he winds into a begoff. Warmth and goodlooks appeal to the femmes and sets well with males via a cheerful, want-to-please attitude. What gab he inserts is handled smoothly and indicates more of same on the humorous vein could be added to round out what is now a solid nitery stint and a bet for video variety.

Betty Madigan precedes, and sets a fast pace for Brasselle to follow. The Elizabeth Taylorish looker is a fave in this territory and scores again with her bouncy beats, adroit balladings and all-outs such as a "Saints Come Marching In." Smartly gowned and coiffed, she has the visual appeal that marks the vaudeo candidates who can belt a pop or special with any of the younger thrush brigade.

Lee Martin and his crew back smartly, with Al Foster a plus at the 88 and as batoneer for Brasselle, whose act he has master-minded and helped write and arrange. Due end of week are Billy Daniels and Ricky Dunn. *Lary.*

Band Box, H'wood

Hollywood, July 29.

Patti Moore, Ben Lessy, Billy Gray, Jack Hilliard, Bob Bailey Combo (3); $3 minimum.

They haven't changed much, neither has their material, after periodic visits the past eight years at this Fairfax fun factory, but if the nightowls had a choice they'd still pick Patti Moore and Ben Lessy, with a hearty assist from the proprietor, Billy Gray. It's a fast two-week booking for them before they depart for the east for nitery work and a tv pilot. Gray, however, isn't going anywhere, so he'll be on view twice nightly with his dialectic monolog that has a way of breaking up people, mostly the smart crowd that frequents this hospice of howlarity.

Hang out the names of this trio and along about 9 the line starts forming, to be followed by a longer queue toward midnight. It's strictly for laughs, the kind that rock the risibilities and keep the bar busy. Moore and Lessy do what they've been doing for years; joshing, singing, hoofing and trading jibes. She's the energetic type, the true trouper, while Lessy complements her talents with his floppy movements and popcorn juggling. It's one act that could never split up and each go their own way. The saloonatics would never condone a break, they are so closely tied. Their comedy turn—it could be called the Comic & The Chorus Girl—is a riot of fun and insurance against Gray's usual humorous references to arsonous tendencies.

As for Gray, he's the same little mime with a fund of stories that get their strongest impetus from his telling, with occasional lapses into Yiddish dialect that requires explaining to an uninitiated ringsider. None works any harder or gets more yocks (what some of the tv comics would give for such boistering!). At the opener was a table of teenagers and that toned down his otherwise raucous excursions into more indelicate subjects. His manner of delivery gets him laughs, no matter what.

Jack Hilliard, a booming baritone, works well as a straight and uncorks pipes that thunder through the room. His voice would reach every corner of the Shrine aud but withal the fine quality of a light opera singer, from which he detoured to the saloon circuit. Gray winds up things with a takeoff enmasse of the Russian ballet craze, a holdover from past performances. Bob Bailey's trio sounds off with instruments to keep the mood hot and jazzy. *Helm.*

Fountainhead, New Hope

New Hope, Pa., July 31.

Alan Dale, Sid Gould, Bonnie Marie, Johnny Crawford, Mickey Rodgers Combo (5); $5 minimum.

In this rock 'n' roll era of offkey vocalists, it's a pleasure to see a pro like Alan Dale work at a mike. Here is a performer with taste and sincerity—and he sings in tune.

He can sing casually and pleasantly on tunes like "It Must Be True" and "Come Rain or Shine" or he can belt on his "Laugh Clown Laugh" which he segues into "Pagliacci." He even does a semi-jazz singer bit on "Lulu's Back in Town."

Dale scores on accurate Impreshes of Vaughn Monroe, Don Cornell, Tony Martin, Jimmy Durante, Billy Eckstine, Dean Martin and Frankie Laine. He sings amazingly like each of these artists but overaccents their unique features such as Dean's casualness and Laine's exuberance.

In comic Sid Gould, making his second appearance at the Fountainhead this summer, Dale found a man he could do some clowning with.

Gould is a whimsical man and his humor is easy to take. A cold midnight crowd greeted him on Friday (31) and he had to pull out his familiar game of playing names of oldtime film stars with the audience. This warmed them up and they really got with him when he sang his song about things and persons named Morris — from Morris Singer (the Foutainhead owner) to the Morris chair and Morris Plan.

Bonnie Marie is a young, dark-haired, dark-eyed hoofer who knows her way around a dance floor. Johnny Crawford is emcee and the Mickey Rodgers combo, getting a better sound each week, backs the acts and plays for dancing. *Bitt.*

Little Nugget, Omaha

Omaha, Aug. 1.

Bob Darch; no cover or minimum.

Biggest nitery hit to play Omaha in several semesters is "Ragtime" Bob Darch and his honkytonk piano, fitting in excellently with the oldtime atmosphere of the Sheraton - Fontenelle's elaborate new Little Nugget room. Complete with gaudy vest, sleeve protectors, crimson armbands, strawhat and cuspidor, Darch bangs away at his 88er, which has signs and drawings painted all over it.

While Darch isn't a particularly outstanding pianist, his gimmicks more than make up for any shortcomings. One second he's offering free snuff to the ladies and the next is giving a five-minute description of how a certain song was composed, where it was printed, etc.

Darch's gags are chiefly corny, but the customers don't mind. His music is strictly from the 1890-1915 period and if he repeats during his four-hour stretch, it's usually his favorite, "Flicker Red Rag." Biz excellent. *Trump.*

Fairmont, San Francisco

San Francisco, July 29.

George Gobel, Carla Alberghetti, Leslie Sheldon, Ernie Heckscher Orch (11); $2.50 cover.

George Gobel's low-keyed comedy knocks out capacity crowd in his Frisco nitery debut at the Fairmont's big Venetian Room.

Gobel comes on and for 30 minutes tells stories in his own inimitable fashion—audience roars at anecdotes about comic's drinking, about Las Vegas, about Gobel's show biz break-in at "Hoople, N.D.," and, especially, about a mythical show biz act entitled "Lafe Tate and Pig." Material is wonderful—for Gobel—and he also manages to work in his old, trademark phrases. He winds up this part of act by NOT singing most of "Old Irish Mother of Mine," another bit which rates a huge laugh.

Carla Alberghetti, whom Gobel describes as a "protegee," comes on next in a beautiful white gown and does three numbers. This striking brunet soprano specializes in opera—one of her numbers was Mimi's Song from "La Boheme"—and she winds up with "I Could Have Danced All Night," gets a very big hand. She sings well and only possible criticism is that she needn't have used mike, since her voice is big enough to fill even a large room like the Venetian.

Gobel returns for some tomfoolery with Leslie Sheldon, a tall, stacked blonde whom he describes as his "guitar bringer-outer." He sings, straight, "Soon I'll Wed My Love," kids Ernie Heckscher's good band a bit and winds up 64-minute act doing a funny duet with Miss Alberghetti on "You Are My Sunshine." This show figures to keep Venetian Room packed through final night, Aug. 19. *Stef.*

Slate Bros., L. A.

Los Angeles, July 28.

Dave Gardner, Bob Newkirk, The Players (4); $1 cover.

Newkirk, whose voice is solid in the lower register and acceptable as it climbs toward falsetto, comes on big and stays that way, belting such beltable tunes as "Birth of the Blues," "I Get a Kick Out of You," "Granada," and "I Can't Give You Anything But Love," backed imaginatively by the Players.

His stage personality, however, appears to be a creation of pure technique which effectively exudes great self-confidence but which also suggests conceit. He grins crookedly, flashes his eyes and loosens his tie, gestures which should seem spontaneous. In this case they appear calculated for effect, thereby destroying their effectiveness.

The young actor-singer, despite these criticisms, looks like a comer. He has looks and a voice with lots of power. As is, he's entertaining, but if he can develop a more natural delivery he can go all the way to the top.

Dave Gardner, iconoclastic comic, will hold over for one week as headliner. To ask an iconoclast to alter his material would be to destroy his value, but it's unfortunate that Gardner's wit appears to support racial bigotry. His burlesque of supposed Negro folkways would be more in the iconoclastic tradition if he presented it to a Negro audience, should he dare. *Glen.*

Cork Club, Houston

Houston, July 27.

Maureen Cannon, Mel Arvin Orch (5); no cover or minimum.

Maureen Cannon parlays her good, versatile voice, a personality as winning as a royal flush with an effervescent style to rake in top returns in her second club date in Houston. A polished performer, Miss Cannon plays best to an intimate aud, which she has here.

Opening with "Shine On Your Shoes," femme moves easily through varied repertoire of "If I Could Be With You," "Don't Take Your Love From Me," "Sister Kate," "Till There Was You," special material of "I Belong To Glasgow," "Oh Johnny," and closing "Bill Bailey." She does some cruising among the tables, which comes of better then most, as her seemingly good humor is infectious. Style runs from the lowdown used in "Sister Kate" through the Scottish accent—backed by tam, scarf and cane props—of "I Belong To Glasgow," the balled style of "Till There Was You" to the foot-stamping begoff.

Mel Arvin orch, a very good small combo, has fine touch with thrush's arrangements, and makes customer terping a pleasure. *Skip.*

Chateau Madrid, N. Y.

Pepe Lara, Cuarteto Triana, Angel Mancheno, Juan Mejia, Ramon Echauz, Ralph Font & Panchito Orchs; $5-$6 minimum.

Angel Lopez has one of the best bills in some time at his Latin emporium. It's a packaged show headed by singer Pepe Lara, who has surrounded himself with some prime dancers and instrumentalists, and provides an excellent and exciting blend of entertaining.

Lara is a former member of Los Chavales de Espana (The Kids from Spain) who have played the prime spots in the area for a number of years. Having gone into business for himself, he has gathered together a flock of entertainers; this not only serves to create a self-contained revue but functions as a showcase which reprises his former environment to a certain extent.

Lara is a pleasant singer possessed of looks, romantic Latin garb, but seemingly weighted down with the responsibility of making good in a new venture. Once he gets this enterprise humming, the effect on his pipes will be noticeable. He lacks the ease of his former association. Nonetheless, there is still a lot to commend him. He handles a romantic Spanish tune, and several in English with finesse and delicacy and some even with a degree of robustness. He will get along in single harness.

Of his surrounding talent, there are some outstanding moments. His Cuarteto Triana, who delve into flamenco as well as classical Iberian terps, display skill and fire. The two couples comprising this turn are good at the ensemble work, provide an integrated and entertaining series of dances which are well costumed and performed. Their topper is the Jota Aragonesa, a picturesque country dance, and La Gitana, performed with the others in the troupe.

Another exciting effort is by Angel Mancheno, a lither terper who works with skill and vigor. There are some wild moments. He captures the fire and ardor of the flamenco and hits an applause jackpot in two brief efforts. The musical backing is topped by Ramon Echauz, conducting the Ralph Font band, and Juan Mejia plays a strong guitar to accompany several numbers. The relief music is by Panchito, and the Latin dancers seemingly get their money's worth.

Jose.

Moulin Rouge, S. F.

San Francisco, July 29.

Carol King, Kitty Cole Quartet, Lee Arnoux, Tommy Conine Trio, Fran O'Brien, Dottie Turner, Eddie Troy, Maynard Meyer Orch (4); $1 admission.

This is a new nightspot, seating around 175, and its two-hour show substantiates the fact that a club simply can't book a number of acts and open its doors. That is, a show has to be planned, built carefully and rehearsed to some extent, at least.

Bits of this show are well-received; other parts bomb horribly. Overall, the pace is slow, which is partially attributable to the fact that owners Meyer Neft and Dave Rapken are trying to operate on a continuous policy. Unfortunately, they don't have or can't afford the talent necessary for this kind of policy.

Carol King is a sinuous, sexy brunet who dances. She comes on in a Spanish costume, later switches to a gold lame gown and winds up in what can best be described as a sort of African native's costume. She writhes and wriggles to a variety of music—this is one cut removed from a strip act—and gets a fair hand. The main attributes of her dancing are an eye-popping bust and hips.

The Kitty Cole Quartet does a mildly pleasant turn singing a number of standards and specialties and it improves as Miss Cole and her three male companions warm up. They get generous applause. (See New Acts.)

Lee Arnoux is a stacked brunet-looker in a silver-grey sheath who tries hard to belt songs — "Sing You Sinners," "Black Coffee," "A Good Man Is Hard to Find," "Hello, My Baby," "I Wish I Could Shimmy Like My Sister Kate." On last number she shimmies, a little. But she doesn't sing very well, and audience knows it.

Tommy Conine Trio, a fine male tap dancer and two long-legged girl assistants, offer best act of the show and rate a hefty ovation from customers. (Reviewed under New Acts.)

Fran O'Brien is billed as "a comedy magician" and doesn't make the grade on either score. His comedy is embarrassing and his tricks are slow and belong in the "talented amateur" category.

Dottie Turner is a shapely redhead who does a record act, a la Betty Boop, to give Maynard Meyer's little orch required AFM rest period.

Emcee Eddie Troy is a throwback to baggypants burlesque who is supposed to tell a few jokes between acts and keep show moving along. He does exactly the opposite. He delays show terribly and, even worse, is an inept storyteller.

Show, which runs through Aug. 9, has to be tightened greatly and owners should consider hiring a single w.k. name to get top billing (all billing is now equal) and to serve as show's focus.

Stef.

Arpeggio, N. Y.

Bernard Peiffer Trio, Vic Dickenson Quartet, Lucille Howard; $3.50 minimum weekdays, $4.50 weekends.

Although Bernard Peiffer and Vic Dickenson are not new to the Gotham jazz scene, the Arpeggio is. With New York currently on a jazz upbeat, the Arpeggio looks like a going concern right from the outset.

Main thing going for the room is its setup. It's decored with chic and plenty of room at the bar or in the dining area to allow for comfortable tippling, eating and listening. Designed by Rudi Bensch, his first cafe job, the room is airy and pleasing and a far cry from the layout of the cellar cribs usually associated with a jazz presentation. Spot is owned by Willie Shore, Michael Macario and Irving Beck who've put as much stress on the menu as the music. In all it adds up to one of the most comfortable spots in town to dig the beat.

Bernard Peiffer once again demonstrates that he's a slick keyboard performer. Working with Dick Scott (drums) and Ernie Furtardo (bass), Peiffer establishes a neat sound that's easy to take. He works through a familiar book that even those who aren't too familiar with jazz interpolations can understand.

Sharing the podium with Peiffer is the Vic Dickenson Quartet. With the maetsro on trombone, combo is made up of Gene Smith (drums), Vinnie Burke (bass) and Lou Carter (piano). The boys, all top instrumentalists, whip up a musical storm in unison and stir up excitement when they're off on solo licks. Combo has a musical flair and delivers enough musical imagination to hold tabler interest.

At the keyboard during the earlier cocktail hour is Lucille Howard who demonstrates that she knows her way around pop standards and showtunes.

Gros.

Harrah's, Lake Tahoe

Lake Tahoe, July 28.

Kay Starr, Stanley Boys (3), Mulcays (2), Steiner Bros. (3), Leighton Noble Orch (10); $2 minimum.

To hang the name of Kay Starr on any marquee in the Reno-Lake Tahoe area assures better than just good b.o.—and in this reprise she effortlessly proves she's lost none of the lure that keeps the rope up for both shows each night. And Miss Starr's is a name that draws both locals and tourist with that extra buck that can be left at the tables.

Miss Starr has changed her routine only a bit from the last time around, and auditors' encouragement indicates she needs only one or two new titles each time to prevent doing a carbon. For the rest of her turn it's her big hits that tablers give the heaviest palming, such as "Wheel Of Fortune," "Side By Side" and "What Can I Tell My Heart." She is ably backed in the vocal department by the smooth harmonies of the Stanley Boys.

The Mulcays, a mixed harmonica team (Mr. and Mrs. in real life), show talent with a repertoire including "Caravan" and "Zing Went The Strings of My Heart." With the Mulcays the appeal is both visual and vocal.

The Steiner Bros., age 13 to 17, on this playback in the Reno-Tahoe area show they've done much rehearsal, albeit the last trip offered precision routines in the terp department that were near flawless. The lads have a refreshing look for the nitery set, and their choreog is top league. The three have great potential, and with expert handling should have no trouble in holding dates in only the class rooms.

Entire show is under the critical baton of Leighton Noble. Show runs through Aug. 9 with Liberace scheduled to follow.

Long.

Latin Quarter, N. Y.

(FOLLOWUP)

The Donn Arden marathon production at the E. M. Loew-Eddie Risman nitery is being given a mighty boost by the engagement of Vivienne Della Chiesa, who preemed July 30. While she made her N. Y. cafe debut much earlier this year at the Waldorf-Astoria, current date is her initital Broadway night club appearance. And she scores here as readily as she did at the hotel. Miss Della Chiesa held the dinner crowd, always a tough one, with rapt attention through her well-chosen 35-minute repertoire.

Wearing a red slipper satin cape, this highly attractive operatic singer captivates her audience from the outset. Miss Chiesa still is using "Non Dimenticar" (Don't Forget Me) as her opening—and with the usual effectiveness. As ever, she has the poise and charm to immediately catch her auditors' attention. As one wag expressed it —"the "Don't Forget Me" teeoff seems superfluous so well does she grip a night club crowd."

The faster "Guaglione" song follows, and then Miss Chiesa takes off her cape to reveal a gorgeous lame gown. "You and The Night and the Music" proves a terrific hit, further establishing how much at home Miss Chiesa is with any type of song.

"Magic Is the Moonlight" is another favorite here. Miss Chiesa explains that before going on her current night club tour she was told she should have at least one classical number in her lineup. With this she introes what she termed the classic of all time, and then subtly segues into "St. Louis Blues" for a real surprise. She does this with the verve of a blues singer.

A highlight is "Scarlet Ribbons," which she uses to bring in a medley of "Affair To Remember" and "Around the World." This introduces probably the highest note reached in her recital. "Goodbye to Rome" offers nice contrast as she sings first in English, then Italian. The signoff piece is "Anema Core," which rings in an Italian medley—"Dicitencello Vuie" and "Non Dimenticar," last-named being a reprise of "Don't Forget Me."

Robert Kroll takes a bow as her arranger and conductor as does Jo Lombardi (his skilled crew was augmented by several musicians) for the superb backing given her. Miss Chiesa drew such an ovation at the close that she finally quietly bowed off to permit the show to go on.

Otherwise, this LQ show is much the same as the last one with the exception of Gene De Troy and the Marquis Family of trained monkeys. This turn has been around for years and clicking as big as ever, even down to the motorbike climax. Alcetty with his remarkable platter twirling and balancing act is still here, as is Jack Durant. Latter likely will be around at this spot for some time to come. Per usual, he is cleaning up, mainly with his routine of gags and quips. He still clicks with that backslapping routine and checks in with just enough singing to enhance his turn.

Lombardi plays the show with effortless skill while Buddy Harlowe orch provides dance relief.

Wear.

Thunderbird, Las Vegas

Las Vegas, July 30.

"Ecstacy On Ice," Leny Eversong, Ray Hastings, George Arnold, Alice Farrar, Jimmy Carter, Bill Carey, Donna Cook, Phil Richards, Ice Cubettes (8), Exotics (9), Al Jahns Orch (13); producer by Marty Hicks; staged by George Arnold; $3 minimum.

Ice shows in the desert seem to have a special fascination, and this one, called "Ecstacy On Ice," has an extra boxoffice gimmick—skating nudes. Three production ice spectaculars, beautifully staged by George Arnold, sandwich chirper Leny Eversong and comic Ray Hastings into a show that comes across with sound theatrical effect. Skaters Alice Farrar and Jimmy Carter stand out as a graceful team, and singer-skaters Donna Cook and Bill Carey are highly effective in each of several places they appear in the show. Arnold himself is involved in a helter-skelter bit of leaps and soins with partner Phil Richards that gets gasps and yocks.

Leny Eversong, billed as "extra added," sings her six songs away from the chilly stage—in fact, the rotund Brazilian songstress performs from the entre of the orchestra pit. Her big voice stirringly offers "Granada," "Tenderly," "La Cumbachero," "I Cried For You," "I Can't Give You Anything But Love" and "Jezebel."

Ray Hastings, making his Vegas debut, gets good reaction with his subtle standup comedy. Satirical impreshes touch upon such subjects as Germany rebuilding her war machine, bullfighting, and the way the same joke is told in different languages. Hastings is a clever performer who would be a strong asset to any bill, and he probably will be a major leaguer before too long.

Al Jahns and his orch expertly weave the notes for the Marty Hicks production, which is in for eight frames.

Duke.

Tidelands, Houston

Houston, July 28.

Earl Grant & Trio, Jewel Brown, Don Cannon Orch (6); no cover or minimum.

Indefatigable Earl (One More Time) Grant has as great a musical act as there is in the country for buffs who like their tunes swingy. And he shows surprising adeptness at the softer stuff in an unusual dual billing here.

Grant plays an early show at the Trans-World Club in Houston's downtown Montagu Hotel, then dashes to the Tidelands Motor Inn's Tidelands Club for a later show there. Both are Morin Scott interests, and the returns for the next three weeks should bring smiles to Dorsey Wier and Bill Newkirk, who booked the show for the respective houses.

The master musician shares the spotlight with Maurice Simon, on sax, and Bill Norris, on drums. Both have a couple of solos, and Simon's impressions of Rose Murphy and Louis Armstrong are first-rate.

Title of master musician, incidentally, is for real, for Grant holds a masters degree in music from USC. Yet his flair for a tune was not learned in any institution. Sitting at an organ, Grant on occasion swings—there's a good word—to a piano and alternates between the two, adding excellent vocals to most of the tunes, the exceptions being a couple of strictly instrumental numbers.

Grant opens both shows with "Old Man River," and when the aud response is particularly heavy for a number, he turns to his musicians and says, "One more time," running through another chorus or two. Other tunes performed in both shows are "When The Saints," "Volare," "Kansas City Here I Come," "Fascination" and "Birth of the Blues." Tideland performance of the latter number is a story in itself. There was no time for rehearsal for the opening, so Grant called Don Cannon and his trumpet to the floor to fill in on the "Birth" bit. The result, strictly off the cuff, was what jazz was intended to be, and brought the top ovation for this club.

Jewel Brown, added to the Tidelands bill for an all-sepia show, is a young song stylist with a future. A Houston girl and a discovery of Grant's, Miss Brown has a Harlem style, although most of her pro polish was gained in clubs on the Coast. She sings with a true feeling for a tune, and has a body that detracts not a bit from her presentation. She joins Grant during part of his turn for torrid terping.

Grant adds a bass from the house band at each place, with Ned Harrington, who fills for pianist-organist Glen Pigott between Trans-World shows, sitting in on the early performance there. At Tidelands, Don Cannon's Keith Robinson joins the show with his bass. Both do fine jobs with the Grant beat.

Skip.

House Review

Continued from page 64

Metropole, Glasgow

is completed by Jack E. Raymond, a slick English foil. The laughter dept. doesn't aim high, either, but it brings useful palming from most outfronters, a goodly cross-section of average Glasgow working-class people.

In the song dept. Buddy Logan (yet another member of the vaude family) garners palming for his warbling of pop tunes. The Ajax Trio are femme harmonists who have yet to come on apace in presenting their act. Billie Wyner has the popular touch with her piano-strumming for aud participation in community tunes.

Doreen & Sylvia Stevens aid in the accordion slotting. Keeping up the family tradition, Grace Ross (in private life, Mrs. Jimmy Logan) supports with the young femme role in scenas. At show caught, an Irish ceilidh band offered all the sentimental blarney and melody of Ould Oireland. J. P. Masterton batons the house orch, with Jack Short megging the entire layout; is for duration of summer.

Gord.

Cloister, Chi

Chicago, July 28.

Lonnie Sattin, Gary Morton, Joe Parnello Trio; $1 cover, two-drink minimum.

If he offered nothing more than his robust and exciting baritone, Lonnie Sattin would still have ample cabaret credentials. What really cements the stint with customers, however, are the dramatics he employs with impressive sincerity. And for another thing, they give him an identity the importance of which too many singers fail to grasp.

Sattin tips the tone of his turn from the outset, piping "With a Song in My Heart" from the floor for immediate attention that sustains. He treats some standards, then uncorks his thesp training for a tandem of "More I Cannot Wish You" and "You'll Never Walk Alone," hitting his visual dramatic peak with a begoff "Stand Up and Fight" from "Carmen Jones." These are his standbys, of course, and about the only complaint is that some fresh (for him) tunes would be in order.

Gary Morton's comedics seemed funnier the last time around. Some of the material seems to be fraying, and overall the turn is more fragmented and lurching now. Some of his fag gags wow 'em, but he harks back to that pose a bit too often. Still very much in his favor, though, is a strong ad lib ability, that talent almost compensating for the dull spots at show caught.

Sometimes Morton's ideas are more clever than their execution, e.g., the bits on voices that don't fit their occupations, and famous paintings talking back to their creators. His beatnik poetry to jazz reading is too much like the mecoy instead of wildly spoofing, and it met with too much silence. Funster is attractive and has a glib style, but some freshening is indicated.

Joe Parnello Trio, switched from the defunct Black Orchid, showbacks ably. Della Reese and Ray Hastings are due in Aug. 18.

Pit.

Bal Tabarin, Tahoe

Lake Tahoe, July 28.

Nick Lucas & His Troubadors (3) with Carla Lucerne; Ted Boyer, Novelites (3); no cover or minimum.

Nostalgia, hypnosis, and novelty balance this second show of the summer tourist season at the Bal Tabarin's terraced dining room. And the entertainment lineup selected by director Tom Gerun (with Shecky Greene headlining the opening show) for the full season indicates better than so-so biz at this leading club on the north end of the lake.

For most of his turn, Nick Lucas follows a theme suggested by his opener: "Seems Like Old Times." And auditors' reactions (with the palming evident as soon as a title is recognized) assure the vet showman he's making the right selections, and most are identified with his name. The Lucas chords still respond with the distinctive tones and his stylizing is unchanged. And his guitar is still his constant companion. His energy and purity of tone belie his age.

Backing Lucas are the Troubadors (Mel Obsen on drums, Joe Burns on string bass, and Clark Keen on piano) with Carla Lucerne handling the vocals on three titles each show. The Troubadors all show talent in backing Lucas, and Miss Lucerne (with the group for the Bal Tabarin engagement only) makes for good listening and looking. She is French-Swiss and leans on a heavy accent to put across her Dietrich-type styling. Miss Lucerne has the savvy and looks to hold the vocal spot with any of the better small groups playing class supper clubs.

Ted Boyer, making his bow in the Reno-Tahoe area, makes hypnosis look no more difficult than making with a steady monolog of "sleep deeply" chatter. Subjects called (the ones who don't respond almost immediately to his talents are returned to the audience) are guided through a series of routines designed to provoke yocks, such as reacting to suggestions they are cold, hot, thirsty, or are dancers or singers. And the post-hypnotic suggestions, with subjects reacting after being returned to the tables, offer a hard-to-believe proof of the Boyer hypnotic ability. He pulls off his part with heavy competition from the noises of slot machines and players at the dice tables.

The Novelites' contribution is a zany, raucous bit of comedy and music that's heavy on the prop routines and sometimes goes too far with the indigo lines. Trio works hard, the timing is good, but the material could be more selective.

Long.

Stock Reviews

The Dragon Slayer

Guild Hall presentation of Ronald Rawson Production of three-act (seven scenes) comedy by Robert J. Ashcman. Direction, Ruth Rawson; setting, William Ritman; lighting, Dan Butt. Features Orson Bean, Kathleen Maguire, Walter Matthau, Georgie Kaye, Siri, George Turner, John Griggs, Harry Holcombe, Beulah Garrick, Rain Winslow, Vince O'Brien, Dortha Duckworth, Luke Halpin. Opened July 29, '59, at the John Drew Theatre, East Hampton, N.Y.

Edwina Kipp ..... Kathleen Maguire
Tom Kipp ..... Orson Bean
Jerry Kipp ..... Luke Halpin
Max Bernard ..... Walter Matthau
Molly Symonds ..... Scottie MacGregor
Benjamin Kipp ..... George Turner
Audrey Wall-Smith ..... Beulah Garrick
Al Byron ..... Harry Holcombe
Ginny McKay ..... Rain Winslow
Bert Symonds ..... Vince O'Brien
Cleopatra ..... Siri
Frank McKay ..... John Griggs
Ethel McKay ..... Dortha Duckworth
Sam Cavendish ..... George Kaye

This Robert Asherman comedy is a pleasant enough piece for a warm summer evening in the country, but has little chance in the colder atmosphere of Broadway. The author has written neat bits of dialog and action, and adapted others equally effective, but the play fails to make its points simply by not sticking to it. That's indicated in the cast of 14 characters, of which at least three contribute only brief comedy spots irrelevant to the central action.

The story concerns an easy-going Madison Ave. talent agent and his efficiency-minded wife. He wants his home to be a refuge from business, while she has introduced office-like routine to the home and has turned her organizing efforts to the office.

Realizing that their marriage has come to mean little to either of them, she suggests a planned divorce—something they can work and save for over a period of time. The husband breaks his leg at a party, and while he convalesces, his wife takes over the office, introducing her ideas of efficiency and antagonizing clients but obtaining the contract that will make the divorce financially possible. Then she decides she wants to go back to being a wife, with no interest in the office.

The Madison Ave. non-conformist is played engagingly by Orson Bean, who has developed the act of looking bewildered into an art involving a whole catalog of body and facial movements. Kathleen Maguire is attractive and competent as the wife, but neither part is developed to the point of audience indentification.

Walter Matthau clicks as a bachelor artist who has found his heaven in suburbia. Georgie Kaye gets laughs with his hoked-up burlesque interpretation of a screwball family doctor, which is nevertheless unrelated to the story.

George Turner is effective as the hero's father, a much-married man of the world who is still sensitive enough to realize the mistake the young couple are on the verge of making. Siri, a long-legged, well-torsoed blonde, is above criticism as the artist's sex-rigged houseguest. Beulah Garrick months and muggs comically as a British secretary.

Rain Winslow is an attractive and believable "other woman," and Luke Halpin is a likable, well-spoken youngster, Harry Holcombe and John Griggs give well-etched portrayals of Madison Ave. stalwarts, and Scottie MacGregor, Vince O'Brien and Dortha Duckworth carry auxiliary roles effectively.

Ruth Rawson's direction is deft and nimble, even rising to the challenge of moving 11 people about a small stage during a cocktail party. William Ritman has designed two attractive interiors, a living room and a combination office-anteroom. Dan Butt's lighting is natural and effective. *Hank.*

Divide by Two

Harrisburg, July 24.

William Putch presentation of two-act (six scenes) comedy-melodrama by Robert Lane. Direction, William Putch; setting and design, Francis Benke; stage manager, William Falkner; technical and lighting, Roger Titus. Opened July 20, '59, at Totem Pole Playhouse, Caledonia State Park, Pa., $2.25 top.

Victoria Griselle ..... Catherine Payne
Evelyn ..... Carolyn Miller
Cathleen Griselle ..... June Prud'Homme
Peter Griselle ..... Charles Leslie
Valentine ..... Jay Lanin
Nicki Griselle ..... John Eames
Lt. Driscoll ..... Don Douglas
Policeman ..... Roy Capo
Peggy ..... Elena Rafael

Robert Lane, a Hollywood scripter, has his second legit play in "Divide by Two," and the result is a miss. The two act presentation takes about an hour and a half to play, and, with some sharp scissor work, plus plenty of rewrite, could conceivably be made into a one-hour television entry. But Broadway is not indicated.

The trite tale involves a wealthy, extravert Westport spinster of 65 who dotes on two nephews and a niece, one of whom schemes to electrocute her and inherit the fortune. The beer-drinking auntie manages to survive voltage, but she conveniently dies, after disinheriting the homicidal nephew in her will.

Catherine Payne does a creditable job as the eccentric, benevolent aunt, guzzling her beer from the can and making the most of her few good comedy lines. June Prud'Homme, a veteran at the local strawhat, is also saddled with almost impossible dialog and a barely existent ingenue role, but also manages to come over acceptably.

As the detective, Jay Lanin is believable in the romantic scenes with the ingenue, but appears almost embarrassed as he is called upon to give orders to the police and other characters. John Eames overacts the role of the would-be arranger of the old lady's murder and Carolyn Miller, as the would-be killer, displays moments of talent. Charles Leslie plays a bumbling nephew as well as can be expected under the circumstances, and Don Douglas and Elena Rafael are lost in other parts.

William Putch's direction keeps the play moving and has brought out the few bright spots. The lighting is also excellent, especially in the scenes played in a shadow effect.

The Totem Pole Playhouse is beautifully situated on a wooded hillside in Caledonia State Park, on Route 30 about halfway between Gettysburg and Chambersburg. The audience is not only local, but comes from nationwide visitors to the nearby Gettysburg battlefields and museums. *Norm.*

Macbeth

Boston, July 31.

Cambridge Drama Festival presentation of three-act drama by William Shakespeare. Executive producer, William Morris Hunt; direction, Jose Quintero; decor, David Hays; artistic supervision, Michael Wager; costumes, Marie Day. Stars Jason Robards Jr., Siobhan McKenna; features George Mathews, Henderson Forsythe, Michael Wager, Lee Richardson, Betty Miller, Ray Poole. Opened July 30, '59, at the Metropolitan Boston Arts Center Theatre, Boston; $4.50 top.

Witches Eda Reiss Merin, Mary Perrine, Patricia O'Grady
Captain ..... Jim Ray
Duncan ..... Pat Malone
Malcolm ..... Michael Wager
Donalbain ..... John Karlen
Lennox ..... William Myers
Ross ..... James Greene
Macbeth ..... Jason Robards Jr.
Banquo ..... Henderson Forsythe
Lady Macbeth ..... Siobhan McKenna
Messenger ..... Miller Lide
Fleance ..... Ralph Williams
Porter ..... George Mathews
Macduff ..... Roy Poole
Old Man ..... Barry Macollum
Murderers Conrad Jameson, Jack Colvin, Al Viola
Servant ..... Louis Negin
Apparitions ..... Jack Colvin, Geoffrey Johnson, Eric Forsythe, Ralph Williams
Lady Macduff ..... Betty Miller
Macduff's Son ..... Eric Forsythe
Macduff's Daughter ..... Pamela Perkins
Doctor ..... Barry Macollum
Gentlewoman ..... Mary Haynsworth
Menteith ..... Jim Ray
Caithness ..... Carl Jacobs
Servant Boy ..... Fred Mayer
Siwards ..... Tony Kraber, Miller Lide
Others: Fred Ainsworth, Ephraim Allan, Peter Donnelly, David Findley, Karl Hufbauer, Michael C. D. MacDonald, Carlyle Maw, Fred Meyers, Jennifer Merin, Jackie Michaels, William Noble, Robert Richmond, Thomas Simco, Victor Scherle, Hugh Smith, Judee Springer, Brian St. Pierre, John J. Toomey, Gus Wellings, Roger Whitney.

As the second of the three Shakespeare revivals at the 1,800-seat Metropolitan Boston Arts Center Theatre on the Charles River, "Macbeth" plays like a film version with broad panoramic devices, actors rushing up and down the aisles and delivering lines from remote points around the tent, carefully timed sword play, clanking of arms, struggles and byplay at the corners and under the drop of the three-quarter stage.

There's no soundtrack, however, so many of the great lines are lost and much of the dialogue is inaudible. It's a great visual "Macbeth," but the audience has to strain to hear and see. In addition, Jason Robards Jr., is underplaying the title role, while Siobhan McKenna drops her voice to a whisper at the end of her speeches, and they fail to carry.

Jose Quintero has done an ambitious staging job, using all the reaches of the three-quarter arena stage with its high spreading platforms and long staircases, and moving the action out into the audience. The action is however, slow, and the production runs overlvlong.

Robards is more of a sorry figure than a forceful, cruel tyrant, and he is most effective in scenes of lament, fright and self-recrimination. Miss McKenna is a properly malicious and diabolical Lady Macbeth, spitting malevolent fury with long red hair flowing on her shoulders. She is thoroughly believable as the fatally destructive and fiendish queen, and scores a dramatic triumph in the sleepwalk scene.

Roy Poole gives a standout performance as Macduff, and is especially effective in the scene when told of the death of his wife and children. Henderson Forsythe is a dignified Banquo, and Michael Wager a stalwart Malcolm. Betty Miller fine as Lady Macduff. Eda Reiss Merin, Mary Perrine and Patricia O'Grady are vivid as three witches.

The costumes are colorful and the battle scenes are big and broad. The snag with this "Macbeth" is that there's too much going on offstage, and not enough audible on. *Guy.*

Cradle and All

New Hope, Pa., July 31.

Mike Ellis production of three-act (five scenes) comedy by Sumner Arthur Long. Direction, Henry Denker; setting, W. Broderick Hackett; lighting, Al Wagner. Stars Loring Smith, Una Merkel, Dick Van Dyke; features Sally Kemp, James Arenton, Helena Keith. Opened July 27, '59, at the Bucks County Playhouse, New Hope, Pa.; $4.50 top.

Television and film scripter Sumner Arthur Long has written some funny lines for his new comedy, "Cradle and All," but has failed to supply even a semblance of a plot.

The strawhat crowd at the Bucks County Playhouse laughed long and loud at the antics of veterans Una Merkel and Loring Smith and tv comic Dick Van Dyke, the latter making his stage debut. Upon reflection, however, the playgoers must have wondered what they laughed at.

The birdlike Miss Merkel plays a middleaged housewife who discovers she is about to become a mother for the second time. This causes chaos in the household since the first "child" is a 26-year-old married woman. When the latter learns the news, she looks at her portly, gray-haired father and cries, "Father, how could you?" Later, she moans, "How will I introduce the baby to my friends?"

Smith plays the father broadly. Miss Merkel is believable as the mother, Van Dyke is entertaining as the downtrodden son-in-law and Sally Kemp is pretty as the daughter. James Arenton plays the doctor who breaks the news to mother, and Helena Keith is a maid who wants her customers to have references.

Henry Denker has done as well as could be expected in directing a farce which never gets rolling. W. Broderick Hackett's setting of a middle-class New England home is attractive. *Bitt.*

Opera Review

Verona Summer Opera

Verona, July 24.

Summer opera season held annually since 1913 (apart from a few war years) at Verona's Ancient Roman Arena opened its 37th with "La Forza del Destino" by Giuseppe Verdi in front of a 15,000 audience (top capacity 28,000) including many U.S. tourists. Magnificient spectacle is one of the leading objects of the Arena which leads itself to fantasy and imagination by the producer in this stupendous natural setting, and Carlo Maestrini in charge of the staging certainly gave the audience their money's worth with a full scale battle scene in act three including 10 cannons blasting away at the invading army, and in the other crowd scenes in which a total of more than 2,000 extras were used to great effect.

Conductor Antonino Votto milked magnificent sound from the 180 piece orchestra and Giulio Bertola, the chorus master, should be given the fullest praise for the perfection of the massive choir, particularly in the second act Monastery scene.

Prima donna, Margherita Roberti, who hails from the US midwest cornland, was physically an imposing Leonora and has some fine vocal moments in the more lyric sections of the opera but her voice was far too light to give effect to the dramatic situations. The same can be said of tenor Carlo Bergonzi who also sung with intellegence and style but sounded more like Radolfo than Alvaro in top range. Vocally, Aldo Protti as Don Carlos was the most suitable for such a large auditorium but his lack of expression and one colour sound resulted in a dull impersonation that even vocal volume could not make up for.

Local basso Ivo Vinco, who can do no wrong in home town Verona, got cheers for every phrase in his very well sung Padre Guardiano. Franco Ventriglia as Calatrava and Renato Capecchi as Fra Melitone were tops in their secondary roles.

"Herr Biedermann and the Arsonists," by Swiss playwright **Max Frisch**, has been adapted by **Mordecai Gorelik** for production in English-speaking countries.

Inside Stuff—Legit

One of the most colorful summer shows in Europe today is a production of Freidrich Schiller's five-act drama "Wilhelm Tell" at Altdorf, Switzerland, Festspielhaus, right on the spot of the Swiss national hero's legendary deeds. It's played by the village inhabitants, all amateurs, many of whom are descendants of Old Wilhelm himself. This, plus patriotic pride mingled with sheer enthusiasm for "acting" causes them to volunteer gratis for the performance of the, by a long shot, most popular of all classical dramas in Switzerland.

Tell is played by an innkeeper, Gessler (the villian) by an attorney, other roles by a veterinarian, a butcher, a barber, a dentist, a printer, shopgirls, housewives, teachers, bank clerks, architects, merchants, shopowners, pupils, tradesmen, et al. It's staged, however by a pro, Erwin Kohlund.

Legit has lost a promotional outlet with last week's discontinuance of Kenneth Banghart's two-hour disk jockey-news bulletin-interview radio series Monday-Friday afternoons on WEAF, New York. Although the show has been on the air several years and sponsorship was sold out, it was replaced by several short disk-spinner stanzas.

Banghart, a onetime actor, former summer theatre producer and frequent legit investor, gave extensive coverage to the Broadway theatre, not only presenting following-day comment on the openings and a summary of the reviews in the New York dailies, but interviewing stage personalities and reporting theatrical news highlights. He continues his several regular news programs on television and radio, but will no longer be able to devote special time to legit coverage.

The Drury Lane Theatre, year 'round stock operation in Chicago, is dabbling in merchandising techniques as boxoffice stimulants. The theatre recently effected a tie-in with a domestic vineyard in connection with the presentation of "Champagne Complex," with Peggy King starring. Beverage was poured free and freely for the first-niters.

During Denise Darcel's engagement in "Remains to be Seen," starting next week, the Worth perfumery will merchandise Je Reviens, first-niters getting free flasks. Drury Lane has found that its tie-ins pay off particularly in trade journal coverage outside of show business.

Shows Abroad

Canasta de Ninos

(Parcel of Children)

Mexico City, July 14.

Regis & Ibanez presentation of three-act farce by Andre Roussin. Direction, Julian Duprez; decor, Vicente Echeverria. Stars Emperatriz Carbajal, Francisco Jambrina, Raul Farell, Libertad Ongay. Opened July 2, '59, at Ariel Theatre, Mexico City; 95c top.

"Canasta de Ninos" ("Parcel of Children") is a bedroom farce centering around a jet-age stork that presents its bundles of joy to unwilling ladies. It's a light and frothy play, whose chief function is to present risque scenes, undressed actresses and double-entendre.

The first-night audience got laughs out of the proverbial bedroom scenes and dialog, but by the third act the pace began to pall, and repetition of the same innuendos a little tiring. Also, a moralistic finale, with "advice" to parents and so-called wayward youth, perhaps intended to divert censorship, is a let-down.

Julian Duprez' direction is a little rambing, but otherwise acceptable, and the Vicente Echeverria scenery, featuring a huge mirror in living room setting, is an effective touch, but a pair of injudicially placed spotlights are reflected back in the eyes of the audience.

Emperatriz Carbajal, a well-stacked actress, is in her element as femme lead, and gives a sympathetic performance, despite a tendency to overact. Francisco Jambrina, the male lead actually carries the play, Raul Farell is especially good as a playboy, and Libertad Ongay is competent in a small supporting role. Others in cast include comparative newcomer Aracelia Chavira, and Marta Oivera. *Emil.*

J. C. Williamson's Shakespeare Co.

Melbourne, July 28.

J. C. Williamson repertory company presenting Shakespeare's "The Merchant of Venice," "A Midsummer Night's Dream," "The Winter's Tale" and "King Lear." Staging, John Alden; assistant, William Rees; decor, Alistair Roberts. Opened June 12, '59, at the Comedy Theatre, Melbourne.

Company: John Laurie, John Alden, Peter O'Shaughnessy, Elaine Montgomerie, Loenard Bullen, Jessica Noad, Mavis Turner, Anthony Bazell, John Unicomb, Malcolm Billings, Edward Brayshaw, Michatel Laurence, Terry McDermott, Fernande Glyn, Janne Coghlan, Su Israel, John Frawley, Barry Lovett, Phillip Ross, John Cousins, William Austin John Craig, Roy Drury, Kenneth Lawrence.

J. C. Williamson, Ltd., the leading Australian legit management, has formed its own permanent touring company to present a repertory of Shakespeare and ultimately other classics. It opened here with Scot actor John Laurie as guest star. Peter O'Shaughnessy, who opened as a leading player with the troupe, has since withdrawn.

The engagement at the Comedy Theatre here has included presentations of "The Merchant of Venice," "A Midsummer Night's Dream," "The Winter's Tale" and as the final entry of the present repertoire, "King Lear." Although director John Alden has made relatively few cuts in the Shakespeare texts, the poetry of the Bard's dramas has been generally missing in performance. Perhaps because winter weather has discouraged theatregoing, but also because the company lacks major boxoffice names, attendance has been sparse and the financial fate of the enterprise seems dubious.

Laurie plays the title role in "Lear" at evening performances, with Alden taking the role at matinees. When the company moves on to Adelaide, the guest star will also portray Shylock in "Merchant" and "Bottom in Dream" (the roles have previously been alternated by Alden and O'Shaughnessy) and Autolycus in "Winter's Tale."

Alden, besides directing and alternating as Shylock and Bottom, has also been playing Leontes in "Tale." Other notable performances given by Elaine Montgomerie as Portia in "Merchant," Helena in "Dream" and Hermione in "Tale"; Jessica Noad as Paulina in "Tale" and Goneril in "Lear"; John Craig as Launcelot Gobbo in "Merchant"; Barry Lovett as Puck in "Dream"; Edward Brayshaw as Edgar in "Lear," and Anthony Bazell as Gloucester in the same tragedy.

An outstanding feature of the productions has been the colorful, stylish costumes of Alistair Roberts, but the scenery is nondescript. *Stan.*

London Notes

London, Aug. 4.

Jack Hawkins, who has been in films since 1951, returns to the theatre next spring as star of **Peter Bridge's** production of "Lizard On The Rock" by **John Hall.**

Alec Guinness is to portray Lawrence of Arabia in a new play by **Terence Rattigan.**

Robert Helpmann will direct the forthcoming London edition of "Marriage-Go-Round," which will costar **John Clements** and **Kay Hammond.**

Jack Minster has acquired the British legit rights of "The Darling Buds Of May," the **H. E. Bates'** novel recently seen in England as a Metro film, "The Mating Game."

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gang All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Moonbirds, Cort (10-7-59).
Cheri, Morosco (10-8-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Take Me Along, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlu, ANTA (12-8-59).

Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).
Saturday Night, 54th St. (1-21-60).

Touring Shows

(Aug. 3-16)

Gazebo (Tom Ewell, Jan Sterling)—Central City (Colo.) Opera House (3-15).
Music Man (2d Co.)—Shubert, Chi (3-15).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Opera House, S.F. (3-8); Aud., Portland (11-15).
Oklahoma (Coast Co.)—Curran, S.F. (3-15).
Say, Darling (Coast Co.) (Lisa Kirk, Orson Bean, Johnny Desmond)—Biltmore, L.A. (11-15).
West Side Story—Philharmonic Aud., L.A. (3-15).

College Theatres' Big Upsurge; Prof Pitches for Newer Plays

Sacramento, Cal.

Editor, VARIETY:

As a subscriber to VARIETY for several years and an avid reader of its pages, I have often wondered why you do not include a page or two of information on college theatre.

I think it is well to know that college and community theatre is growing fantastically in this country. Since World War II there has been considerable growth in college theatre, and, it is interesting to note, many professional people have found good incomes from their involvment in educational theatre.

It seems to me that trade recognition of the college dramatic programs is necessary today. The money involved is comparable, I believe, to the amount expended on Broadway, and colleges more and more are interested in new, unusual plays which offer stimulating and challenging fare to their audiences.

If it is acceptable that college theatre is important to the industry today, then I think we should turn to a problem that has been bothering me for some time. On several occasions recently I have tried to obtain the rights to plays just finished on Broadway. I sought the rights to "Diary Of Anne Frank" and "South Pacific" last year and was turned down by the companies controlling the production rights. In the case of "Diary" I was informed that a touring company had been started, so I could not do the play. I could not do "South Pacific" because the movie had just opened.

Now, it isn't necessarily the function of a college theatre to produce recent Broadway hits all the time; it is good, however, to add a new, provocative play into a schedule which includes classical plays and plays of an avant-garde nature. Shows denied to us still are "Rashomon" and "The Visit," even though they would both make excellent additions to any theatre program.

There is a dog in the manger attitude on the part of producers of Broadway shows and motion pictures which seems to me uncalled for. I cannot believe that a play presented in Keokuk, Sac-

(Continued on page 78)

Hartke's Catholic Univ. Clan at Olney Theatre Having Its Top Season

Washington, Aug. 4

Those sons and daughters (educationally speaking) of Rev. Gilbert V. Hartke's Catholic Univ. drama department who run the unique strawhat Olney Theatre are a happy flock this season. Their theatre in the Maryland countryside between Washington and Baltimore set an all-time high and the first three plays have won opening month gross with $30,000, unanimous favorable reviews. It's an Equity operation.

"Death of a Salesman," with the season's first visiting star, Myron McCormick, is current. "Say Darling" and "Royal Gambit" opened the 10-week season, with each production running a fortnight. Coming are "Rashomon" (using on a loan-out basis all the Broadway production wigs, props, etc.) and "Power and the Glory."

Subscriptions this season total $14,000 (buyers get five seats for $10, can use them in any combination—all for the same play, one for each play, etc.), more than double the $6,000 of 1957.

Olney Theatre, which has a huge tree picturesquely growing through it, is one of the three enterprises of Players, Inc., the by-invitation-only association of Hartke's CU graduates. The group also operates St. Michael's Playhouse (on the St. Michael's College campus) in Winooski, Vt., a non-Equity company, and a 10-year-old touring company on the road nine months.

Players, Inc., president Robert Brennan Moore directed both "Say, Darling," with Leo Brady, Willi Burke and Robert Comforti in top roles, and "Royal Gambit," with Philip Bosco heading the cast. James D. Waring staged "Death of a Salesman."

Portable Chairs, Moppets Verboten at Robin Hood

Philadelphia, Aug. 4.

Fairmount Park officials have imposed a three-point "code of behavior" on music lovers attending summer concert at Robin Hood Dell, the city's famous outdoor amphitheatre.

The new rules were promulgated at the Dell's Monday night concert which featured Metropolitan Opera star Jan Peerce.

Inspector Edward J. Connor told the audience that under the new rules no one will be permitted to carry chairs into the Dell, no child under 12 will be permitted to attend the evening concerts, and no one will be permitted to sit in the aisles during the performance.

Connor said that Dell patrons who carry chairs into the concerts often deprive other spectators of a place.

Slate 'Mattress' Bus-Truck Tour

A bus-and-truck tour is planned for "Once Upon a Mattress." The projected road hike will be under the auspices of the National Phoenix Theatre, the newly-formed touring branch of the Phoenix Theatre, N. Y., where the musical is currently in its 13th week.

The contemplated tour was disclosed by the "Mattress" management in a recent letter to the production's backers. An audit, reflecting an operating profit of $11,927 for the four weeks ending last June 28, accompanied the letter. The income for June represented almost complete recovery of the $12,332 dropped by the show the previous month on its first three weeks and six preview performances at the off-Broadway theatre.

The deficit on the $100,000 venture was therefore reduced to $87,972 as of the June 28 accounting. That's exclusive of $11,800 in undistributable bonds and deposits. A slowdown in b.o. activity at the Phoenix during July, the traditional lull for most New York shows, is figured to have resulted in an operating loss for the month and consequently a raise in the deficit.

The June 28 audit, incidentally, also reflected an increase in the weekly theatre rental from $900 to $1,200. The musical, written by Jay Thompson, Marshall Barer and Dean Fuller (book), Mary Rodgers (music) and Barer (lyrics), was produced by T. Edward Hambleton & Norris Houghton, co-managing directors of the Phoenix, in partnership with set-costume designers William and Jean Eckart.

BOROFF AIMS 'SIMONE,' 'GOD'S EAR' FOR B'WAY

Los Angeles, Aug. 4.

George Boroff, who operates the Circle Theatre here, plans two Broadway productions this season.

One is the Bertolt Brecht-Lion Feuchtwanger "Simone," which Ben Hecht is adapting and Harry Horner is to direct.

The other is a comedy by Samuel Birnkraut, "A Whisper in God's Ear."

Schedule Local 'Seesaw' For 3 Weeks in Toronto

Ottawa, Aug. 4.

William Freedman, co-producer of "Salad Days" at the Barbizon-Plaza Theatre, N. Y., last season, is presenting a local edition of "Two for the Seesaw" at the Crest Theatre, Toronto, for three weeks beginning last night (Mon.). George McCowan will direct, with Toby Robins and John Scott as the cast of two.

The touring company of the William Gibson comedy-drama played Toronto last season.

Mayor Robert F. Wagner last Friday (31) presented the American Academy of Dramatic Arts with a citation from the City of New York in honor of the Academy's 75th anniversary year.

'Sodom and Gomorrah' At UCLA-Sponsored Artie

Los Angeles, Aug. 4.

"Sodom and Gomorrah," by Greek poet Nikos Kazantzakis, will be U.S.-preemed Aug. 19-23 at UCLA's Schoenberg Theatre, with a cast headed by Eugenie Leontovich, Ziva Rodann, Lorne Greene, Abraham Sofaer and Eduardo Ciannelli.

The drama, translated by Kimon Friar, will be produced by George Edwards and directed by James S. Elliott under their Greece Today Productions banner. The project is under the wing of the Theatre Group, UCLA-sparked artie legit project.

Elmer Bernstein is composing an original score for play.

Plan New House In the West End

London, Aug. 4

The London County Council is considering a project for a new theatre near Leicester Square, in the West End. The house would be a 500-seater, on the ground floor of a five-floor building, comprising apartments, offices and a top-floor restaurant. Behind the scheme is Atlas Securities, of which Alfred Esdaile, owner of the Royal Court Theatre, is chairman.

The theatre, which might also be used for films, would probably be called the Prince Charles and its estimated cost is around $700,000. A start on the project could be made in about two months if the LCC gives its okay. London has recently acquired two more theatres, the Mermaid and the rebuilt Queens, plus the Columbia, a film house.

New Investment Group Has $500,000 Bankroll For U.S., Foreign Deals

Theatre Securities Syndicate, Inc. capitalized at $500,000, has been organized in New York as a new theatrical investment firm. The operation, headed by Sherman S. Krellberg, intends backing shows in the U.S. and abroad and purchasing interests in going legit projects through capital gains deals.

Krellberg, who's been active in show business for about 35 years, is already partnered with John Shubert in the British production of "A Raisin in the Sun," which opened last night (Tues.) at the Adelphi Theatre, London.

NEW BRITISH MUSICAL ABOUT GANG WARFARE

London, Aug. 4.

A new British musical, with gang warfare in the Soho section of London as its theme, is skedded to open Sept. 10 at a theatre to be set. The show, titled "The Crooked Mile," with book by Peter Wildeblood, is based on his novel of the same name.

Players Ventures Ltd., which presented "The Boy Friend," is producing, and is now lining up a cast of 40, headed by Elisabeth Welch, Millicent Martin, John Larsen and Jack McGowran. Estimated cost of the show is $112,000.

The score by Peter Greenwell is being published by Kassner Associated Publishers Ltd., whose managing director, Cyril Shane, has also tied up deals to handle the music for "Fine Fettle," due to open at the Palace Aug. 6 with Benny Hill starred, and "The Quiz Kid," being readied for early September launching with Jimmy Thompson and Diana Decker topping the bill.

The arrival of "Crooked Mile" will give the West End two musicals about modern city gang warfare, the current hit, "West Side Story" being a song and dance drama based on the "Romeo and Juliet" story in terms of New York juvenile gangs.

Martha Raye for 'Bells,' Sub for Anne Jeffreys

Framingham, Mass., Aug. 4.

Martha Raye will star in "Bells Are Ringing" at the Carousel Music Tent Theatre here for two weeks opening Sept. 7.

She replaces Anne Jeffreys (Mrs. Robert Sterling), who is due for maternity in the fall.

NBC-RCA Victor and Mort Mitosky Put Up Entire $400,000 for 'Saratoga'

NBC and its record company affiliate, RCA Victor, have put up 75% of the $400,000 capitalization on the upcoming Broadway production of "Saratoga." The network and diskery have each invested $150,000 in the musical. The $100,000 balance of the capital has been guaranteed by Mort Mitosky, attorney and NBC-RCA consultant, who was responsible for the financing deal.

The backers are in for a 40% cut of the profits, with the management getting the other 60%. RCA, in return for its stake, gets the original cast album rights, while NBC, in return for its investment, has an option on future employment of the show's co-producers, Robert Fryer and Morton Da Costa, the latter also being the adaptor and stager of the musical version of Edna Ferber's novel, "Saratoga Trunk."

It's figured the network would use Da Costa in a directorial capacity and Fryer in a producer status. Fryer was previously represented on television as co-producer with Joseph Fields of the CBS-TV presentation of "Wonderful Town" last November. The tele rights to "Saratoga" are not tied up by the deal with NBC, but the network is nevertheless figured to be in an advantageous position to acquire them.

Both NBC and RCA have the right of consultation in production and operating expenses connected with the legit presentation, and Mitosky has been appointed by the network and diskery as their consultant. The arrangement is similar to Mitosky's NBC-RCA deal on the hit Fryer-Lawrence Carr production of "Redhead," in which the network and diskery each invested $75,000.

"Saratoga," with music by Harold Arlen and lyrics by Johnny Mercer, is scheduled to begin an out-of-town tryout Oct. 26 in Philadelphia, with the Broadway opening scheduled for Dec. 7 at the Winter Garden Theatre.

Tent Construction Crew As Show-Party Guests

Boston, Aug. 4.

The actors applauded the construction workers last July 23 at the Boston Arts Center Theatre. About 500 workers, who had completed the showtent against a deadline two weeks before, were guests at a performance of "Twelfth Night," starring Siobhan McKenna and Zachary Scott. Arriving by boat, they were applauded by the actors, partied after the show.

Miss McKenna presented a new shovel, autographed by the cast and the Cambridge Drama Festival staff to Commissioner John E. Maloney, of the Metropolitan District Commission, which built the strawhatter, in behalf of the workers.

'Music Man' Nets $1,507,902 So Far

Backers of "Music Man" have netted nearly 237% thus far on their $300,000 investment, according to a July 4 accounting. As of that date, the profit earned by the two-company operation totaled $1,507,902 and of that amount, $1,420,800 had been divided equally between the management and the backers.

It's figured that during the four weeks since the audit, income from the Broadway production of the musical and the Chicago-berthed touring edition has hiked the profit figure about $70,000. The take, although healthy, is lower than usual for a four-week period and reflects the effect on both companies of the traditional July slump for legit.

"Music Man," written by Meredith Willson, with Franklyn Lacey collaborating on the story, is a Kermit Bloomgarden production. The Broadway company, with Robert Preston in the lead role, is currently in its 86th week at the Majestic Theatre, N. Y. The touring edition, with Forrest Tucker heading the cast, is now in its 26th week at the Shubert Theatre, Chicago.

SEEKS S.F. CURRAN AS WINTER STOCK HOUSE

Douglas Crawford is negotiating to obtain the Curran Theatre, San Francisco, for a season of winter stock. If the deal works out, he intends presenting a series of musicals at the house from mid-January through the end of March. The Curran, the local showcase for the Frisco Civic Light Opera summer season, is the key local spot for legit tourers in the regular season.

Crawford is now involved in stock operations at the Memorial Hall, Dayton, and the Shubert Theatre, Cincinnati.

Alton Wilkes Gen. Mgr. Of Margo Jones, Dallas

Dallas, Aug. 4.

Alton Wilkes, producer-director of the Lakes Region Playhouse, Laconia, New Hampshire, will be general manager this season of the Margo Jones Theatre, Dallas. He succeeds Aaron Frankel, who resigned last spring. Ramsey Burch previously had the post.

Wilkes will be co-producer on Broadway next winter of a new drama, "The Deadly Game," by Friedrich Durrenmatt, author of "The Visit." There is a possibility that "Game" may be tested in Dallas prior to Broadway. Wilkes will be granted a leave from the local theatre to present the play in New York.

The local theatre season will open Oct. 6 with Bill Butler as the first guest director. He will stage the Ford Foundation grant play, "The Physician for Fools," by Kenneth Cameron. The ensuing production of "Game" and then "A Midsummer Night's Dream."

Pearl Buck Working On New Drama for B'way; Too Close to 'Incident'

Boston, Aug. 4.

Nobel and Pulitzer Prize novelist Pearl Buck's several failures as a playwright haven't doused her enthusiasm for the stage. She is currently at work on a new drama to be produced on Broadway in the fall of 1960. She also has a new novel in the works.

The authoress was here last week to see a performance of "The Fourposter." Jan de Hartog's two-character comedy, with actor-director Tad Danielewski and his wife, Sylvia Daneel, at the 300-seat Boston Summer Playhouse. The show was presented by Stratton Productions, of which Mrs. Buck and the Danielewskis are partners.

Her new play, a comedy-drama is as yet untitled, but it will be done on Broadway by Stratton Productions, with Danielewski directing. The novelist-playwright has not revealed what the subject matter of the new work will be, nor disclosed details of the new novel on which she's working.

Mrs. Buck plans to leave for Europe in September to sit in on scheduled London and Berlin productions of "A Desert Incident," her drama which was a seven-performance failure on Broadway last spring.

In that connection the authoress says, "The play was centered on my interest in science and nuclear physics. I had worked on it a long time, but I see now that it failed as a drama because I presupposed a complex knowledge on the part of the critics. I was too close to my material.

"I've always been interested in the theatre. Before World War II I wrote a play called 'Flight Into China,' which was optioned but never produced." Another stage work by Mrs. Buck, "The First Wife," was given an off-Broadway presentation in English by the Chinese Theatre at the Barbizon Plaza, N. Y., during the winter of 1945-46.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan. 33 W. 56th St., Casting director: Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Captains and the Kings" (D). Producer, David March; director, John Corstad (200 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince. Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions a. 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call for dancers Sept. 1 male, 10 a.m.; femme, 3 p.m.; open calls for dancers Sept. 2, same time schedule as for Equity. Final calls Sept. 3. Audition theatre to be indicated later.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MD). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girls Against the Boys" (R). Producer, Albert Selden. Open call for dancers today, 10 a.m. at Alvin Theatre, 250 W. 52d St., N.Y.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano. Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Goodbye Charlie" (C). Producer, Leland Hayward, (655 Madison Ave.); casting director, David Gray. Available part for man, 50, Hollywood producer type, slight mid-European accent, energetic, handsome. Mail photo and resume to casting director.

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., N.Y., TR 9-8507) & George Brandt. Available parts: ingenue, 19-25, and several English character men, 50-60. Mail photo and resume to producers, or phone for appointment.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Available parts: femme, 16-17, village type, pretty, shy, strong singing voice, emotionally intense, but inarticulate; male, 19, farmer, moody, stubborn but with sense of humor, robust singer; elderly character woman, lively, vigorous, sharped tongue, must do some dancing, sing well; boy, 12, happy, friendly, good dancer. Mail photo and resume to producers.

"Gypsy" (MD). Producers, David Merrick, (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Accepting photos and resumes from teenage and child actor-singer-dancers, for replacements and understudies. Mail to casting director.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kanins; musical director, Samuel Krachmalnick. Parts available: two boys, 13, tall, skinny, regular guys; two femmes, small, to appear aged 6. Mail photo and resume to Happy Town Company, 140 W. 58th St., N.Y., Suite 7D.

"Juniper and the Pagans" (C). Producer, David Merrick; director, Robert Lewis (161 E. 80th St., N.Y. 21). Accepting photo and resume of Mexican types of all ages. Mail to director.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Japanese actor, around 30, family man. Mail photo and resume to casting director.

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., N.Y.). Available parts: two men, late 20's; two women, mid 20's; femme, 80; Negro femme, 50-60. Mail photo and resume to production office.

"Moonbirds" (C). Producers, Leo Kerz & George Justin (440 E. 79th St., N.Y.-mailing address only). Available parts: two detectives, comedians; college co-ed, 19; two women, 24-26, excentric, beautiful. Mail photo and resume to producers at above address.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally; childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Saturday Night" (MC). Producers, Julie Styne, (237 W. 51st St., N. Y. 19, N. Y.) & Joseph Kipness. Parts available: femme, lead, 20s, fine singer-actress; femme, mid-20's edition of Joan Blondell, good sense of saracasm; male, 16, baby faced, innocent, however is impudent and fresh; male, Tony Perkins Type; male, prissy, secretarial type; male, 25, assured, comfortable personality, married; male, should be able to play piano, sing and dance; male, 19-23, party promoter and manager, male 20, law student, glib; male, 25-30, about 6 feet tall, balding, married into money, character, Brooklynite; male, aggressive loan shark; male, large physically, not too brite, tough; two femmes, 18-21, dance and sing; male, agent of elegant apartments. Male parts must sing and dance. Submit photo and resume by mail. Send to producers.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N.Y. Seeking mezzo soprano, 50, for featured role. Mail photo and resume to casting director. All other parts through agents only.

"Taste of Honey" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: young Negro, tall, handsome, to play role of sailor. Send photo and resume to casting director. (Scripts of the play may be purchased in bookstores).

OFF-BROADWAY

"Big Knife" (D). Producers, John Cestare, Peter Bogdanovich (211 W. 53d St., N.Y.; JU 6-7532) & Carles Salgado; director, Bogdanovich. Available parts: middle-aged Negro butler-valet, gentle, wholesome; attractive Hollywood starlet, 21-23, naive, discontented; elderly doctor, small, good-natured. Contact or visit office Aug. 10-14, between 5-7 p.m. Script available at Dramatists Play Service, N. Y.

"Burning Bright" (D). Producer, Robert M. Cavallo; director, Matt Cimber; Theatre East, 211 E. 60th St., N.Y.; TE 2-9220. Available parts for names and semi-names with classical background: male, 40-50, well-built, leading man type; male, 40-50, character, tall, heavy set; femme, 25, blonde, attractive; male 25, dark, well-built. Scripts available at Samuel French and Dramatists Play Service, or at Public Library. Casting through agents only. Also seeking two production assistants. Contact producer.

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis, (PL 3-2575). Seeking character men, 40-55. Auditions by appointment only. Phone producers.

"Hunger That Crosses the Bridge Between" (CD). Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker, 25 military, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Summer of the 17th Doll" (CD). Producer, Sidney Bernstein. Available parts: short, stocky man, 40, outdoor type; big, outdoor type, man, 24; woman, 22. All parts must have Australian accent. Mail photo and resume to producer, c/o Players Theatre, 115 McDougel St., N. Y. Script available at Samuel French, N. Y.

"Three Sisters" (D). Producer, David Ross (c/o Fourth St. Theatre, 83 E. 4th St., N. Y.). Available parts: two men, 30. Mail photo and resume to producer at the theatre. Script available at Samuel French, N. Y.

SHOWS IN REHEARSAL

BROADWAY

"Take Me Along" (formerly: "Connecticut Summer") (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-0830).

OFF-BROADWAY

"Hasty Heart" (D). Producer, Frank Baron (2083 W. 8th St., Brooklyn 23, N.Y.).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Cheri" (CO). Producers, Playwrights Co. (745 Fifth Ave., N. Y.; PL 3-7500) & Robert Lewis.

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producer, Mark Kroll (157 W. 57th St., N.Y.; CI 7-4490).

"Irma La Douce" (MC) Producer, David Merrick, (246 W. 44th St., N. Y.; LO 3-0830).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St., N.Y.; CO 5-6170).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Leaven of Malice" (C). Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Lovely Night" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Scatterbrain" (**"L'Hurluberlu"**) Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

OFF-BROADWAY

"Come Chare My House" (D). Producers, Richard Karp & Gayle Hiwckley (99 Seventh Ave. S., N. Y.).

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

Opera

New York State Opera Society. General-manager, Carl Yost (SU 7-2056). Standard opera repertoire. Scheduled for this season: "Carmen," "Aida." Phone general-manager for appointment.

Vaude-Cabaret

Copacabana, N. Y. Auditions for male and femme singers Aug. 6, from 3 p.m.-5 p.m.; showgirls requiring no dancing experience, Aug. 11, from 3 p.m.-5:30 p.m.; between 5'4" and 5'8" in bare feet. All auditions at the club.

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for tv commercials. Mail to above address.

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 570 Lexington Ave. Casting, Richard King. Mail photo and resume.

Max Richard Agency, 1776 Broadway, N. Y. Robert Richard seeking attractive femme juggler, for t.v. commercial. Apply in person. Bring photo and resume.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Paula Hindlin (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

"Theatre for a Story." CBS-TV; producer, Robert Herridge. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

"The Verdict Is Yours," unrehearsed courtroom dramas. CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

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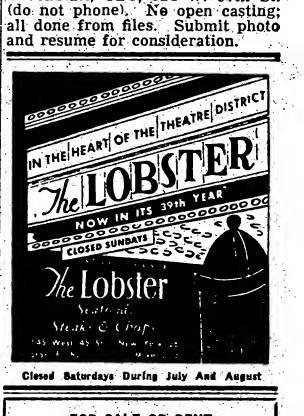

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Road Quartet of Musicals Big In Chi, L.A., and Frisco Stands

The road's lineup of only four musicals piled up hefty business again last week.

"Gazebo," costarring Tom Ewell and Jan Sterling, joined the touring list last Saturday (1) in Central City, Colo.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (25th wk) ($5.50-$6.60; 2,100; $71,458). Over $57,200. Previous week, $58,800.

LOS ANCELES

West Side Story, Philharmonic Aud (MD-RS) (3d wk) ($5.75-$6.50; 2,670; $79,800). Almost $77,300 with Civic Light Opera subscription. Previous week, $77,200 with subscription.

SAN FRANCISCO

My Fair Lady, Opera House (MC-RS) (3d wk) ($5.75-$6.50; 3,550; $120,900) (Michael Evans, Diane Todd). Almost $108,000 with Civic Light Opera subscription. Previous week, $112,000 with subscription.

Oklahoma, Curran (MC-RS) (2d wk) ($5.75-$6.50; 1,758; $59,000) (Helen Gallagher, Bobby Van, Jules Munshin). About $51,500 with Civic Light Opera subscription. Previous week, $50,100 with subscription.

Shirley Booth $17,900 In 'Nina,' Westport, Conn.

Westport, Conn., Aug. 4.

The Westport Country Playhouse registered its biggest take of the season last week with a $17,900 gross for "Nina," starring Shirley Booth. The take at the 755-seater the previous frame was $17,400 for "Red Letter Day," starring Gloria Swanson. The house is scaled to $4.85 Saturday night and $4.40 weeknights.

"Glass Menagerie," costarring Jo Van Fleet, Eli Wallach and Anne Jackson, is current.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Boy Friend, Cherry Lane (1-25-58).
Connection, Living Theatre (7-15-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Share Lettuce, Village Gate (7-28-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).

SCHEDULED OPENINGS

Shakuntala, St. Marks (9-9-59).
Three Sisters, Fourth St. (9-22-59).
Simone, Gate (9-23-59).
Confederates, Marque (9-28-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59)
Burning Bright, Th'tre East (10-12-59).
Summer 17th Doll, Players (10-13-59).

LOS ANGELES

Barber of Seville, LeGrand (7-21-59).
Billy Barnes Revue, Las Palmas (10-13-58).
Cold Wind, Players Ring (6-8-58).
Immoralist, Horseshoe (7-17-59).
Letter, Centre (6-20-59).
Look Back in Anger, Gallery (6-24-59).
Palm Tree, Stage Society (7-24-59).
Tall Story, Omnibus (7-29-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).

SCHEDULED OPENINGS

Cat on Hot Tin Roof, Valley (8-7-59).

London Shows

(Figures denote opening dates)

Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
French Mistress, Princes (6-4-59); transferred Monday (3) from the Adelphi.
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Look After Lulu, Royal Ct. (7-29-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once More With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (8-25-57).
Roots, Duke of York's (7-30-59).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).

CLOSED

Marigold, Saville (5-27-59).
Ages of Man, Queens (7-8-59).

SCHEDULED OPENINGS

Raisin in the Sun, Adelphi (6-4-59).
Hamlet, Queen's (8-4-59).
Sound of Murder, Aldwych (8-5-59).
Fine Fettle, Palace (8-6-59).
Aspern Papers, Queen's (8-12-59).

'Epitaph' NSG $14,900, Park Playhouse, Phila.

Philadelphia, Aug. 4.

"Epitaph for George Dillon," with Ben Gazzara and Meg Mundy, grossed a modest $14,900 last week at the Playhouse in the Park here. The previous week's take was $22,300 for "Glass Menagerie," costarring Eli Wallach, Jo Van Fleet and Anne Jackson (Mrs. Wallach).

In for a return stand this week is "View From the Bridge," starring Luther Adler.

Russe Music-Terp Co. 350G in 5, H'wood Bowl; N.Y. City Ballet $77,600

Hollywood, Aug. 4.

The Russian Music & Dance Festival Co. topped $350,000 gross last week in five performances through last Sunday night (2) at the Hollywood Bowl. The troupe has been extended for two more performances, next Sunday-Monday (9-10).

The N.Y. City Ballet racked up $77,600 in its opening week at the Green Theatre, and is expected to get $76,500 on the current holdover.

Get $129,659 in 7, Chi

Chicago, Aug. 4.

The Russian Music & Dance Festival notched a great $129,659 for seven performances ended July 26 at the 3,600-seat Opera House. Capacity for the stand was $132,000 at a $9.90 top.

Harry Zelzer, who presented the troupe here, said it outgrossed all his previous attractions for a comparable number of performances.

SET MOBERG 'JUDGE' AS SWEDISH OFFERING

Stockholm, July, 28.

The play, "Domaren" ("The Judge") by Vilhelm Moberg, one of the most sensational plays in recent years, will be filmed by Sandrews. The playwright is personally responsible for the screenplay, his first one since he wrote "Rid i natt" (Ride Tonight) in 1943. Alf Sjoeberg will direct the film.

"Domaren" is localled in a fantasy - country caleld Idyllia, which everybody who saw the play translated as being Sweden. It tells the story of the artist Christer Langton, who happens to be persona non grata in the eyes of some official people. The result is that, upon order by a judge, he is taken to an asylum as insane. Then the judge manipulates himself into the job as trustee of Langton's millions. It is perhaps only a strange coincidence that shortly before this play was written, one of the most sensational trials (in which an artist and a judge figured) ever held in Sweden followed the play's plot with extreme care.

"Domaren" has been played in almost every legit house in Sweden as well as in the other northern countries and Germany.

Jose Quintero to Coast On Film Directing Stint

Boston, Aug. 4.

Broadway director Jose Quintero, who staged the Cambridge Drama Festival production of "Macbeth" which opened last Thursday (30) at the new Boston Arts Center Theatre, planed Friday (31) to Hollywood to complete contract negotiations for his debut as a film director.

Quintero is skedded to handle three pictures, the first of which will be a remake of "Stage Door."

Stock Items

Television performer **Jeanne Baird** makes her legit debut this week in "Say, Darling" at the South Shore Music Circus, Cohasset, Mass.

Actress **Joanne Barry,** who operated the Myrtle Beach (S. C.) Playhouse the last three years, will appear Aug. 18-27 in "Streetcar Named Desire" at the Gateway Playhouse, Somers Point, N. J.

3 Bard Revivals $40,600 At Stratford Fest, Conn.

Stratford, Conn., Aug. 4.

The American Shakespeare Festival pulled a nifty $40,600 last week for three performances of "All's Well That Ends Well," three performances of "Romeo and Juliet" and two performances of "Merry Wives of Windsor."

The take at the Festival Theatre the previous week at the regular $5.75 top was $40,800 on the same performance breakdown.

Body Bally for 'Susan' Pulls Big $7,500 Gross For Fulton, Lancaster

Lancaster, Pa., Aug. 4.

The Fulton Theatre here piled up the heftiest gross of its initial season with a $7,500 take last week for "Susan Slept Here." Joy Harmon and Jay Warren headed the cast, with the management going in for heavy exploitation of the physical attributes of the 19-year-old Miss Harmon, who recently appeared on Broadway in "Make a Million."

Grosses for the previous productions at the 900-seater were as low as $1,500 for "Tender Trap," which played at a $1.50 for all eight performances. Warren took over the lead role in that show when Keefe Brasselle withdrew from the assignment during rehearsals.

"Bells Are Ringing," with June Erickson and Tom Avera, grossed $4,400 as the initial offering at the house. "Say, Darling" followed with a $1,800 take. "Trap" was next and the Pat O'Brien in "The Loud Red Patrick," which nabbed $3,700. Constance Carpenter in "Auntie Mame," which preceded "Susan," grossed $3,000. The regular scale at the theatre is $1.40-$2.90.

Connie Carpenter 'Mame' Fast $7,900, Corning, N.Y.

Corning, N. Y., Aug. 4.

"Auntie Mame," with Constance Carpenter, grossed a rousing $7,900 last week at the Corning Summer Theatre.

The previous week's take was $5,600 for "Diary of Anne Frank." "Li'l Abner" is current.

Most B'way Shows Still Sluggish; 'Music' 65G, 'Redhead' 49G, 'J.B.' 21G, 'Majority' $45,200, 'Pleasure' $19,600

Broadway continued generally downbeat last week, although business improved for a few shows. "Flower Drum Song" climbed back to virtual capacity, while "Gypsy," "My Fair Lady" and "Raisin in the Sun" held at their sellout pace.

"Billy Barnes Revue" joined the Main Stem lineup this week in a moveover from the off-Broadway York Theatre and "La Plume de Ma Tante" resumed at the Royale Theatre after a four-week layoff.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Destry Rides Again, Imperial (MD) (15th wk; 116 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Over $45,600. Previous week, $49,100.

Flower Drum Song, St. James (MD) (35th wk; 280 p) ($8.05-1,615; $63,752). Over $63,400. Previous week, $62,000.

Gypsy, Broadway (MC) (11th wk; 83 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Another $82,900.

J.B., ANTA (D) (34th wk; 268 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $21,000 with twofers. Previous week, $16,700 with twofers.

Majority of One, Shubert (C) (24th wk; 192 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Nearly $45,200. Previous week, $47,600.

Music Man, Majestic (85th wk; 676 p) ($8.05; 1,626, $71,000). Almost $65,000. Previous week, $60,900.

My Fair Lady, Hellinger, (MC) (177th wk; 1.411 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $70,200. Previous weeek, same.

Pleasure of His Company, Music Box (C) (41st wk; 326 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $19,600. Previous week, $20,500.

Raisin in the Sun, Barrymore (D) (21st wk; 166 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Nearly $41,300. Previous week, $41,700.

Redhead, 46th St. (MD) (25th wk; 196 p) ($9.20; 1.297; $62,410) (Gwen Verdon). Nearly $49,000 with Miss Verdon missing the matinee and evening performance Saturday (1) because of a sprained ankle. Allyn McLerie subbed. Previous week, $49,700.

Sweet Bird of Youth, Beck (D) (21st wk; 167 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $33,200. Previous week, $24,500.

Two for the Seesaw, Booth (CD) (81st wk; 644 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Over $8,000 with twofers. Previous week, $9.000.

World of Suzie Wong, Broadhurst (D) (42d wk; 335 p) ($6.90; 1,214; $47,400). Nearly $25,900 with twofers. Previous week, $26,200 with twofers.

Miscellaneous

Once Upon A Mattress, Phoenix (MD) (12th wk; 96 p) ($4.60; 1,150; $29,382). Under $17,000. Previous week, $18,000.

RESUMING THIS WEEK

La Plume de Ma Tante, Royale (R) ($8.05; 1,050; $44,500) (Robert Dhery). Resumed last Monday (3) after a four-week layoff.

OPENING THIS WEEK

Billy Barnes Revue, Golden (R) ($4.85; 800; $22.000). Opened last night (Tues.) in a moveover from the off-Broadway York Theatre, where it played 64 performances with the b.o. scaled to the same top as the Golden. The lowest-priced ticket at the Broadway house, however is $2.00, less than the $2.25 charged at the York. The show was reviewed as an off-Broadway presentation in the June 24, '59 issue of VARIETY.

Betsy Palmer-Kasznar $18,500 at Sacandaga, N.Y.

Sacandaga, N.Y., Aug. 4.

Betsy Palmer and Kurt Kasznar continued their mop-up stock tour in "Once More, with Feeling," with a click gross of $18,500 last week at the Sacandaga Summer Theatre.

The costars are appearing in the Harry Kurnitz comedy this week at the Falmouth Playhouse, Cotonamessett, Mass., and play next week at the Lakes Region Playhouse, Gilford-Laconia, N.H.

GROUCHO $22,939, CHI; ANOTHER NEW RECORD

Chicago, Aug. 4.

Groucho Marx again broke the house record last week at the Edgewater Beach Playhouse, with a gross of $22,939 for the holdover of "Time For Elizabeth." Previous high for the 1,000-seat silo was $21,562, established by Marx in the first week of the show.

The comedian also holds the box-office record at the Edgewater for a two week engagement with $44,501 for the fortnight's run of "Elizabeth."

Damone-'Waltz' $50,000, Starlight, Kansas City

Kansas City, Aug. 4.

"Great Waltz," with Vic Damone, grossed a good $50,000 last week as the seventh production of the outdoor season of musicals in the Swope Park Starlight Theatre here. Unfavorable weather Thursday and Friday (30-31) nights cut into the take. The previous week's gross was $45,000 for "New Moon."

Gordon and Sheila McRae began a two-week run at the 7,600-seater last night (Mon.) in "Bells Are Ringing."

Legit Bits

Maxine Keith has taken over as pressagent for the Bucks County Playhouse, New Hope, Pa., succeeding **Ned Armstrong,** who resigned the job when **Michael Ellis,** producer of the spot, cancelled a scheduled two-week tryout of Armstrong's play, "Intermission." Filling the fortnight vacancy resulting from the cancellation will be another tryout, "The Lautrec Print," by **Paul Murray** and **Mateo Lettunich,** starring **Vicki Cummings, Murray Matheson** and **Lee Bergere,** opening next Monday (10).

Robert Combs has joined the resident company at the Guthrie Playhouse, Allentown, Pa.

Robert Downing will be production stage manager for "Cheri."

Sid Ramin will do the orchestrations for "Girls Against the Boys."

Peggy Mondo has returned to "The Music Man," after six weeks absence due to illness.

William Dorsey Blake, Frisco publicist, has secured the rights to dramatize **Carlos Baker's** novel, "A Friend in Power," for Broadway production. Samuel French agent the script.

Barbara Baroe is appearing in "Oh Men, Oh Women" this week in support of **Betty Ann Grove** at John Cameron's Theatre, Allentown, Pa.

Jean Rosenthal will do the lighting and **Cecil Beaton** the sets for "Saratoga."

Gwen Verdon has signed an extension through June 30, 1960, as star of "Redhead."

Philip Lang will do the orchestrations and **Larry Rosenthal** will supply the ballet and incidental music for **David Merrick's** production of "Connecticut Summer."

Jerry Arlen has been set as musical conductor for "Saratoga."

Lloyd Burlingame, who designed the sets for the current off-Broadway revival of "Leave It to Jane," has received a Fulbright Scholarship to the Berea Academy of Fine Arts in Milan, Italy, where he'll study with **Nicola Benois,** chief designer at the La Scala Opera House.

The Theatre Guild in association with **Don Herbert** is planning a Broadway production of **Robertson Davies'** novel, "Leaven of Malice," which the author is adapting in collaboration with British producer-director **Tyrone Guthrie,** who's a likely candidate to stage the play.

Frederick Dvonch has been signed as musical director for "The Sound of Music."

Edward Shelton has replaced **Bernard Pollock** as backstage stage manager for "Sweet Bird of Youth." Pollock left the show to stage manage the Fashion Industry Show at the American National Exhibition in Moscow.

Singer-comedienne **Honey Sanders,** who appeared off-Broadway last season in "She Shall Have Music," is currently playing night club dates in Europe.

Irving Actman will be musical director for "The Girls Against the Boys."

Hal Holbrook's one-man show, "Mark Twain Tonight," will be recorded tomorrow afternoon (Thurs.) by Columbia Records.

Charles Friedman, who's been active as a television director in recent years, is planning on resuming activity as a legit stager.

An Italian production of "Kiss Me, Kate" is scheduled to preem Saturday (8) in Trieste, Italy, at the outdoor theatre next to the San Giusto Castle. The musical, under the title, "Baciami, Caterina," will run eight performances and then go into general release for all of Italy.

Claire Teitel, former publicist for the North Jersey Playhouse, Fort Lee, N. J., and **Merwin Orner,** former co-producer at the same spot, have formed a new Tenafly (N. J.) agency, Claire Teitel Associates, for the handling of publicity, advertising and theatre parties.

Kermit Bloomgarden and **Ray Stark** have postponed their projected Broadway production of the musical "Mrs. 'Arris Goes to Paris," which had been scheduled to open next Dec. 17 at the Alvin Theatre, N. Y.

The Theatre Guild is planning a Broadway production this season of "Jolly's Progress," **Lonnie Coleman's** adaptation of his novel, "Adams' Way." **Eartha Kitt** will star in the play, which will be directed by **Alex Segal,** with scenery by **Peter Larkin.**

Philip Langner is planning a Broadway production of "Judgment at Nuremberg," which **Abby**

(Continued on page 78)

George Roy Hill signed to direct the musical "Greenwillow," and **Jack Cole,** will do the choreography.

Literati

Whiteman, Dempsey, Et al.

Paul Whiteman is working with Stephen Longstreet on his memoirs, "Mr. Music, U.S.A.," for Simon & Schuster which already has scheduled "The Jack Dempsey Story," by the ex-heavyweight champ, as told by Bob Considine, for November.

Leonard Bernstein's "The Joy of Music," based on his seven scripts from the Omnibus video show, Stephen Becker's "Comic Art In America"; Al Capp's "25 Years of Li'l Abner"; "The Cole Porter Song Book," with foreword by Moss Hart; a Scientific American anthology edited by Martin Gardner; "The Saturday Review Executive Diary"; "The Saturday Review Gallery," edited by Jerome Beatty Jr.; Kay Thompson's "Eloise In Moscow"; "Film: An Anthology," edited by Daniel Talbot; a picture-and-text book, "Observations," by photographer Richard Avedon with commentary by Truman Capote, are other S&S show biz and literati items due this fall.

Really 'Confidential'

Lee Mortimer and the estate of Jack Lait, late editor of the N. Y. Daily Mirror and collaborator with Mortimer, who is a regular Mirror columnist, are in a paradoxical position as regards Bob Harrison's just published 50c quarterly, New York Confidential. Both had long taken a dim view of Harrison's original Confidential which, after costly litigation for libel plus other skirmishes with the law on denial of distribution because of alleged libel and or obscenity, was sold about a year ago to Hy Sterman.

While Sterman is still publishing Confidential as a monthly, considerably toned-down from the maverick style of Harrison, the latter is back in action via his Judson Publications Inc. Latter was a front for Harrison, who remained anonymous, in the negotiations for acquisition of magazine rights to the Lait-Mortimer "Confidential" books. There were four of them in collaboration, Mortimer, solo, later did "Confidential Around The World" for Putnam and his "Women Confidential" is due under the Messner imprint late this year or early next because of a recent illness which set him back.

Meantime Harrison's New York Confidential, a 50c quarterly, has made its appearance. It's in the same garish style of his former magazine. It heralds the fact that the "new, uncensored, unafraid" contents are "based on the best seller by Jack Lait and Lee Mortimer."

The Vol. 1, No. 1 credits, via Judson Publications Inc., states that it is published "pursuant to arrangements made with the Estate of Jack Lait and Lee Mortimer. Lee Mortimer did not prepare this revised edition and therefore the Estate of Jack Lait and Lee Mortimer are in no way responsible for its contents. Copyright 1948 by Crown Publishers Inc. (Assigned to Lee Mortimer and Estate of Jack Lait), new and revised 1959 edition copyrighted by Judson Publications Inc."

Since Harrison's deal for the acquisition of these rights calls for a royalty to Lait-Mortimer, the surviving half of the team, despite his general tiff with Harrison, finds himself in a contradictory position since they are tied to Judson on a royalty-per-copy basis. (Presumably it's about 1½-2c per copy; understood also that a $5,000 advance figured in the deal with Judson). Understood Harrison is pitching for a 1,000,000 distribution of his first New York Confidential.

He will follow it up with U.S.A. Confidential, and eventually break it down into several regional and territorial Confidentials. Incidentally, U. S. Confidential, their second book, was the only one that figured in an infringement suit. Chicago Confidential and Washington Confidential were Lait-Mortimer's No. 2 and No. 3 books.

Mortimer, on his own, licensed Eddie Small's two pix, "N. Y. Confidential" (WB) and "Chicago Confidential" (UA release). His current tv "Confidential" (Lee Tracy) series is also independent of the books.

Moss Hart's Book Bally

Moss Hart's autobiography, "Act I," which Random House will publish next month, has some $60,000 in byproduct income from a McCall's chapter, a Life mag excerpt, and a Reader's Digest Book Club condensation. In addition, Ed Sullivan plans doing a show built around the playwright.

Hart's personal enthusiasm for the book "makes him a publisher's delight," says RH prexy Bennett Cerf, because of his willingness to cooperate on all stunts. The memoir takes Hart up to his first Broadway click with "Once In A Lifetime."

Underwriting RH Stock

Understood that Charles Allen & Co. will underwrite the public financing of part of the Random House stock, which will probably embrace the block of shares which partners Bennett Cerf and Donald S. Klopfer bought in from a third partner, Robert Haas, now deceased.

Thus, RH would join McGraw-Hill, Prentice-Hall, Allyn & Bacon, Henry Holt Co., World and others as publicly held (at least in part) companies. At one time both Holt and World were interested in buying out both Cerf and Klopfer and merging Random House.

Objectionable to Moscow

The Russians' removal of certain Soviet-critical books at the American Exhibition in Moscow, which is concurrent with the Soviet Exhibition at New York's Coliseum, warrants this reprise of an excerpt from the VARIETY story reviewing the USSR fair, captioned, "Red Square at Columbus Circle."

"Press: In the USSR there are 23 national daily newspapers of which Pravda's 5,600,000 circulation is the largest. There are 516 national newspapers published in their local language; there are 4,325 small town sheets in various languages; there are 75 languages in the USSR which publish in 104 different lingos."

In the Coliseum are shown samples of all these, along with many of their book publications, some in elaborate illustrated editions, for all to see and handle. In fact, the somewhat careless exposure thereof inspired an observation, made privately at the time, that Yank souvenir-hunters could "liberate" them; or, in fact, mayhaps that was a calculated risk and perhaps intention. (This was true of the chocolates in the pianoforte-shaped candy boxes, adorned with Van Cliburn's likeness; many of the press, at the N.Y. preview, without interference, leaned over and sampled the bonbons although desisting from taking the chocolate boxes themselves).

Dial's New Setup

Richard W. Baron is the new president and publisher of Dial Press Inc., following the death last April of founder George Joel, and James H. Silberman is v.p. and editor-in-chief. He was formerly p.r. director. Louis Auerbach is sales veepee; Fay Bastien, treasurer; Freda Joel, widow of George Joel, secretary. The p.a. for Dial now is Susan Deere.

Baron and Joel were longtime partners in Dial Press.

Chi American's Press Move

Chicago American, afternoon gazette purchased by the Chicago Tribune in October 1956, last week moved its production operations to the Trib plant, a step which should expedite production and enable the American to print in full color. Possibly next year, when WGN Inc. vacates the small building adjoining Tribune Tower, the American will move in bag-and-baggage with the parent company. WGN, another Trib property, will move into new facilities on Chicago's northwest side.

Meanwhile, the competing Chicago Sun-Times announced that its afternoon sheet, the Daily News, would share its pressroom when S-T's new $6,000,000 expansion program is completed. Field Enterprises Inc., which owns the two papers, is in the process of developing a pressroom that can turn out more than 500,000 newspapers per hour, with 66 separate press units. Project is expected to be completed in the spring of 1961.

CHATTER

Sara Salzer, Coast ed of Seventeen, on scouting trip in Arizona.

Bob Kirsch has sold paperback rights of his new tome, "In The Wrong Rain," to Bantam.

Jack Olsen transferred to New York office of Time-Life, succeeded as Chicago bureau chief by Murray Gart.

Betty ("The Egg and I") MacDonald is calling her autobiography, "Who, Me?" which Lippincott will publish this fall.

Paperback edition of the Milton Berle and John Roeburt novel, "Earthquake" (Random House), will be published by Crest in spring of '60.

Mrs. Alice Prescott Goodwin, novelist who wrote "Montlivit," "Kindred," "Off the Highway" and "Legatee," died in Palo Alto, Cal., at 93. Daughter survives.

Mildred and Gordon Gordon have tabbed their new novel on espionage in Morocco, "Tiger On My Back," to be brought out by Doubleday early next year in hardback.

Harriet Segman, formerly health and beauty editor for True Story Womans Group of Macfadden Publications, joined Seventeen mag in the same capacity. She succeeds Mrs. Elaine Budd who's retiring to private life.

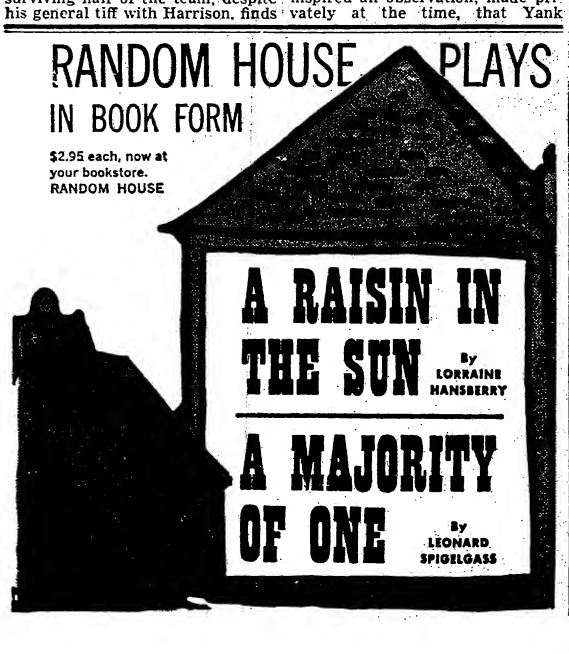
Jim Haughton, TV Guide publicity manager, is author of an article on Danny Murtaugh, skipper of the Pittsburgh Pirates, in the August issue of Extension Magazine, national Catholic monthly.

Suzy Carol Heyn, daughter of Ernest V. Heyn, editor of Family Weekly and Suburbia Today magazines, engaged to Willard Fiske Lochridge, of the Air Force, with an Aug. 29 wedding scheduled.

Sequel to "The Story of the Trapp Family Singers," which Rodgers & Hammerstein are musicalizing for Mary Martin, is called "A Family On Wheels," by Maria August Trapp with Ruth T. Murdock. Lippincott will publish in September.

John Carter, 62, managing editor of the Lancaster (Pa.) New Era, died July 27 following a lengthy illness. He was city editor of the Philadelphia Press before moving to Lancaster in 1923 where he was editor of the Sunday News. He joined the New Era in 1928.

N.Y. Times staffer Robert Daley's anecdotal book for Lippincott publication this fall is titled "Men, Mains and Alligators." Another Times staffer, John Briggs, who was formerly editor of The Etude and music editor of the N.Y. Post, has written "The Collector's Tchaikovsky and The Five," also for Lippincott, and still another contributor to the same daily, jazz reviewer John S. Wilson, will have "The Collector's Jazz: Modern" under the same firm's imprint.



SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 4.

The image industries seem to be on a long bender of revivalism. Al Capone of Chicago, Dutch Schultz of New Jersey and F. Scott Fitzgerald of St. Paul, Minn., are at present away out front in the race to squeeze some extra bucks out of the recently dead past — the once tumultuous '20s.

But nobody has tapped the richest ore-body of them all. I refer, of course, to Aimee Elizabeth Kennedy Semple McPherson. There have been a few books published on this sex-appealing preacher, but the most exciting, laughable and liveliest of them all has recently come off the Viking presses under the authorship of Lately Thomas, a name new to me among the literati.

He claims most of his material came from a mountain of Aimee's press notices as well as 3,600 pages of legal transcripts running to 900,000 words. A sideshow—the Judge Hardy impeachment trial—piled up 350,000 more.

Sister Aimee did two personal histories herself and a third, compiled posthumously, was called "The Story of My Life." Also Nancy Barr Mavity knocked off one 28 years ago called "Sister Aimee." But this montage of Lately Thomas, called "The Vanishing Evangelist," is a $5 item and transcends all others in melodramatic interest. It makes the kidnapping affair a must for pictures. It has more surprises, thrills and switches than a first ride in a roller coaster.

So What Did Happen?

All those who remember the affair may think they know what happened after the adorable and evangelical Aimee stepped into the Pacific for a swim at Ocean Park beach on the afternoon of May 18, 1926, was presumed to have drowned and showed up a month later on the Mexican side of Douglas, Ariz., claiming she had been kidnapped and had escaped her captors by cutting the ropes, which bound her hand and foot, with the roughed edges of an opened tin can, and had wandered 20 miles through sand and cactus without water and without a scratch. Instead of hunting down her alleged kidnappers the police spent the next month trying to jail her instead. These coppers believed that while alleged kidnappers were demanding a $500,000 ransom, Aimee spent most of the time instead in a bungalow at Carmel, 300 miles north of L.A., with Kenneth G. Ormiston, a balding and lame radio operator who had formerly worked the dials of Aimee's Angelus Temple radio station. But Thomas points out that it was never proved she had *not* been kidnapped or that she had spent so much as an hour in a lovenest with the undivorced Ormiston.

Eight persons died trying to solve the mystery. One was a deep sea diver who was ordered to drag the depths for her body. Another was a blind lawyer named R. A. McKinley, a cousin of the 25th Prez of the U.S.A. Indictments and arrests flew around like moths all summer and into the next winter. Even the D.A., Asa Keyes, had to be excused during Aimee's preliminary hearing (which ran six weeks) to defend himself in a criminal action in another court.

Keyes (pronounced, Aimee said, to rhyme with "lies,") tried to have the grand jury indict Aimee and her mother for perpetrating a hoax on that kidnapping thing, but this failed when one of the jurors, a dame, flushed one of the exhibits, a grocery slip from the Carmel bungalow, presumably in Aimee's handwriting, down the toilet of the jury room. The presiding judge was so incensed he fired the whole grand jury.

Subsequently the D.A. caused the arrest of Aimee and her mother, Mrs. Minnie Kennedy, without indictment, there being no grand jury (due to Judge Keetch's dismissal of same) on charges that the gals were "corrupting public morals, obstructing justice and in a conspiracy to manufacture evidence." A Mrs. Lorraine Wiseman, who said it was her twin sister who spent those days and nights with Ormiston at Carmel, was arrested too.

The Vanishing Ormy

There was a subpoena out for Ormiston too. He's the wienie that provides the chase. During the chase he went under the names of H. C. Cornell, Ralph Stringer, Frank Gibson, George McIntire, Dr. Merton, James Wallace, Fred Linninger and K. Gladstone, but he was not apprehended until the gaudy show was about over. In fact, he was billed as "the answer to nobody's prayer" but he sure gave the plot suspense.

The Wiseman dame was also clinked. She was exposed as a checkkiter who had spent some time in a mental institution. The issue as to whether she or Aimee spent some time in the Carmel bungalow with Ormiston, then billing himself as George McIntire, while Aimee was supposed to be fighting off kidnappers in Mexico, rested on the shape of their legs. All witnesses said Aimee's were "thick." Her auburn hair was too, but this was seemingly no source of embarrassment.

Nice Laigs, Eh

Mme. Wiseman's legs, displayed in court, were slender enough to satisfy even Vic Tanney. She, however, had turned state's evidence and confessed she had been a stand-in for Aimee and had been paid, though not too handsomely, by Mama Kennedy for her contribution to the hoax. Her testimony shifted almost daily, thereby ruining the prosecution's case.

Though the preliminary hearing drew capacity audiences, these were as nothing compared to the thousands who jammed the Angelus Temple each night to hear Aimee recap the day's doings in court. To this audience was added at least a million listeners nightly over the radio.

There did not seem to be any way to stop Aimee from turning due process into Gilbert & Sullivan's "Trial By Jury" and it became quite evident after a few days that no court, short of Old Bailey, could convict her of so much as a traffic violation. She had a battery of four lawyers who handled the matinee performances in court but the night shows were all Aimee's.

Even Cops Get Clinked In This One

A deputy D. A. named Joseph W. Ryan and his uncle, a chief of dicks named Herman Cline, were assigned to the case and though friendly at first to Aimee, they didn't believe the kidnap pitch and the longer the case went on the less they believed it. Ryan got yanked off the case for being more resolute in his doubts than the D. A., and Cline even got arrested himself before the files were closed on the fantastic fiasco.

There was another evangelist in town, the Reverend Bob Shuler. He didn't believe Aimee ever drew an honest breath. He pounced on her, the press and the legal arm for giving her anything but a one-way pass to San Quentin for adultery, that, incredible as it may seem, being a felony in California. But his audiences, compared to Aimee's were as small as Bronco Billy Anderson's compared to Matt Dillon's.

The cops finally caught up with Ormiston in Chicago but he eluded them and surrendered in L.A. where bail was quickly arranged. This was six months after he was first wanted. By then the D. A. didn't know his elbow from his elbow in the case and asked the court to dismiss the charges against everybody, on the obvious ground that it would be impossible to get a conviction. The court acceded and Aimee promptly fainted on receiving the news.

She left on a country-wide Vindication Tour and a month later Mrs. Kenneth G. Ormiston arrived from Australia. On St. Valentine's day (quelle irony!) in 1927 she was granted an uncontested divorce on the grounds of desertion. For all the publicity involving Mrs. McPherson and Mrs. Wiseman, no "other woman" was named in the divorce complaint.

Aimee died in an odor of sanctity, proving that a rep, however acquired, tends to become sanctified if held on to long enough.

Broadway

Lily Pons wings it to Cannes, her birthplace, for month visit with her family.

Mitch Woodbury, columnist for the Toledo Blade, in for a week's look at the shows.

Songsmith Mitchell Parish to Europe with his family Sept. 9 on the SS Queen Elizabeth.

Ed Seay, Hotel Plaza publicist, doing the Vienna-Rome-London tourist bit this week, by air.

Harry Saranoff, vet fiddle player and sexton of the Friars Club, is candidate for reelection to Democratic County Committee.

Hal Wallis, film financier Serge Semenenko and Celebrity Service's Earl Blackwell sailed for Europe last week on the S.S. United States.

Don Cossack Chorus Inc. has been authorized to conduct an entertainment business in New York. Melvin Katske is a director and filing attorney.

Max Asnas, boniface of The Stage, left for Hollywood accompanied by 100 lbs. of pastrami and salami to give his Coast friends a whiff of New York.

William Zeckendorf making the ground-breaking ceremonies this (Wed.) noon for the new Zeckendorf Hotel on 6th Ave. and 51-52 St. a social event, by invitation.

Theatrical attorney Julian T. Abeles and his wife, Rose, were on that Queen Elizabeth sailing last week that experienced the accident with the SS American Hunter in lower N. Y. bay.

Ruby Foo's Den Inc., West 52d St. chowmeinery w.k. to the show biz bunch, filed an arrangement petition under Chapter 11 of the Bankruptcy Act listing $144,928 in liabilities and $9,600 assets.

Ed (and Pegeen) Fitzgerald, recently moved to Central Park West, was aware of some of the dodges the wouldbe muggers employ when "begging" for a handout and averted what he felt was a potential mugging by ominously swinging the heavy dog-chain he now carries when airing the family pooch.

American Ambassador to Italy James D. Zellerbach tried to make himself understood with a breakfast order for eggs at the Spoleto Music Festival; drew a picture of an egg for the non-English speaking Italian waiter, who immediately registered understanding — and came back with a chicken sandwich!

Johnny Carson emceed the 30th anniversary show of the Westchester Country Club Saturday night (1), which included the Martelli Trio, Dolores Perry and The Goofers. Rockefeller Center prexy-showman Gus Eyssell is on the club's board of governors. Travel agent Bill Fugazy contributed a 14-day SS Homeric passage (for two) as the grand prize of the door raffle.

Tex McCrary's public relations firm opened Coast office in Beverly Hills. Knox Manning, former NBC news commentator, recently resigned as special assistant to the Assistant Secretary of Commerce for International Affairs in Washington, to take charge of client services emanating from the new division of the McCrary organization. At the outset, the office will direct Century City, the 88-building, 260-acre, $500,000,000 Webb & Knapp development project on the site of the former 20th Century-Fox studio property adjacent to Beverly Hills.

Miami Beach

By Lary Solloway

(1755 *Calais Dr; UNion* 5-5389)

Agent Art Gordon, who packaged the click Cubano revue at the Biltmore Terrace, getting bids for showing in L. A.

Copa City reported on auction block, with Maj. Riddle and Harold Minsky of the Dunes, Las Vegas, interested in acquisition.

Montmartre inaugurated name weekend shows policy with George deWitt; Smith and Dale teeing off. Joey Adams also is a pactee.

Fontainebleau booked Billy Barnes eight-person intime revue (now at Las Palmas Theater in L. A.) for run beginning Oct. 1, for its La Ronde.

Keefe Brasselle, current at Americana's bal Masque, setting up a teaming idea with wife Arlene (ex-DeMarco Sisters) for an Ed Sullivan show appearance.

Memory of late Ben Kelly (brother of Al Kelly), honored by city council, which dedicated a bronze plaque to him in tribute to his founding (and directing) of variety shows there.

Discoveryland, new amusement park announced for North Miami location, being built for 1960 by International Recreation Co., which is currently building similar project in Bronx, N. Y.

Jerry Wald has aide here setting up location shots for contemplated film on Miami Beach. Fontainebleau will be h.q. and most-used setting for plot concerning romantic adventures of four TWA stewardesses.

George Hoover, ex-Florida State Theatres topper, bought the Williams chain of 11 film houses in north Florida and Georgia. He'll operate from Miami under corporate label of Interstate Theatres, with Nat Williams Jr. as district manager.

Boston

By Guy Livingston

(*342 Little Bldg.; DE* 8-7560)

Clara Ward Singers booked for Jordan Hall concert Oct. 10.

Van Cliburn in for music crix interviews and press rounds on RCA promosh tour.

Pearl Buck in for "Four Poster," which she is coproducing, at Boston Summer Theatre.

Bernadine Lovell on the 88 at Dick Richard's Black Angus while Helen Manning vacations.

Sam Vine brings his hypno act from long stay at Reef, Revere, to Hi-Way Casino for four-week booking.

Lloyd Bridges and Jake LaMotta in "Guys and Dolls" at Carousel tunetent, Framingham, through Aug. 15.

Erroll Garner opens at Denny Mulcahy's Salisbury Beach Frolics Sunday (9) for week. Frankie Avalon follows.

Oscar Doob in for press confabs on "Ben-Hur" skedded to open at Ben Sack's Saxon deluxer around Thanksgiving.

First Boston Jazz Festival set for Fenway Park, Aug. 21-23 by Sheraton Hotel Corp. and George Wein, Hub jazz entrepreneur.

"Porgy and Bess" has its New England preem at Dan Finn's Astor Theatre Thursday (6) for benefit N. E. Baptist Hospital League sold out.

Philadelphia

Actor Mark Richman is heading for Hollywood where he will do a tele series with June Allyson.

McGuire Sisters will star at Philadelphia's annual Hero Scholarship Fund Thrill Show in Municipal Stadium.

Philadelphia's Variety Club, Tent 13, will hold its annual golf tourney and dinner-dance at Green Valley Country Club Sept. 18.

Bert Lahr in town to recreate his original Broadway role in Brandywine Music Circus' presentation of "Du Barry Was a Lady."

St. John Terrell, Lambertville Music Circus impresario, who has a lot of firsts in the tent business, will try a new one this week when he offers professional wrestling.

A dance pavillion with a capacity for 1,000 teenage dancers will be erected at Golf Park, miniature golf course, above Willow Grove. Philadelphia area disk jockeys will emcee the record hops.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse 1A; Tel.* 356156)

Clark Gable vacationing till Aug. 1 in St. Gilgen, on lake of same name.

Vienna Symphonic Orchestra elected Hans Riemer, City Councellor, as its president.

Eduard Hoesch, chief of Donau Film Co., awarded Golden Medal of Honor for his productions.

Bregenz Festivals already selected play for 1960 season. It is "Tree of Perception" by Frank Zwillinger.

Donau Film shooting "When Bells Sound" with Vienna Singing Boys, directed by Edward von Borsody.

Albert Quendler cultural film productions won first prize ($1,000) of government coin for his picture "Austria."

Stephanus Film Co. (Catholic outfit) finishing cultural on Emperor Maxiliam I., directed by Stephan von Szots.

Alpbach European Forum (Aug. 21-Sept. 9) will also have artistic program, as scenic presentation of Frank Martin's "Le Vin Herbe."

Schoenbrunn film company working on screen script of "Philemon and Baukis" by Leopold Ahlsen. Annie Rosar and Carl Wery are to star.

Director Robert Rossen vacationed a few days in the capital. His "Cordura" for Columbia slated here for late September.

Innsbruck City Theatre will give festival weeks during month of August, with Oscar Werner, of Burg Theatre, in charge.

Paula Wessely's film, "Imperfect Matrimony," will have its preem at Moscow Film Fest. Pic was finished 10 days before.

London

(*COVent Garden* 0135-6-7)

King Vidor was guest of honor at a Dorchester lunch tossed by United Artists' toppers.

Jo Ann Hill has started a cabaret stint at Colony Restaurant. It's her first time here.

W. J. Dukes, former assistant secretary and registrar of Moss' Empires, upped to secretary.

James and Michael Carreras, Hammer Films' chiefs, due in New York Aug. 9 for business confabs.

Paul Adorian, managing director of Associated Rediffusion, appointed chairman of George Humphries & Co.

Among those in town are Richard Adler, attorney Martin Gang, tv producer R. S. Finkel and Vincent Price.

The Condor Club, one of Soho's top niteries, bought for $28,000 by Tommy Yeardye and his partner, Peter Davis.

Paul Robeson opened an International Festival of University Theatre at Bristol, at which 14 countries are represented.

Associated-British Pathe presented Wimbledon tennis champ, Maria Bueno, with a copy of the Pathe newsreel showing the highlights of her victory.

Four carriages, used in the 1953 Coronation, carried film stars in a "Sleeping Princess" procession to the Astoria for the preem of Disney's latest cartoon.

Variety Club of Great Britain will provide $14,000 a year towards maintaining a unit which is being founded for research on the causes of cancers peculiar to children.

Paris

By Gene Moskowitz

(66 *Ave. Breteuil; SUF.* 5920)

Benny Goodman slated for October jazz concerts here.

Singer Annie Cordy to Germany to star in a film, "Blondes Always Win," which Werner Klinger will direct.

Singer-cleffer Serge Gainsbourg turning actor for the Brigitte Bardot pic, "Do You Want to Dance With Me?" and composer for Francois Truffaut's second pic, "Jules Et Jim."

Mexican pic star Maria Felix in to visit her husband and vacation after winding the Mexican-French coproduction, "Fever Mounts in Sao Paulo," in Mexico opposite Gerard Philipe.

Yves Ciampi to direct a German-Japanese coproduction in Japan to star his wife, Keiko Kishi. Pic deals with a German spy who worked for the Russians in Japan during World War 2.

Anthony Quinn bought out William Dieterle's share of a French book, "Man of Blood," which he intends to star in, produce and direct here next year. It is about a Spanish general who fled Spain after the revolution.

Another film version of the Gogol novel, "Taras Bulba," being prepped here as a French-Italian co-production starring Folco Lulli. Harold Hecht, of Hecht-Hill-Lancaster, is purportedly also preparing a pic based on this tale about the last of the fighting Cossacks.

Playwright Claude Magnier will have his first play on Broadway next season, "Mr. Masure," with Ann Sheridan starring; his second "Oscar" in London, with Robert Morley starring, and his third will open here next season. Latter is called "Blaise." He also is set to direct a film version of "Masure."

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675906)

Alida Valli to Paris after location work on "Arsene Lupin" in Florence.

Abbe Lane and Xavier Cugat booked into Monte Carlo's Sporting D'Ete, then do British tele stint Aug. 6.

Silvana Mangano latest victim of hair-shearing needs of "Yovanka and the Others" Martin Ritt pic for DeLaurentiis under way here.

Peppino DeFilippo heads large cast of stars via title role in Titanus' "Ferdinand, King of Naples," which Gianni Franciolini directs soon.

"Geisha Boy" (Par) repping the U.S. at the current Bordighera Festival of Film Comedies, with "Too Many Crooks" the British entry.

Christoper Lee skied in from London for role in "Hard Times for Vampires," which Maxima Film is shooting here after locations on Italo Riviera.

Fraternity Brothers reported signed for "Juke Box," musical item which ACI Productions of Rome is packaging along with number of Italo singing stars.

Sophia Loren, John Gavin, Michael Curtiz and others of "Olympia" troupe in from Vienna and busy on interiors here. Miss Loren cancelled plans to fly to Sicily for a personal there in order not to delay the pic.

In-and-out-of-Rome: Susan Hayward, Leslie Caron, Peter Hall to Taormina, Sicily; Edward Dmytrick; Edmund Purdom, Daniel Gelin, Jacques Bar, Chelo Alonso to Paris; Sol Siegel; Dawn Addams; Xavier Cugat, Abbe Lane.

Berlin

By Hans Hoehn

(760264)

The Eisenstein classic, "Potemkin," currently at Atelier am Zoo.

Pola Negri enacts in CCC's forthcoming "Mistress of the World," the role of a paralyzed agent.

Gottfried Reinhardt gave up his function of a production chief at CCC. Will only direct pix for this company.

Tobe Davis, syndicated fashion expert, will be here until Aug. 2, enroute back from the Moscow Festival.

West Germany's entry at the forthcoming Fifth International Festival of the Humorous Films at Bordighera is Europa's "Felix Krull."

Most screened pix in 16 German key cities were "Night Before Preem," "Inferno," "Tiger of Eschnapur," "Indian Tomb," "Freddy, the Guitar and the Sea" (all German) and "Master of Jungle" (Belgian documentary).

Las Vegas

By Forrest Duke

(*DUdley* 4-4660)

Joy Blaine, who was "Miss Nevada" in the contest, back on her job as Tropicana showgirl.

Hank Henry back as Silver Slipper top banana after appearing with Betty Hutton in her new filmed tv series.

Lou Walters scouted the finals of the "Miss Universe" contest at Long Beach with the idea of signing of the lookers for the Tropicana.

Mr. and Mrs. A. V. Meiyappen and R. M. Bagai of India vacationing at the Riviera. Meiyappen is a film producer, and Bagai handles film news from that country.

"Holiday In Japan," which Bill Miller imported for the New Frontier from Tokyo, is the Strip's biggest hit since the Stardust Lido de Paris show preemed about a year ago.

Red Skelton, held over for an additional three weeks at the Riviera where he's doing terrific biz, has sold his script, "The King Brays," to Desilu for a Playhouse tele show. Skelton will star.

Australia

By Eric Gorrick

(*Film House, Sydney*)

Local outfit is seeking money to produce a pic titled, "Stop 24."

"This is Cinerama" looks like hitting one year on three-a-day at Hoyts Plaza, Sydney.

Sabrina is due for nightclub dates coast to coast before going to Hollywood around next October.

Lee Gordon will bring back Sammy Davis Jr. for a repeat run over his Stadium loop next November.

"10 Commandments" (Par) pulling top trade in New Zealand and looks to repeat smash Aussie success.

Errol Heath, prexy Independent Film Distributors, planning the importation of more Japanese-made pix this year.

"Roar Like a Dove" is a major click at the Royal, Sydney, with John MacCallum and Googie Withers, for J. C. Williamson Ltd.

Garnet Carroll, indie legit operator, has won Aussie rights to "The Music Man" and will produce the show here early next year with top U.S. talent.

Robert Helpman is returning here to produce an intimate revue at the Philip Street theatre, Sydney. He'll take the show back to London later.

Looks rather certain that "My Fair Lady" will run at Her Majesty's, Melbourne, until next Easter under the J. C. Williamson banner. Musical is the greatest hit in local show biz history.

Lee Gordon, topper of the Stadium loop, and Gordon Cooper, Tivoli circuit's chief, currently in the U.S., bidding for American name acts that should do well Down Under this winter.

Continued pressure will be applied to the government for permission to open cinemas on the Sabbath here. Independent exhibitors aver that a Sunday greenlight is essential to keep them out of the red.

Hollywood

Sam Marx left for Europe.

William Goetz home from Germany.

Paulette Goddard to London for tv commitments.

Jeannie Carson arrived from three months in London.

Helen Gibson celebrated her 44th year as a film actress.

Joseph E. Levine and Bill Doll here for "Hercules" opening.

Dr. Herbert T. Kalmus on Cape Cod holiday prior to Europe trek.

Elspeth March to London for star in "Darling Buds of May" at Saville Theatre.

Sheldon Davis & Associates with Bleeden, Morhaim & Switzer Inc., merged publicity firms.

Joanne Dru left for Majorca for femme lead in Edward Alperson's "Girl in the Red Bikini."

Richard Burton and Robert Ryan to Petersburg, Alaska, for start of WB's "Ice Palace."

Kevin Corcoran to receive $600 weekly under court-approved contract with Disney.

Ken Annakin off to British West Indies to prep start of Walt Disney's "Swiss Family Robinson."

Samuel Goldwyn's "Porgy and Bess" received "A-2" rating by The Tidings, L.A. Catholic newspaper.

Alan C. Macauley succeeds Ken Jones as prexy of Motion Picture & Television Credit Managers Assn.

Paul Lyday transferred from Fox Intermountain Theatres, Denver, to L. A. to edit National Theatres' publication, Showman.

Albert G. Ruben and Robert H. Williams partnered in new insurance firm to meet needs of entertainment industry.

Ginger Rogers back from Oregon ranch to gab with Paul Gregory anent her appearance in "Pink Jungle."

Rosalind Russell copped the 1959 Neiman-Marcus Award for best-dressed woman of stage and screen.

Paul Rosen ankled business affairs dept. at CBS-TV to join Mace Neufeld and Sherwin Bash in new personal management firm.

Chicago

(*Delaware* 7-4984)

Sessue Hayakawa starring in "Rashomon" at Tenthouse Theatre.

Betty Furness here last week to film Westinghouse commercials in suburban homes.

Dorothy Malone and Jacques Bergerac at Edgewater Beach Playhouse in "Once More, With Feeling."

Playboy Jazz Festival starts Friday (7) at Chicago Stadium, preem being a benefit for Chicago Urban League.

Balaban & Katz, as a hospitality gesture, will be giving free theatre passes to athletes in the upcoming Pan Am Games.

Producer Irwin Allen made opening of "Big Circus" at State-Lake last weekend the liveliest ballyhoo for a pic here in months.

Opening of Dunes Drive-In in East Gary, Ind., over weekend brings total of ozoners booked by S. B. Griever in this area to eight.

Ireland

By Maxwell Sweeney

(*Dublin* 684506)

London Old Vic Co. nixed proposed fall visit here.

"Flowering Cherry" production by Stanley Illsley put back for fall presentation at Olympia, Dublin.

Brendan Smith to stage closed-circuit tv shows for upcoming Radio and TV Show in Dublin.

Belfast banned "Shake Hands with Devil" (UA) on police commissioner's rating of "unsuitable."

"Never Steal Anything Small" (WB) rated "objectionable" by National Film Institute reviewing panel.

Anne Heywood in from London to join cast of "A Terrible Beauty," now lensing for Raymond Stross at Ardmore Studios.

Irish Actors Equity warned all members not to accept tele engagements, experimental or otherwise, without consulting organization.

Irish Arts Council has asked the television commission and Irish government to abandon project for commercial tv in Ireland "for cultural reasons."

National Film Institute reviewing panel rated 12 out of 31 pictures screened last month as "adults only" fare; balance were okayed for "general audiences."

Indian terper Ramp Gopal, who ended "Ballet Trio" tour here with Alexis Rassine and Marina Svetlova, teaming again with Rassine for tour of Africa and Middle East.

Cecil Beaton's "Landscape with Figures" may be unwrapped in Dublin as top piece of International Theatre Festival. Donald Wolfitt is named as star with Douglas Seale producing.

How Atlantic City Turned Shape-Show

Continued from page 2

verse may litter Long Beach on the Pacific with stardust, seaweed or tar, but not at Atlantic City. Here no archbishop withholds the sacraments because field representatives have anticipated the more obvious snafus. Miss New Mexico, chosen after eight statewide contests, will arrive chaperoned in Atlantic City with no objections from the Most Reverend Edwin V. Byrne, Archbishop of New Mexico, because the Junior Chamber of Commerce has conformed to his statement of ecclesiastical principles:

"The Catholic Church will not oppose Bathing Suit Review Contests if the review is held in private, allowing only the families of the contestants and the judges of the contestants to be present.

"The Catholic Church will oppose if any pictures of the contestants in bathing suits are published in the daily papers."

From Farmingdale, New Mexico, the host chapter of the Junior Chamber of Commerce has notified all concerned:

"We must say that we can find nothing that can be construed as immoral, immodest or degrading in the manner in which the Miss New Mexico or Miss America pageants have been conducted. However, due to pressures by individuals and religious groups . . . there will be no public swim suit competition in the Miss America pageant, nor will there be swim suit pictures released to local newspapers."

Statewide such censorship may be enforceable, but it is not clear how hundreds of photographers and a free press can yield to such conformity on the boardwalk in September.

Long Silk Stockings

Back in 1921, when the first Miss America paraded in long silk stockings and a demure bathing dress, considerable international discussion developed about the propriety of such public undress by the flower of American womanhood. For the five years between 1927 and 1933 the seaside resort abandoned these beauty contests and watched its female bathers abandon stockings and publicly expose bare knees and thighs.

Convinced that under impeccable non-commercial civic sponsorship thighs and torsos could be translated into tourism, a group of citizens engaged Lenore S. Slaughter to run the contests and keep them clean. This year she celebrates her 25th anniversary of this considerable accomplishment. According to Robert Nesbitt, president of the Miss America Pageant and one of the 24 unpaid directors of this non-profit civic enterprise, she has done an exceptional job of avoiding trouble and enforcing good taste while annually discovering new talent.

A former president of the local Rotary Club, Nesbitt has an almost evangelical attitude toward the Misses America, past, present and prospective, and regards them with the same fatherly concern devoted to his own 20-year-old daughter. As head of the New Jersey Bell Telephone Co. at Margate, he is doing, in his spare time, a national public relations job which reflects credit to the A.T.&T., having flown weekends to most of the states as a trouble-shooter. Each year he selects the judges, and getting to be a judge is like being tapped for Skull and Bones; you don't call him, he calls you. So far this year the following judges have accepted invitations: Mitch Miller (music), Charlie Weaver (tv), Norman Rockwell (art), Pauline Trigere (fashions) and Assistant Secretary Bertha Adkins (We the people out of Washington).

Along with other judges to be selected, they will breakfast progressively with all 54 contestants and eliminate all but the most talented ten, from which Miss America will be selected "with beauty of face and figure less important than talent, and pulchritude considered only as an attribute to culture, poise, personality and intelligence."

The producer, as usual, will be George Buzby of the Hotel Dennis, who took over from his father; Kirk Browning will direct, Glenn Osser of ABC will be musical director and Bert Parks master of ceremonies. There will be a two-hour telecast of the judging from 10 to midnight by CBS and in addition for the first time this year, the boardwalk paradise of all the beauties on floats will be televised from 8 to 8:30 Tuesday, Sept. 7.

10G for Learning

For Miss America there will be a $10,000 scholarship, and a quarter of a million dollars in scholarships will be awarded to runners-up under the direction of Dr. Theodore Distler, executive director of the Association of American Colleges. Funds for the Miss America Scholarship Foundation have been provided by the five exclusive advertising underwriters of the pageant:

(1) Joseph Bancroft & Co., maker of Everglaze Fabrics.

(2) Pepsi-Cola, which has contributed more than $150,000 in scholarships.

(3) Oldsmobile.

(4) Philco.

(5) Toni (which beauty has the Toni?)

Proctor & Gamble, which planned a hard-sell for detergents in super-markets, was disqualified by the committee; Miss America, no soap-seller she.

How thoroughly the countryside has been scoured for beauty this year is indicated by 2,500 contests in 50 states. As against 42 contests in the huge state of Texas there were 62—a new high for all states—in North Carolina, which finally selected Miss Randolph County, Judith Lynn Klippel. In Oklahoma statewide contests were conducted by the First Christian Church of Oklahoma City.

Of the recent Miss Americas probably the 1945 winner, Bess Myerson, has gone farthest in show business, but two of the girls who were voted Miss Congeniality by their peers have done well. Kathleen Crowley, a 1949 stenographer for Better Built Doors in Green Bank, N. J., went on to the American Academy of Dramatic Arts and developed such proficiency that she is now in big demand in Hollywood television. Sandra Jean Simpson, who exported her congeniality from Barre, Vermont, in 1956, did cartooning so well that Walt Disney engaged her, and Pepsi-Cola hired her away from the Burbank studios. Now honeymooning in Europe with Dr. Walter Frankel of Billings, Mont., she will return to Atlantic City in September to judge the current talent crop.

The end-product, of all this beauty machinery is, of course, to bring new September spending to Atlantic City. This mission has been so well accomplished that Elwood Kirkman, vice president of the Boardwalk National Bank and a trustee of pageant funds, estimates that an extra $15,000,000 will be spent in Atlantic City by visitors the week after Labor Day. In Ocean City, where the bank has a branch, Labor Day is checkout day for the summer vacationers. In Atlantic City August visitors stay on and new arrivals by the thousands will come to do their personal judging. Ada Taylor, director of sales at the Hotel Claridge, where the annual Miss America ball is held, says that the tallest hotel on the boardwalk is always capacity during the pageant week.

For the folks back home, watching the Auditorium judging on tv, producer Buzby is careful to assure this largest of all audiences that their American dream of Cinderella is as pure and wholesome as the venerable folktale by Grimm, said that they can still believe in good fairies. This year he has chosen "Dreamland" as the pageant theme, and the mood music will feature "I Saw A Dream Walking."

Softened Script

Continued from page 2

still in script form, some already voiced their concern on two grounds: (1) That marriage at the end would rob the whole issue of illegitimacy and proposed abortion of its severity, and (2) that it seemed like an unsound and unintelligent solution to the problem.

A Catholic priest last week said that, if he were approached by a young girl finding herself in such a predicament, he would never suggest marriage. "It would be wrong on both human and religious grounds," he emphasized. His solution: Don't get married. Have the child, and then either place it in a foundling home, or else keep it at home and enlist the aid of the parents in bringing it up. After a few years, when both parties reach a more responsible age, marriage would still be possible.

Bosley Crowther, the N.Y. Times critic, in his review of "Blue Denim" said Dunne and producer Charles Brackett had "taken a tough, realistic little play with a tragic problem in it and have tried to trim it and cram it into the mold of a Hollywood family picture, with the problem never permitted to assume such logic or credibility that it cannot be resolved with a conveniently 'happy ending.'" He added that the theme had been "exploited in a shamefully clumsy and artificial way."

The Herald-Tribune's Paul Beckley asked: "Did the admittedly stark nature of the theme frighten everybody away in reality?" The N.Y. Daily Mirror (Justin Gilbert) said the ending was "a lot more syrupy" than necessary, but was "obviously done to counterbalance the weightier issues involved."

While the Code prevented the film from following the play in that the abortion couldn't be performed, it would not have in any way dictated marriage as a final solution.

"Blue Denim" demonstrates Hollywood's great difficulty in coping with adult themes while appealing quite consciously to an audience which, to a very large extent, does not consist of adults. It also reflects what by now appears to have become an almost subconscious reflex, i.e. the desire to placate groups before they even start pressuring.

Sinatra

Continued from page 1

two Saturday nights and two weekdays. He was backed by Red Norvo (5) comic Pat Henry, Bill Miller, his accompanist, and a house line.

Appearance is a new record for club. Sinatra holding old one which he set during a three-day appearance in August of 1956.

Boniface Paul "Skinny" D'Amato at the end of business early Sunday morning did what he usually does when he gets an act which swamps the place. The Vermillion Room part of the big club was shuttered, to be reopened this Saturday (8) when Milton Berle comes in for a week.

Popularity of singer was proved throughout week as long lines gathered before the club nightly to see him. They even crowded the lobby of his hotel, the Claridge, awaiting a sight of him. Details of police were on hand at all times to curb the curious.

The 500 got nationwide publicity as top columnists hopped on the Sinatra story, with Philly writers in to devote their entire column either reviewing or commenting on appearance. Television and radio announcers also had their innings.

Uncle Sam and the City of Atlantic City were also interested. City took a straight 3% for its luxury tax while Government got its nice 20% via cabaret tax.

Sinatra in 1950 appeared on Steel Pier for a two-day weekend with 41,000 paying admission as he put on 13 shows in the Music Hall—nine on Saturday and four on Sunday. This established a new high which was broken last year by Ricky Nelson on a Labor Day date.

Brit. '100 Stars'

Continued from page 2

wordless impersonation of a slightly tipsy woman dining alone. The Crazy Gang as debutantes disappointed at not being presented at the Palace, Alicia Markova and vocalist Tommy Steele were among the home entries who hit the bell in their various ways.

But the chief attraction of this annual event is to see favorite performers letting their hair down in offbeat activities. Thus, Laurence Olivier as Archie Rice in "The Entertainer" singing a bawdy vaude ditty, with such distinguished "showgirls" as Coral Browne, Celia Johnson, Phyllis Calvert, Kay Hammond and Hildegarde Neff doing a hokey strip-tease. Equally yock-raising was the spectacle of Hermione Baddeley as Nanette giving with "Tea for Two" in front of a male chorus consisting of such as Richard Greene, Michael Denison, John Gregson and Terence Morgan.

Finale of first half was emceed by Robert Morley and introduced eight different dance numbers, with such unexpected combos as Joan Greenwood and Anton Dolin spoofing the tango, Laurence Harvey and Margaret Leighton in a frenetic Charleston, the distinguished thesps John Gielgud and Edith Evans waltzing and Michael Redgrave and Peggy Ashcroft kidding the life out of the polka.

Re Cole and the Palladium orchestra did a standout job and the stage management and production were both splendid considering the theatre staff had only an hour to strike the scenery after the evening's Palladium show and set up for the midnight matinee.

Pueblo Indians

Continued from page 2

the dances as adding "colorful and interesting activities to the events of the community." Her feelings were seconded by Charles Barba, president of the Chamber of Commerce.

Taos Indian Pueblo Governor Cristino Mirabel, who had been skedded to join New Mexico Governor John Burroughs in leading the fiesta parade, declined to participate.

Mirabel arranged the dances at 9 and 11:30 a.m. each day of the fiesta and the Santiago and Santa Ana corn dances each afternoon.

He said the dances were set to protest "the lack of consideration of the Indian people by the Taos Council and a segment of the town's businessmen who have proposed an east side road bypass."

No photographs of the corn dances are permitted but the public can snap the morning terping, if permission is obtained from Mirabel.

Other events at the three-day annual fiesta included a fashion show, garden club tour, crowning of a fiesta queen, calf roping, street dances and the El Baile de los Conquistadores (the official fiesta ball).

Taos is the famed New Mexico art colony peopled by painters, poets, artists, writers, art collectors, plus Indians and cowboys.

USSR Pix

Continued from page 1

viet pictures to click in the States, some editing will be necessary.

The Russians tend to adopt a leisurely pace with plenty of dialog, and some of that can be overcome via judicious editing. Under the film deal, no cuts can be made without approval of the party that sells the picture. The Americans fear that, if they ask for deletion of footage, the Soviets will then "retaliate" by asking cuts in the Hollywood features which they have bought.

The Soviets have purchased ten American films. The Americans have bought seven Russian features. A draft agreement covering some of the basic provisions in the deal is now in the hands of the U.S. lawyers.

Problem is going to be to convince the Soviets that the editing is being done in their interest so as to make the films more acceptable to U.S. audiences. Once Moscow gets the idea that the Americans have smelled "propaganda," and are cutting for that purpose, there's no telling what they may demand to snip the Hollywood pictures, company execs say.

Rain, Jet Planes

Continued from page 2

clear and crystal clean. His command of the score and his communication to the admiring ear earned him a bountiful series of bows. Josef Krips, the Vienna Beethovenmeister, led the Stadium ork through the four-night cycle with skill, savvy and bounce.

This year, jet planes have added a new pitch to the background sounds, but the old echo is still present, giving you a peak note and a repeat for the one low price.

College Theatre

Continued from page 75

ramento, or Joliet would eliminate audiences to the same play on Broadway. People would still be interested in seeing the original production with the personalities appearing in it. The fact that a play opens in a town just before the movie of the play opens will not cut attendance at the movie. It may, in fact, increase attendance.

The movies make a great mistake in stopping rights to plays. The movie, "South Pacific," might have been more successful financially had people seen productions of it the past year and a half. It would be better if a play were allowed to be presented regardless of whether a movie was just coming out.

These suggestions are not made in an effort to hurt anyone's pocketbook. It merely seems to me that a new approach to the rights of securing plays is needed. One of the grossest examples of holding on to rights is the type of control of "Threepenny Opera." This show would be ideal for any college and, surely the small theatre in New York where the play is presented could not be affected by educational institutions doing it.

Gerard A. Larson
(Assistant Professor of Speech Arts, Sacramento State College)

(As a trade paper, VARIETY covers the trade; that is, the professional theatre. That is not a reflection on college or the various other kinds of non-professional theatre, which are extensively covered in various theatrical periodicals, several of which are college-published.—Ed.)

Legit Bits

Continued from page 75

Mann is expanding from his own television drama, presented last April on "Playhouse 90."

The projected Broadway production by the Theatre Guild and **Dore Schary** of "The Unsinkable Mrs. Brown," the **Meredith Willson-Richard Morris** musical, has been postponed until the fall of 1960.

An off-Broadway production of **Vina Delmar's** "The Confederates," based on a segment of her book, "Beloved," is planned for off-Broadway production Sept. 28, probably at the Theatre Marquee, by her son, **Gray Delmar** (who will also direct), and **Paul E. Davis.**

Elaine Perry is planning a Broadway production of **John Briard Harding's** "Kinderspeil," which is to be tested at Boston (Mass.) U.

Leonard Sillman sailed from New York for London last July 25 to seek a director for his projected Broadway production of "La Seconde."

Edmund Beloin and **Henry Garson,** who co-authored "In Any Language," presented on Broadway in 1952, by **George Abbott,** have approached him about the possibility of a musical version of the comedy.

Jean Rosenthal will design the lighting for "Take Me Along," the new title for "Connecticut Summer."

"David and Jonathan," by **Norman Beim,** is planned for off-Broadway production next year by United Productions, with **William Vorenberg** as director.

A permanent boxoffice has been opened at the Hebrew Actors' Union headquarters in New York to accommodate organizations seeking to purchase tickets and theatre parties to the upcoming Yiddish-language production of "A Devil's Game" at the Educational Alliance Playhouse.

An off-Broadway revival of "Burning Bright" is planned for an Oct. 12 opening at Theatre East by **Robert M. Cavallo,** with **Matt Cimber** directing.

Michael Dewell has been named general manager of the National Phoenix Theatre, the newly-formed touring branch of the Phoenix Theatre, N. Y. Dewell, who was instrumental in setting up NPT, is also a member of the organization's board of directors.

Fernando Lamas will direct and star in "Once More With Feeling" at the La Jolla (Cal). Playhouse, opening a two-week stand next Monday (10). He recently appeared in the **Harry Kurnitz** comedy at the Huntington Hartford Theatre, Hollywood.

Mrs. Martin Beck is due back the last week in August from a holiday trip to Denver and San Francisco.

OBITUARIES

RALPH M. COHN

Ralph M. Cohn, who was head of Screen Gems since its founding by Columbia Pictures 10 years and two months ago, died Saturday (1) morning at his home in Pound Ridge, N. Y. He was buried Monday at Mount Carmel cemetery in Queens, after a eulogy by Judge Ferdinand Pecora.

Cohn, was was 45, began Screen Gems for Columbia, joining the telefilm subsidiary as general manager. That year, 1949, the company, now one of the leaders in telefilm production, began with three employees, including Cohn. By 1951, with 14 staffers on payroll, SG sold its first half-hour film programs. It made seven episodes for Du Pont's "Cavalcade of America" series.

Within the next few months, Cohn sold Ford Motor the idea of a half-hour dramatic anthology called "Ford Theater," which then ran five years on NBC-TV.

Late in 1952, Cohn was named vicepresident and general manager of SG, and six years later president of SG and vicepresident of the parent Columbia Pictures.

The late SG topper's father was Jack Cohn, executive vicepresident and co-founder of Col. The son attended Cornell U. and then spent 18 months in the N. Y. legit theatre as stage manager and producer. Afterwards, he went to the Coast, serving as assistant producer for two years. By 1936, he was advanced in Columbia to full production status.

In Loving Memory

PAUL SMALL

August 6, 1954

After the war, he partnered with Mary Pickford and Charles Rogers to form Triangle Productions, an indie releasing via United Artists. It was this company which in 1949 became the basis for Screen Gems.

Cohn's uncle, the other co-founder of Col, was Harry Cohn. Both Jack and Harry Cohn died two years ago.

Surviving are his wife, the former Doris Huffman; a daughter Jan, by a previous marriage, who is now a student at UCLA; his mother, Mrs. Jeannette Lesser Cohn, and a brother Robert Cohn.

JEAN BENOIT-LEVY

Jean Benoit-Levy, 71, vet producer of features and documentaries with social overtones, died in Paris Monday (3).

Benoit-Levy specialized in "films of life" and particularly enjoyed working with children. His "Maternelle," a feature made in 1933 and shot in the poor quarter of Paris, rates as a cinema classic. He made his first picture, "Pasteur," in 1922 and his last one, "Ballet Choice," in 1956.

In Remembrance

BARRETT H. CLARK

August 5, 1953

His Staff at

Dramatists Play Service

The French producer, recipient of the French Legion of Honor in 1951, was Professor of Visual Education at the Ecole Libre des Hautes Etudes in Paris and the New School for Social Research in New York between 1941 and 1946. He also lectured frequently in other colleges.

In 1946 he was appointed director of the Film and Visual Information Division of the United Nations. He returned to France in 1949, becoming a delegate general to the International Films and TV Council of UNESCO. While with the UN he produced 19 films. Benoit-Levy also wrote a series of books on motion pictures.

HERMAN RUBY

Herman Ruby, 68, vet songwriter who once headed Warner Bros. Vitagraph Short Subjects production dept., died at his Beverly Hills, Cal., home July 30 after being bedridden for the past six years.

Brought by WB to the Coast in the 1930s, he had been a member of ASCAP since 1922. Among his song toppers were "I'll Always Be in Love With You," "Cecilia" and "My Sunny Tennessee." He also wrote comedy material for Al Jolson, Parkyarkarkus and other top-flight entertainers.

His wife and sister survive.

WILLIAM C. GITTINGER

William C. Gittinger, 62, retired veepee of CBS and a major figure for many years in the promotion of radio as an ad medium, died at his summer home, Southold, L.I. (26).

Gittinger in 1950 stepped out of his job as veep in charge of CBS Radio Network Sales to become veep and assistant to Frank Stanton, prexy of CBS. He retired in 1955 but continued on as consultant.

He first came to CBS Radio in 1934 after jobs as ad manager of Vacuum Oil Co., with the Joseph Richards Co. ad agency and as ad and sales development manager of Tide Water Associated Oil Co. A first in radio was his linking of Tide Water with the Antarctic Expedition of Admiral Byrd in 1928. Gittinger worked out the deal for exclusive use of Tide Water lubricants for the Byrd expedition.

He was born in Newark, N.J., and graduated from NYU. He maintained a residence in Springfield, N.J.

Survived by widow, two daughters and a son.

M. B. BILIMORIA

Manchersha Burjorji Bilimoria, 60, president for the past 15 years of the Indian Motion Picture Distributors Assn. and former prez of the Film Federation of India, died July 6 in Bombay. He was a pioneer in Indian film biz, which he served for 37 years.

He started in the trade by distributing imported pix and selling projector carbons. Then he went on to the production side with his partnership in the firm of Wadia Movietone. In partnership with B. D. Bharucha (now prez of the Cinematograph Exhibitors Assn. of India), he became an exhib, and owned a chain of theatres in the later '30s.

Later he focussed his efforts on film financing and distribution. With the founding of Indian Overseas Film Distributors Ltd., he pushed the sale of Indian pix in export markets.

His main business interest was in the firms of M. B. Bilimoria & Son, Bombay; Bilimoria & Chhotubhai, Delhi; Bilimoria & Lalji, Calcutta; and Distributors Combine, Bombay. At his death he was a director of the National Storage and Vasant Insurance companies as well as several film industry concerns.

His son N. M. Bilimoria, his sole partner in M. B. Bilimoria & Son, survives.

DR. RUSSELL VARIAN

Dr. Russell Varian, 61, physicist who played a key part in developing the Klystron tube and founder of a multi-million-dollar Palo Alto, Cal., electronics firm, died July 28 as result of a heart attack aboard a cruise ship near Juneau, Alaska.

Dr. Varian, a native of Washington, D.C., earned his physics degree at Stanford U. in 1925, returned there in 1934 to do the research out of which the Klystron tube, heart of wartime radar and UHF TV transmission, was born. He held more than 100 electronics and applied physics patents and in the early 1940's founded Varian Associates with his brother, Sigurd, also a physicist.

In addition to his brother, his wife, two sons and a daughter survive.

MARIE LAZONE

Mrs. Marie LaZone, 77, former stock company operator, died in Jacksonville, Fla., July 1. Mrs. LaZone, with her husband Elmer LaZone, owned and managed the "Original Williams Stock Companies," which toured theatres in the south for many years. Mrs. LaZone was the daughter of Mr. and Mrs. Tom Williams Sr., who came to the U.S. from England, where they were connected with dramatic and vaudeville companies.

Surviving are her husband and two sisters, one of whom, Katie Keene, was for many years a member of the vaude act, Keene & Williams.

MICHAEL F. EDELSON

Michael F. Edelson, 68, pioneer of radio advertising in Chicago, died July 27 in Cedar Rapids, Ia. After several years as a freelance broadcaster in the '20s Edelson branched into advertising. With his brother Dave, who is credited with originating the man-on-the-street interview, he founded Commercial Broadcasters Advertising Agency in Chi.

Michael Edelson retired two years ago, and Dave continues to head the agency.

Wife and another brother also survive.

DONOVAN ANDREE

Donovan Andree, 57, Ceylonese impresario, died July 4 in Colombo. Operator of night clubs and carnivals, he fostered local talent — especially in western music and Occidental-type entertainment.

He imported numerous American performers and stage shows as well as pop and longhair orchestras to Ceylon. One of his biggest successes was a presentation of the Symphony of the Air.

His wife survives.

EDWARD C. HORSTMAN

Edward C. Horstman, 51, business manager of WQED, educational tv station in Pittsburgh, drowned near there July 30. He came to WQED in 1953 from Chicago, where he was engineer and general manager with the American Broadcasting Co. He was one of the two original engineers stationed with NBC in Chicago.

Surviving are his wife and son.

CARROLL HOULGATE

Carroll "Deke" Houlgate, 54, sports authority and for many years football forecaster for Daily VARIETY, died after a long illness at Sawtelle Veterans Hospital, Sawtelle, Cal., July 31.

His record for picking winners for DV readers was the best of any of the daily newspapers' football writers.

Wife and son survive.

MAURICE O'BRIEN

Maurice O'Brien, 50, actor and producer, died July 27 in Dublin after a long illness. Born in Ireland, he started acting in England but returned to Dublin to play and produce with Longford Productions and other companies. As an actor he was outstanding in classical comedy roles.

He was unmarried.

MAUDE COURTNEY

Maude Courtney, 79, American musical comedy and vaude actress, died July 26, in Gerrards Cross, England. She came to Britain in 1902 and introduced the hit song, "The Honeysuckle and the Bee."

Surviving are her husband, actor Finlay Currie, and a daughter.

ART ALLREAD JR.

Art Allread Jr., 40, manager of the Marina Theatre, San Francisco, died July 26 in that city. He had worked 12 years for the Hardy circuit in Northern California.

Wife, son and two daughters survive.

CHARLES CONKLIN

Charles (Heinie) Conklin, 79, vet actor, died July 30 in Hollywood. An actor since 1900, he entered silent pictures in the teens and was associated with comedies for most of his career.

A son and daughter survive.

Ron Nickerson, 46, publicity official with Canadian Broadcasting Corp., former staffer with British United Press (now UPI) in Ottawa, died recently in Ottawa. His wife survives.

Milagritos Gorge, 81, retired opera singer, died July 19 in Elda, Spain. Daughter of composer Ramon Gorge, she was a celebrated coloratura.

Max Brod, 79, celebrated Viennese comedian, died July 28 in Vienna. He trouped for years in such top operetta houses as Theatre an der Wien and Carl Theatre.

Charlie Chapham, 65, radio and music hall comedian, died July 28 in St. Leonards-on-Sea, England. He was a member of the former team of Clapham & Dwyer.

Costa Pereira, 47, Portuguese legit actor, died of a heart attack July 21 in Lisbon. His wife and son survive.

Wife, 72, of Frank Hill, ex-secretary of the Kinamatograph Renters' Society, died July 23 in London.

Barrett (Billie) Willoughby, 59, whose novel, "Spawn of the North," was film produced, died July 29 in Berkeley, Cal.

Allan Webb, 52, actor and singer, died July 23 in London. Survived by his wife, novelist Stella Gibbons.

MARRIAGES

Mrs. Jean Schwartz to Harold Strauss, Los Angeles, recently. She's widow of the songwriter.

Peggy Kerr to Roy Evans, Santa Barbara, July 26. Bride is a former TWA hostess; he's Fox West Coast Theatres' L.A. firstrun district manager.

Jean McHardy to Clifford Birchall, Dundee, Scotland, July 18. He's organist at ABC Capitol Theatre, Dundee.

Agnes Mooney to Rennie McOwan, Stirling, Scotland, Aug. 1. He's sub-editor on TV Guide, Edinburgh.

Rosalind Knight to Michael Elliott, London, July 25. Bride is the actress-daughter of actor Esmond Knight; he's a tv producer.

Janet Moss to Charles Hales, London, July 25. Bride is an actress.

Mrs. Claire S. Degener to Sterling Lord, Arlington, Va., July 30. Bride heads dramatic department of Curtis Brown Ltd.; he owns the New York literary agency bearing his name and is associate professor in graduate school of journalism at Columbia U.

Roberta Huby to Jack Melford, London, July 29. Both are thesps.

Barbara Blakely to Mason Alan Dinehart, Santa Ana, Cal., July 30. He's an actor.

Lois Claire Kuhn to Eliot N. Jameson, Jamesburg, N. J., recently. He's studio engineering supervisor for WENH-TV at U. of New Hampshire.

Nola Luxford to Glen Dolberg, Aug. 1, Reno. Bride, a native of New Zealand, is a New York fashion commentator; groom is vicepresident in charge of station relations of Broadcast Music Inc.

BIRTHS

Mr. and Mrs. Roger Caras, son, Flushing, N. Y., July 20. Father is a Columbia homeoffice publicist.

Mr. and Mrs. Robert Borlek, son, Chicago, July 27. Mother (Barbara Moro) is an actress; father's an actor.

Mr. and Mrs. Mel Gordon, daughter, Hollywood, July 23. Father is v.p. of Gordon Music Co.

Mr. and Mrs. Bob Engelke, daughter, New York, July 25. Father is ABC-TV's sales development manager.

Mr. and Mrs. Laurence Hallin, daughter, Chicago, July 29. Mother is the daughter of Tony Marshall, radio-tv and film producer who heads The Marshall Organization.

Mr. and Mrs. George Abramson, son, New York, July 26. Father is with MGM Records.

Mr. and Mrs. Wally Campo (Gerry Mathews), son, Los Angeles, July 29. Parents are thesps.

Mr. and Mrs. T. P. McKenna, son, Dublin, July 21. Father is an Abbey actor.

Mr. and Mrs. Donovan Andree, daughter, Colombo, Ceylon, July 4. Father, a Ceylonese showman, died the same day.

Mr. and Mrs. Ace Diamond, daughter, Santa Monica, Cal., July 28. Father is former news editor at KACE, Riverside, Cal.

Westinghouse's

Continued from page 1

tween the end of the conventions and the November election.

With a week's intermission between the end of the Demo conclave and the beginning of the Republican's, CBS and the other webs won't have the same problem of rushing that occured in 1956, when the camera crews and commentators were rushed from the Chicago Demo powwow to the "back-to-back" Republican conclave in Frisco.

Sig Mickelson, vicepresident and general manager of CBS news, and his staff have been working on convention preparations since late in 1958. Mickelson will direct the Westinghouse shows and under him will be John Day, network director of news. Paul Levitan, director of special events, will act as exec producer.

Walter Cronkite again will appear as "anchor man" for television and Robert Trout for radio. The news-gathering and news-analyzing staff will include Edward R. Murrow, Eric Sevareid, Charles Collingwood, Douglas Edwards, Allan Jackson, Larry LeSueur, Ron Cochran, Ned Calmer, Dallas Townsend, Wells Church, George Herman, Paul Niven, Daniel Schorr, Charles Von Fremd, Richard Hottelet, Harry Reasoner, Charles Kuralt, Alexander Kendrick, Blair Clark, Tom Costigan, Stuart Novins, Lowell Thomas, Whitman Basso, Bernard Eismann, Bill Downs, Robert Pierpoint, Howard K. Smith, Neil Strawser, and Russell Jones.

'Gypsy' Earnings

Continued from page 1

weeks at the Broadway Theatre, N.Y.

As of the audit, the backers had been repaid $70,000, representing the 20% overcall. Unrecouped costs totaled $326,521 and the balance available was $23,479. The deficit on the tuner, as of the end of its 11th week on Broadway last Saturday (1), is figured to have been reduced to about $212,000.

The management and backers of the production are in for an equal share of 80% of the profits, with 15% going to Robert F. Six, Miss Merman's husband, and 5% to Jerome Robbins, stager and choreographer of the musical. Six gets the 15% for agreeing "to assist in securing financing for the production" and Robbins' 5% share is in return for his investing $1,000 in the venture.

Both Six and Robbins are to get their cut of the profits prior to the distribution to the management and backers. Robbins' deal also calls for him to get back his $1,000 investment immediately after the regular backers are repaid their investment in full. The deal with Six is figured to be a roundabout way of cutting Miss Merman in on the profits. The star is also understood to be getting a 6% cut of the gross.

The rental deal for the 1,900-seat Shubert is regarded as extremely favorable for the musical, with the house getting 30% of the first $40,000 gross and 10% of the balance. That gives the theatre nearly $16,300 on capacity business. The boxoffice scale at the house is also unusually steep, with the evening tab weekends going as high as $9.40.

Robbins, who got a $5,000 fee as director, had four assistants while the show was in production and two more during the first two weeks of the tryout. The number of assistants gradually decreased until eliminated during the fifth week of the musical's New York run. The production costs, as detailed in the accounting, also reflect a $15,032 payment to Jo Mielziner. That amount represented $8,000 for set designing, $4,200 for lighting and $2,832 for drafting. Raoul Pene du Bois got a $5,000 fee for designing the costumes.

Two of Merrick's regular backers, Max Brown and Byron Goldman, were each responsible for investments of $63,000 in the musical. A number of others connected with the production are also among the backers. They include composer Styne, $36,000; co-producers Merrick and Hayward, $35,000 each; librettist Laurents, $21,000, and lyricist Sondheim, $7,000.

Also in the lineup of investors are Morton Mitosky, attorney and NBC consultant, $14,000; Hilda Kook, wife of Century Lighting head Edward F. Kook, $7,000; Ted Ritter, of the legit investment-production firm, Theatrical Interests Plan, $7,000; Meyer Davis, bandleader and orchestra contractor, $3,500; Nedda Harrigan Logan, wife of producer-director Joshua Logan, $3,500; Jack Schlissel, general manager for Merrick, $1,750; talent agent Martin Baum, $1,750, and Joshua Logan, $1,750.

Also, company manager Vince McKnight, $1,750; Leonore (Mrs. David) Merrick, $1,750; actor Robin Craven, $875, and pressagents Frank Goodman and Lee Solters, $875 each. The investments represent the contributions exclusive of overcall.

Carny Girlycue

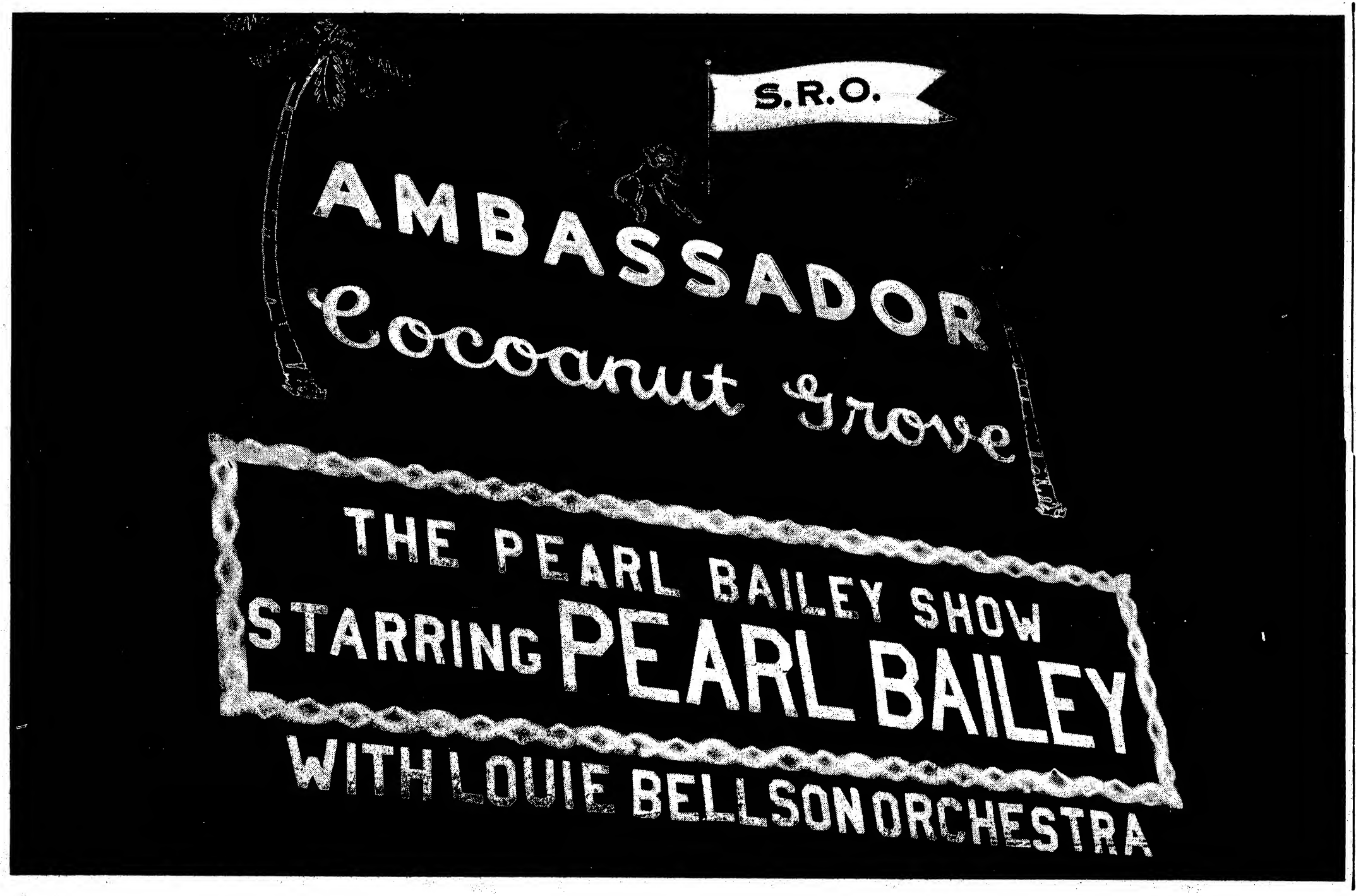
Continued from page 1

cluding his wife, the star, was one of the midway attractions.

James Score, 36, a truck driver who perpetrated the deed, was among those attending the 10:30 p.m. performance. Mrs. McWilliams was left naked by his action.

McWilliams took after Score and hit him several times with the axe, causing injuries that sent the latter to the hospital but didn't hurt him seriously.

Mrs. McWilliams said her husband beat Score only to protect her, but he was found guilty of aggravated battery and fined the $250. Score was fined for drunkenness.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ONLY NOW-&-THEN TV COMICS

Skouras, Lone U.S. Rep At Moscow, Intros 'Diary,' Makes Sales Pitch

Spyros P. Skours, president of 20th-Fox, introduced the showing of "The Diary of Anne Frank" at the airconditioned Kremlin Theatre in Moscow on Aug. 5. Along with Mrs. Skouras and Nicholas Napoli, head of Artkino, the Soviet film agency in the U.S., Skouras constituted the American film representation at the fest.

The 20th top exec insisted on addressing the audience though the Russians protested that none of the delegations would hold speeches. His talk lasted about 15 minutes, according to private advices received in N.Y. Skouras said he represented the President of the U.S. at the American Exhibition in Moscow and he thanked Nikita S. Khrushchev for arranging the film festival.

Skouras also held that, if the Soviets bought 20th films, this would benefit their seven-year plan. The remark was greeted with laughter rather than applause by the audience consisting of

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Ballet-Bait Khrushchev?

Ballet buffs in Manhattan are asking this question about the September visit of Soviet Chief of State Nikita Khrushchev:

"Will the State Dept. go beyond factories, atomic displays and model housing developments and show the Russian and his party some American ballet?"

Best chance for Kruschchev would be with the N. Y. City Ballet which will be opening its 11th season on 55th St. during the premier's visit.

Protestants' Film Riles Catholics; Hits Schools Staffed by Sisters

Catholics in some quarters are steaming over a picture produced by a Protestant group dealing with the church-state issue. Film proves the K.K.K. pholosophy, headlines The Tablet, Brooklyn diocesan weekly.

Russell B. Shaw, reporter writing for a syndicate of Catholic papers, said he saw the film, which is titled "Captured," at a preview and claims its "message is fear and distrust of the Catholic Church." Its story, he states, concerns how the Catholics are trying to "capture" the public schools.

"Captured" was produced by an outfit called Protestants and Other Americans United for Separation of Church and State. It's primarily designed for showing in auditoriums, church halls, etc. — not theatrically.

The "horror movie" (as branded by The Tablet) tells of a young Protestant couple who take up residence in a new town where the public school has somewhat become staffed by Catholic nuns, according to Shaw. School buses pick up their child and others an hour before classes so they may attend class or else "stand out in the cold."

Further, their child is taught that the parents are not really married because the wedding was not performed by a Catholic priest, reports Shaw.

He added in his account that pamphlets were distributed to the audience at the screening vitriolically blasting the Catholic Church for allegedly trying to take over the school system as its very own.

Marilyn & Brando For Ford Preem?

If Music Corp. of America can pull it off, it'll be the major coup of the tv season. At any rate, the MCA hierarchy has virtually assured Hubbell Robinson Jr., executive producer on the upcoming Ford specials on NBC-TV, that it would deliver two of its topshelf clients—Marilyn Monroe and Marlon Brando—for the big 90-minute Ford getaway show in October.

This is the "Wonderful World of Entertainment" showcase designed as a cavalcade of show biz. Jess Oppenheimer is producing with Dore Schary as production consultant.

WILL AMERICAN LEGION FOREGO FILM SLUR?

Confidence was expressed this week by a highly-placed film company official that the American Legion will not introduce resolutions at its forthcoming annual national convention condemning the film industry for allegedly allowing the re-infiltration of Communists or Communist sympathizers.

His opinion is based on behind-the-scenes efforts on the part of the industry to do something about the situation, kicked off by the California unit of the veterans' organization, before the Legion's conclave. The film executive, whose company is indirectly involved in the Legion's new charges, emphasized that the industry—"in its own ponderous way"—is making progress in assuring the Legion that the charges are not true.

The exec added that the industry thought it was preferable to work out its differences with the Legion privately rather than air the controversy in public.

SKELTON ALONE BRAVES IT WKLY.

Television seems to have solved the problem of overexposed comics. When the curtain goes up on the '59-'60 season there just won't be any left. With the lone exception of Red Skelton, not a single comedian will be exposed to a weekly tv show. And only two of them—Jack Benny and George Gobel—are left who are even venturing into biweekly programming. All the others will be playing it the now-and-then way with 60-minute specials.

This, of course, is a turn of events that was long considered inevitable. Some comics discovered the harmful effects of weekly tv exposure three, four and even five years ago, when they started to go the once-in-a-while route. Still others wouldn't even countenance the medium for a display of their comedic talents without an established "format." That's why Groucho Marx, with his quiz gimmick, and Danny Thomas, with his situation comedy formula, can pass muster as weekly entries. Even Lucille Ball and Desi Arnaz are

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Polish Vs. Russ Moods, Manners —Also Show Biz

By GEORGES ANON

Paris, Aug. 11.

The very warm reception handed to Vice President Nixon in Poland last week, as opposed to the pleasant but mild reaction in Soviet Russia, seemed to surprise a lot of editorial writers, but was no surprise to Americans who have visited behind the Iron Country recently. Poland is fantastically anxious to make the world understand that it wants a place in the sun on its own—and outside the Moscow orbit. American plays, American films, American books and American tourists get a bigger play in Poland than in any other country back of the mythical curtain. It goes even further than that—people walking down the street in Warsaw talking Russian are frowned at or looked at with fear and suspicion. But the sound of the English language almost always draws a smile.

Now don't get this wrong. Poland is a Communist country and the great majority of its citizens are, or seem to be, satisfied with Communism as a system of government. It is Russia as the fathermother of all that the Poles resent. In Moscow, when Nixon met Khrushchev, it was a strictly poli-

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Angels Shut Out of 'Good Things'; Producers, Stars Financing Selves

By HOBE MORRISON

On the basis of advance prospects, the upcoming Broadway legit season may bring a cleanup for talent and management, but plenty of frustrations for investors. That's suggested by the virtually unprecedented number of promising shows that are being privately financed.

Among the strong boxoffice candidates not available to regular backers are "Sound of Hunting," the Rodgers - Hammerstein and Lindsay-Crouse musical to star Mary Martin; "Saratoga," the Harold Arlen-Johnny Mercer-Morton Da Costa musical version of Edna Ferber's bestseller, "Saratoga Trunk," to star Howard Keel and Carol Lawrence; "Only in America," the Jerome Lawrence-Robert E. Lee dramatization of Harry Golden's bestseller, and "The Gang's All Here," another Lawrence-Lee collaboration, to star Melvyn Douglas.

Also, "Loss of Roses," the new William Inge play; "Goodbye Charlie," by George Axelrod, to star Lauren Bacall and Sydney Chaplin, and reportedly "The Pink Jungle," by Leslie Stevens, to star Ginger Rogers and Agnes Moorehead.

"Sound of Music," which is budgeted for $400,000, is being presented by Leland Hayward and

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Sunrise at Monticello

For Ralph Bellamy it's just one President after another.

Following his longtime tenure in role of Franklin D. Roosevelt in the "Sunrise At Campobello" legiter, Bellamy now gets a crack at playing Thomas Jefferson in "Divided We Stand," first of the six "Our American Heritage" stanzas to be produced by Mildred Freed Alberg for NBC-TV and sponsored by Equitable Life.

It goes on Sunday, Oct. 18, with Alex Segal directing. Morton Wishengrad is the writer.

See Nitery Tax Halved to 10%

Washington, Aug. 11.

Prospects are good for House passage of a bill slicing the cabaret tax from 20 to 10%. Rep. Aime J. Forand (D-R.I.), its author, said today (Tues.) that he will consult House leadership "at first opportunity" about a parliamentary device to hasten action on the measure as soon as the present labor reform debate is over.

Bill has received approval of the House Ways and Means Committee. Forand wanted outright cabaret tax repeal but said the cut was held to 10% to soften opposition.

Forand steered a similar bill through the House in 1957, but it was pigeonholed by the Senate Finance Committee.

HELEN HAYES WILL STAR IN 'AN ACTOR'S WORLD'

After her return from vacation in Greece, Helen Hayes will star in a short film to be photographed in Manhattan by producer Nathan Kroll. It will be "An Actor's World" and follows the prize-copping predecessor short made by Kroll with Martha Graham, "A Dancer's World."

National Educational TV is the auspices this time. Earlier production was financed by the Pittsburgh video educational station WQED. John White of latter station is now with N.E.T.

Shooting script, director and technical implementation for the new short, which will probably carry a $40,000 budget, awaits Miss Hayes' return to States. Rembrandt Films (William Snyder) distributes the Kroll shorts.

Hartford Lawyer Will Argue 'Sherlock' Appeal In Russian in Moscow

Hartford, Aug. 11.

This is one first the Russians can't claim.

"Sherlock Holmes"—the central character in numerous books, plays, motion pictures—this month becomes the leading figure in the first case to be argued by a Westerner in a Russian court. Prof. Harold Berman, an authority on Russian law at Harvard Law School, is appealing a decision involving the famous detective stories.

He has already received his visa and expects to argue his case on Aug. 17. He is representing Adrian Conan Doyle, son of Sir Arthur Conan Doyle, creator of "Sherlock Holmes," in an attempt to win a judgment of 2,000,000 rubles (about $500,000) under Russia's "unjust enrichment" law.

Last fall Berman filed suit for the claim which was heard by a lower court in Moscow and dismissed. He has been permitted to appeal the decision in the Supreme Court in Moscow. He has notified the court of his intent to argue his claim later this month.

Berman, in his suit, is not challenging Russia's right to publish

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Propaganda Films at Moscow Fest; Yanks Notable by Their Absence But Not Industry's Own Choice

There is one rule of international film festivals which Russia obviously is not keeping at its Moscow fest, currently in full swing. Under that rule, propaganda pictures are not to be shown. Yet, Hungary's entry at the Moscow competition, which started Aug. 3 and runs to Aug. 17, is "Yesterday," a film "about the events of 1956 in Hungary, about the struggle against counter-revolutionaries in a small town."

To go with it, the Hungarians are showing a short featuring the revolutionary placards of the 1919 Soviet Republic in Hungary. In Cannes last May the Hungarians entered "Anna," a picture about the mistreatment of a maid in a middleclass Hungarian family after World War I. End of that picture saw the servant knifing her nagging and cruel employers to death.

According to the Soviet press handouts, international participation at Moscow is unprecedented. Total of 42 countries is represented, 38 of them officially. The U.S. has "Diary of Anne Frank," which was unspooled there last week but out-of-competition. Not a single American film personality is present in Moscow, whether it be a star or an executive from the business end. The State Dept. has assigned a man from the U.S. Embassy in Moscow to represent it.

The deliberate failture to make anything but the most perfunctory showing at the Moscow fest is not

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Some Catholics Going Too Far, Opines Msgr. Lally On 'Chatterley' Matter

Boston, Aug. 11.

The "public image" of the Catholic Church in the U.S. has "suffered gravely" because of certain misconceptions concerning its views on censorship, Msgr. Francis J. Lally, editor of The Pilot, official newspaper of the Catholic Archdiocese of Boston, declares.

Writing in "Ave Maria," national weekly magazine, pulbished at Notre Dame in Indiana, Lally commented on the recent U.S. Supreme Court decision permitting showings of the French film version of "Lady Chatterley's Lover." He thought too many Catholic commentators are attacking the courts or the lawmakers as if to say that they should judge legislation in terms of the minutest applications of the moral law.

"This has not been the official Catholic attitude in the U.S.," he wrote.

"It must be made clear that Catholics expect only official legal censorship within narrow boundaries, but beyond this a citizen's responsibility still remains to raise the level of expression and entertainment within the community."

Jule Styne's 25th Anni In Congressional Record

Washington, Aug. 11.

Rep. James Roosevelt (D-Calif.) yesterday (Mon.) called the attention of Congress to Jule Styne's 25th anni in show business.

The Congressman, FDR's eldest son, inserted a tribute to Styne in the Congressional Record, detailing the high points of his career and observing:

"Currently at the peak of his career, Jule Styne maintains the same enthusiastic attitude toward show business he had during his struggling years. Success has not dimmed his ardor nor his talent. The world will have many more songs, music and shows from this man, truly one of the greats of all time in show business."

Preston Sturges Dies at 60; Had Colorful Career

By LEONARD L. LEVINSON

Preston Sturges, who died suddenly of a heart attack in his Hotel Algonquin (N.Y.) room, was stricken while writing his autobiography, which he had titled "The Events Leading Up to My Death." This was a typically Sturges-esque title and, he explained in the introduction that, while he did not mean it as an immediate forecast and "a recent examination led the doctor to predict I would live another 20 years," nonetheless he had already lived a rich, busy life and felt that he'd had the best of the bargain with the rest of the world right then.

He had dictated well over 400 pages and was up to the 29th year

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Macabre Title

Playwright-scenarist Preston Sturges had just signed with Henry Holt & Co. for his memoirs, receiving a sizeable advance, but it is only about 50% completed. Since it's a saga of a type which called on his memory, rather than literary files, only a collaborator intimately associated with Sturges would be able to complete it.

The dramatist delighted in telling intimates the title: *"The Events Leading Up To My Death."*

Serling's 100G Annually In 3-Year CBS-TV Pact

Hollywood, Aug. 11.

Rod Serling and CBS-TV have agreed on terms of a new three-year deal which will guarantee the writer $100,000 annually. Deal, providing for Serling's exclusive television services, is with both Serling as an individual and with his Cayuga Prductions, currently producing "Twilight Zone" for the network.

Cayuga will develop pilots for the network, in which it will share ownership with CBS, and Serling himself will deliver at least one "Playhouse 90" script a year to CBS, devoting himself otherwise to "Twilight Zone" and the new Cayuga properties. His previous one-year deal with the web expires this month.

Cheered by '59 Matinee Grosses

Minneapolis, Aug. 11.

Matinee trade comeback is a source of considerable gratification to local exhibition. The afternoon trade is by far the best in many years and represents a substantial upturn from what was a very low level, according to loop theatres here.

Charles Winchell, Minnesota Amusement Co. (United Paramount) president-general manager, says that matinee business has been pretty good all over the circuit, too. He regards it as part of an "overall pattern"—a gradual general boxoffice rise as the ill effects from television lessen and theatre returnees become increasingly numerous.

What's encouraging, too, is that the improving matinee business represents the return of more vacationing school children, teenagers, housewives and elderly retired people to theatres in quest of entertainment, a steady weaning away of more folks from daytime television watching, in Winchell's opinion.

WAIKIKI'S NEW BEACHBOY

David Niven Twins Into Surfboard, Outrigger Canoe Enthusiast

Honolulu, Aug. 4.

Introducing Waikiki's newest beachboy: David Niven. Sounds like a press agent's stunt, but actor Niven has turned into an all-out surfboard and outrigger canoe enthusiast. Vacationist has been working—for free—for "Steamboat," the internationally-known beach captain of the Outrigger Canoe Club and helped guide tourists via 30 outrigger trips on a single day.

Niven beached himself long enough to recall to an interviewer an incident which occurred when he was co-starring with Gloria Swanson in "Nina" on Broadway.

"Miss Swanson had a clause in her contract allowing her to design and wear her own clothes in the play. Opening night, when she swooped into my arms, I squeezed her too tight. Some whalebone popped out of her costume and up my nose. She didn't know what was going on but the audience was hysterical.

"The next morning, Walter Kerr wrote: 'We understand from the program that Miss Swanson designed her clothes. Like the play, they fell apart in the first scene.'"

Ironically enough, Niven will be seen as Walter Kerr in his next pic, "Please Don't Eat the Daisies," with Doris Day cast as Jean Kerr, who wrote "Daisies."

Lo, The B'way P.A.

By TOM WEATHERLY

Don't be fooled by his jaunty look
As he swaggers into Sardi's;
He's really a harrassed, hunted
schnook,
And he needs those two Bacardis.

His producer beefs all thru the day,
The backers squawk at night;
And of course the star of every
play
Is always in the right.

So there we have the Broadway
flack,
High, ho, and fiddle-de-diddle;
Like an ancient martyr on the
rack —
He's always in the middle.

DeMille: The Man Behind the Myth

By THOMAS M. PRYOR

To separate Cecil B. DeMille, the man, from the legendary Hollywood figure, created and sustained by his own works and conduct as well as by some four decades of carefully designed publicity, must have presented a staggering challenge to Phil A. Koury, author of "Yes, Mr. DeMille."

For the author himself came under the fabulous director-producer's magnetic spell for seven years, during which time he (Koury) also helped to expand the DeMillenium. Yet, it is evident from a reading of this lively book—liberally salted with irony and humor that is sometimes biting but never malicious—that Koury was not hypnotized completely.

The sum total of the author's impressions appear to represent a judicious balancing of DeMille's private and public personalities. Koury's 319 page portrait of one of the last of the original Hollywood giants (N. Y. Times critic Bosley Crowther's biography of Louis B. Mayer is due out later this year) is not strictly a one-sided personal observation. Koury makes effective use as well of anecdote picked up in conversation with his one time employer in addition to impressions and experiences related by other associates and friends. One suspects, indeed, that underneath it all Koury had a healthy respect for DeMille, a respect that may have faltered at times when he saw DeMille with his masque down, but never was dissipated entirely.

It is worth noting that the first draft of the book was completed shortly before DeMille died last January; that as recently as last May DeMille's lawyer, Neil S. McCarthy, strongly objected to the book in a letter to the publishers, G. P. Putnam's Sons. It is indeed unfortunate that DeMille did not live long enough to render judgment on this account of his stewardship, for he most likely would not have let it pass without some acid comment, although the chances are good that he would have recognized that he got a fair shake.

(Donald Hayne, DeMille's former associate, collaborated on the director-producer's autobiography which Prentice-Hall will publish Nov. 9. Hayne returned to the Coast this week after huddling with P-H editors on final plans for the book's publication. Hayne completed the last portion of the autobiography shortly after DeMille's death.)

Except for a slip here and there as to dates, such as referring to Joseph M. Schenck as the 20th Century-Fox board chairman at a time previous to the merger of the old Fox Film Corporation and Twentieth Century, Koury's chronology rings accurate. He provides an especially interesting summary, larded with behind - the - scene maneuverings, of DeMille's famous

(Continued on page 78)

Soviet's 'Nyet' To CBS; Niven Nixed On Moscow Stay

Despite all the nectar of flowers surrounding the recent Richard Nixon's visit to the USSR, Muscovite diplomats are apparently still carrying a chip on their broad shoulders against certain American broadcasters and, in particular, one web.

Paul Niven, CBS correspondent, who got his visa at the last minute to cover Nixon's journey through Russia, sought to have his stay in Moscow extended, if not permanently, at least on a temporary basis. But bigwigs at the Ministry of Information said "nyet" with emphasis, and Niven was obliged to pack his bag and leave with the Nixon party. It was CBS' hope that Niven could stay on and reestablish the web's headquarters but this notion was evidently blasted when the Soviets nixed the idea.

Meanwhile, CBS indicated it had another request in with Russian Ambassador Menshikov in Washington to help CBS reopen its Moscow office. The USSR's resentment at CBS stems from the latter's production of "The Plot to Kill Stalin" on "Playhouse 90."

ABC-TV, which had aroused the ire of the Russians as a result of its handling of the recent Khrushchev-Nixon debate, was reassured by officials, both American as well

(Continued on page 52)

Long-Rumored Merger Of Hearst and Scripps A Fact in 1 City—S.F.

San Francisco, Aug. 11.

Frisco, one of the few remaining four-newspaper cities in the country, became a three-daily city yesterday (10) when Scripps-Howard and Hearst merged their afternoon papers in a 50-50 deal.

Rumors had been rampant late last week, but no confirmation was forthcoming until the last edition of Scripps-Howard's News and Hearst's Call Bulletin Saturday (8). In identical front page boxes, the papers said:

"A great new afternoon newspaper for San Francisco and the Bay area will be born Monday, August 10. It will be a consolidation of the Call Bulletin and the News—to be known as The San Francisco News-Call Bulletin."

The box said editorial policy would be that of Scripps-Howard, under direction of the News' editor, Charles H. Schneider. It said Lee Ettelson, who had been the

(Continued on page 78)

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SELF-DECEPTION IN DIVERSITY

New Madrid Studio For Ted Richmond

Hollywood, Aug. 11.

Construction of a $2,500,000 film studio in Madrid—for features and television—is planned by Ted Richmond as the result of his experience in filming "Solomon and Sheba." The new plant would increase filming space in Madrid by 50% over existing facilities and is designed to step up U. S. picture-making in Spain.

Diversity of backgrounds available in Spain, for exteriors, plus the general cooperativeness of the Spanish government, plus the relative cheapness of costs, make this country the most attractive in the world today for all kinds of filming, says Richmond.

He maintains that costs are one-half what they are in Great Britain, and for some things, about one-tenth what they are in Hollywood. He's no advocate of "runaway" production, Richmond emphasizes, but with both feature and tv films now aimed at world markets it makes sound sense to think in terms of world production.

Richmond already has architectural drawings for his Madrid studio, which will cover 160 acres. He envisages four large sound stages plus two smaller tv sound stages, each equipped with offices, dressing rooms, etc., attached. In addition he plans a back lot of standing sets, something not now available in Spain.

Don Baruch: 'U.S. Poorly Represented in Shorts At Venice Preliminary'

Washington, Aug. 11.

Back from Venice where he was the U.S. delegate for second successive year at the film festival for documentaries, short films and feature films for children, Don Baruch, Defense Dept. motion pictures chief, again expresses disappointment at "too few" U.S. entries.

"I can't help but feel the industry let us down," said Baruch, nephew of Bernard Baruch. "We had understood that 'Tom Thumb,' '7th Voyage of Sinbad' and 'The Hunt' would be entered, but they weren't."

Baruch, also disappointed with Yank participation last year, said he "can't understand" why the industry won't take more of a part.

CUTS WIN MEMPHIS OKAY FOR 'BIG OPERATOR'

Memphis, Aug. 11.

Memphis' all woman censor board, which nixed the showing of MGM's "The Big Operator," put on a "new face," and greenlighted the feature after another screening—but not until several cuts were made. Louis Ingram, MGM branch manager, was given the "go ahead" sign by Mrs. B. F. Edwards, chairman. The board had kibashed the film in first instance because it "was too terrible and inimical to the public welfare."

Release is now skedded to open at either the downtown Loew's Palace or Loew's State Theatre.

Lesser Exits Lopert

Erwin Lesser, sales chief for Lopert Films, has resigned. He'd been with the Lopert outfit for close to two years, i.e. since before United Artists took over the company.

Lesser has gone on a Mexican holiday and isn't expected back before several weeks.

Al Calder, new field staffer for Columbia Pictures, back from Buffalo area on behalf of "Middle of the Night."

U.S. Film Distribs Now Decide Europe Needs Summer Airconditioning

Noting the seasonal summer lull in European theatres, some U. S. film industry executives are wondering whether ways couldn't be found to introduce airconditioning on the Continent.

They feel that, if European houses were to offer cool comfort during the hot season, business might take a decided upswing and patrons could be lured away from beaches and coffeehouses to attend theatres.

Those familiar with the European scene say the obstacles to the introduction of airconditioning there are formidable. For one, the equipment is very expensive. For another, European exhibitors are even less eager than their American colleagues to invest in renovation and modernization.

But there are a couple of realistic obstacles, too. Electric circuits in Europe for the most part can't support added equipment, and houses might have to install their own generators. A lot of theatres are built solidly of brick and mortar and the belated addition of airconditioning would be doubly expensive. Then, too, in many places prices are frozen, and the theatres would have no way of recouping via the public.

There are theatres in Europe, particularly in England, that use a simplified air-cooling system, utilizing blowers.

Several U. S. execs have begun to wonder whether there wouldn't be wisdom in undertaking the expense of air-conditioning given key houses with which they do steady business by way of bolstering the boxoffice. But here, again, the question of expenses and recoupment enters, and also business in most places is still good enough so deprive both exhibitors and distributors of the incentive for providing a cool haven for their patrons.

See Republic Site On Coast; Any Film-Making Doped as Improbable

While Victor Carter, new boss at Republic, is reticent anent plans, there's a possibility he eventually will move the company's main office from New York to the Coast, where he personally headquarters. Further, several veteran execs of the company will be pinkslipped.

Lots of guesswork continues concerning Rep's return to theatrical production. One insider points out that a loss of almost $5,000,000 was sustained in liquidating this branch of the business a couple of years ago and this would tend to discourage any further theatrical pix activity. But still, no decisions as yet.

EXHIBS TOO NEUTRAL ABOUT CENSORSHIP

Proposal that exhibitors take a more direct stand in advertising censorship matters was advanced but given little attention by the ad-pub heads of the major film companies. Roger H. Lewis, ad-pub v.p. of United Artists, at a New York meeting last week recommended that theatremen fight back at the blue-pencilers. His reasoning was that showmen are right on the spot locally and could be the most effective.

Lewis' counterparts at other companies declined to take action, so far as a formal resolution is concerned, for the reason, as several expressed it, that the exhibitor frequently is in a sensitive position and often it would be better for him to remain aloof from local disputes anent "delicate" censorship.

CROP NEWS—IT'S B.O.

Showmen Watch Corn and Soybeans as Cash Omen

Minneapolis, Aug. 11.

What has been giving every indication of a splendid boxoffice outlook for this territory is now jeopardized and showmen feel may have to be revised because the fate of its top-ranking cash crops, corn and soybeans, is hanging in the balance.

This is due to the fact that recent drouth and heat have been hitting them hard in the present critical pollinating and ear-forming stage when tremendous quantities of soil moisture are essential. They only can be saved by generous and widespread rains soon.

Other crops, such as wheat, also are being hurt and the effect is to put somewhat of a damper on the considerable degree of exhibitor optimism that has been prevailing because of product strength and healthy grosses in the face of such an adverse influence as daylight saving time.

This is mainly an agricultural section and the welfare of the boxoffice depends in considerable part on farming's well-being.

Home Office of 20th Uneasy About Tempo of Output at Its Studio

Wise to Diversify

Arnold Bernhard & Co. is giving the attaboy endorsement to the large film and theatre corporations. This Wall Street outfit, which puts out the Value Line investment advisory publication, states that the picture business companies are pursuing a wise course in diversifying.

Bernhard notes that various show business enterprises are selling off non-earning properties and putting the proceeds to use in cutting down on their capitalizations or investing in other businesses. This means a smaller but more economical showbiz structure in addition to prospects of profits from the unrelated activities.

Having just suffered through a (costly) shortage of top product for the summer months, the 20th-Fox homeoffice is currently showing concern for the fall and winter months, though the company's release schedule is fairly well set.

What puzzles the 20th people in the east is the slowness with which projects appear to materialize at the studio, where only Jerry Wald is engaged in a burst of activity. Since no love is lost between Wald and the 20th brass at this moment, the question is asked: What do we do if and when Wald quits the lot?

It isn't clear whether Wald is continuing with 20th, or whether he's just working out his contract with the studio. In any case, if it weren't for Wald, 20th's production wheels would be grinding exceedingly slowly at this point. Three of the five major productions currently before the cameras at 20th are Wald projects—"The Best of Everything," "Beloved Infidel" and "Hound Dog Man."

What the homeoffice would like to know is: Where are the rest of 20th's producers? "We've got a lot of them, both staff men and outside producers who make films for us," said one man. "Nobody seems to be able to find out what they do. It's been quite a long time since men like Sam Engel and Mervyn LeRoy have come up with a film."

There may be an improvement since 20th last week let it be known that Darryl F. Zanuck will make ten pictures for 20th release in 1959-60. Included in that list, however, are films that have been in the works for some time. Report is that 20th is investing $30,000,000 in the new Zanuck slate. He hasn't contributed a film since "Roots of Heaven," which has turned into one of 20th's most painful losers.

It's understood that 20th either is negotiating, or already has signed a deal, for Frank Sinatra's company to produce a number of films for 20th release. Presumably, the actor-singer will star in all or most of them. Meanwhile, 20th is betting heavily on "The Blue Angel," which stars Mai Britt and is a remake of the old Marlene Dietrich-Emil Jannings hit.

Fed Measure To Curb Tax-Eager State Bodies

Washington, Aug. 11.

Senate Finance Committee has approved legislation to bar state taxation of incomes of out-of-state firms whose chief activity is soliciting and accepting orders.

The bill is designed to counter Supreme Court decisions earlier this year which seemingly gave the greenlight for states to tax a wide array of companies in interstate commerce, including film distributors and radio-tv networks.

Senate Finance Chairman Harry F. Byrd (D-Va.) described the measure as a stopgap move until Congress has more time to study the problem. A special House Judiciary Subcommittee is expected to hold hearings this Fall on the subject.

WARNER FILS READIES BLACKER'S 'TAOS' TALE

Hollywood, Aug. 11.

Screen and television rights to "Taos," novel by Irwin R. Blacker, have been optioned by Jack M. Warner Productions Inc. It will be the company's second indie film and the first since Warner departed the studio the first of the year.

The story, located around Taos and Santa Fe, N. M., concerns the then-successful revolt of the Pueblo Indians against the Spanish in 1680.

Warner, son of Warner Bros. prexy Jack L. Warner, made "The Man Who Cheated Himself," a feature which 20th-Fox released in 1950. During 15 years with Warner Bros., young Warner variously headed the short subjects, commercial and industrial, and television departments.

Dore Schary OK

Nantucket, Mass., Aug. 11.

Dore Schary, 53, film and legit producer, was under observation at Nantucket Cottage Hospital Saturday (8) for an intestinal ailment. He was stricken Friday (7) aboard his yacht, "Blythe Spirit," which was tied up at Steamboat Wharf.

He was given emergency treatment by a medico and then transferred by ambulance to the hospital.

Later Dr. Wylie L. Collins said Schary suffered a virus infection, but was much improved Sunday (9) and would be released from Nantucket Cottage Hospital.

FILM INDUSTRY LOSING IDENTITY

By DON CARLE GILLETTE

Hollywood, Aug. 11.

Motion picture business, which once rated its own formidable and glamorous classification among major industries, is threatened with a loss of much of its identity. It also faces the grim prospect of losing its long-held leadership as purveyor of paid entertainment.

Evidence of this transformation is cropping up daily. In the latest issue of Merrill, Lynch, Pierce, Fenner & Smith's quarterly "Security and Industry Survey," which for years has included a section headed "Motion Pictures," the movies have been incorporated into a new division titled "Recreation," which also includes bowling, boating, photography, TV, etc. In Hollywood, the very heart of motion picture production, the brokerage office of E. F. Hutton & Co. gives Television a separate panel on its blackboard, while Motion Pictures now are scattered among the miscellaneous Industrial stocks. And in a recent Standard & Poor's "The Outlook" publication, film companies were placed in a "Leisure Time Beneficiaries" category along with manufacturers of bowling equipment, cameras, do-it-yourself kits — and, no kidding, paper cups!

This is quite a comedown for a business selling perhaps 45,000,000 tickets every week though scramble of many film companies to diversify into other fields, is bringing about a new Wall Street attitude toward the industry—and it may not be all to the good.

One Wall Street faction with heavy investments in the pictures has become so concerned with the diversification trend—fearing some companies may diversify right out of show business—and so far apprehensive over the emphasis on tv production, where profit possibilities are far smaller than in theatrical films, that it has marshalled a mass of evidence with a possible view of swinging movie leaders back into balance. Highlights of this data are presented herewith.

The Seat of the Trouble

The chief nemesis—video—now is having a big impact in a way that nobody predicted. After many hours of sitting in front of a tv screen, people feel the need to get out and go—not to a theatre for more *sit-down* entertainment but to some other form of recreation where they can stretch their legs, get the kinks out of their joints and expand their chests. Thus they have turned with increasing enthusiasm to *stand-up* and participation amusements.

U.S. bowling alleys — shrewdly promoted via tv—now claim a clientele of nearly 25,000,000—double the 1953 figure. Boating enthusiasts spent a record $482,000,000 on pleasure craft last year. Insatiable photography bugs, who already own about 44,000,000 cameras, keep buying more at the rate of over 5,000,000 a year. Photographic sales in 1958, despite the recession, jumped 8% to a $2,120,000,000 high—nearly twice the total U.S. gross of the movie business—and will set another new record this year. The amounts being spent on golfing, skiing, hi-fi, band instruments, house-trailers for vacation touring, health clubs, basement workshops, private swimming pools and other participation recreation also have skyrocketed, all drawing customers and coin away from the movies. People are hungrier than ever for entertainment and spending more on it, *but they can take only so much of it sitting down.*

That's where the films have been losing out—and ultimately it could boomerang on tv itself. As a corroborative sidelight, whereas circuses, which also are a sit-down show, have lost ground even more than the screen, the carnivals with their walk-around midways keep setting new attendance records.

Despite the encouraging tv ac-

(Continued on page 20)

Have Traveled, Plan To Stay In Orbit; United Artists Fully Internationalized

By FRED HIFT

United Artists' "global look" promotional conference, seeking to hammer out an international approach to film merchandising, got under way in N.Y. Monday (10). With various of the company's foreign representatives in attendance, the powwow will last through Friday (14).

At a press luncheon Monday, president Arthur B. Krim stressed that UA's thinking in the future would be determinedly international. "In the past we have been thinking primarily in terms of our 32 domestic exchanges," he said. "Now we are going to put this industry concept behind us. In view of the emphasis on big pictures, we shall be thinking not of 32 exchanges but of 150. This is the real significance of our meeting here."

Krim said the new UA approach had been underscored via the appointment of Morton Nathanson as coordinator of international advertising-publicity. Noting that both "Solomon and Sheba" and "On the Beach" would receive international premieres, Krim said: "This is being done because, during the past 10 years, there has been a tremendous broadening of the base in international communications. A tremendous value can now be had through international advertising and promotion. We want to take the fullest advantage of the one-world idea."

That Ain't No Glove

Max E. Youngstein, UA v.p., recalling that the company recently had elevated a number of its executives to vice presidencies, said the company was throwing down the gauntlet to the rest of the industry. "We are determined to service our producers so there is no doubt we're the best in the world," he said. "If the others want to drag their feet, or chase us, that's all right with us. We'll still be ahead of them."

Youngstein said UA during the past eight years had more than tripled its manpower. "That's how we have backed up our record," he declared. "How do you get the best team? By getting manpower, supplying it with the money to do the job and by not second-guessing them. I can promise you, we'll be the best promotion outfit in this business."

Not Also But All-Vital

Arnold Picker, v.p. in charge of foreign distribution, made a short talk in which he said the foreign section for years had gotten the "younger brother" treatment, receiving the clothes of the older brother. "Apparently now we are to be measured for a new suit, and I thank you for it," he observed.

Opening session of the international confab heard Sunday execs address the group. Here from Europe are Charles J. Smadja, one of the UA partners; Giulio Ascarelli, European publicity topper; Francis Winicus, Youngstein's European rep with headquarters in London; Karl Scheffler, publicity manager for Germany, and Joe Pole, publicity topper in Britain.

They heard from Picker, William J. Heineman, sales v.p., Youngstein and Roger H. Lewis, ad-pub v.p. The execs discussed the aims of UA's effort to unify and merge its international approach. Later meets will be broken down in work sessions to determine the most effective ways of coordinating domestic and foreign efforts on given pictures.

Monday afternoon, the entire group saw a screening of Stanley Kramer's "On the Beach."

Picker, in his remarks, noted that foreign revenues had increased six-fold since 1951, rising from $5,000,000 to $32,000,000 last year. Foreign grosses for the first half of 1959 are 20% ahead of last year.

"It is clear that the film industry of today has grown into a global enterprise," Picker said. "We no longer have a strictly 'domestic' and a strictly 'foreign' film market in the old tradition. The big pictures of today are conceived and prepared for global audiences. It is only logical to carry through the marketing on the same worldwide scale."

Youngstein said producer-distributor was backing its global program with product in depth, offering more than 40 pictures valued at about $65,000,000. Lewis noted that the intercontinental conference will refine and adapt promotion materials and campaigns taking in all media, from radio, television, music and records, to pressbooks, field kits and photo layouts.

Film Shares Gain For July 4.6%

Motion picture stocks, as a group, had a gain of 4.6% in July, as compared with June, in trading value on the New York Stock Exchange. This came after a drop of 2.6% in June as compared with May. June had brought the first decline in the month-to-month comparisons in more than a year.

Contributing to the upsurge in July were Warners, which went up $4 per share; 20th-Fox, up $2.25, and Loew's Inc., up $2.12½.

Broadcasting issues went up 2.7%. American Broadcasting-Paramount Theatres, which is listed in the broadcasting division, was a major factor, having posted a gain of $3.12½.

Radio-television manufacturing was off 8% in July, compared with the June prices. Biggest dip in this field was experienced by Admiral, which was off 4½%.

Karlin O'Seas Prez Of Brunswick-Balke Co.; Seckler UA Successor

Myron D. Karlin, Italian sales chieftain for United Artists, and a veteran overseas film exec, steps out of the business into bowling and billiards when he becomes president of Brunswick-Balke-Callender International, a newly created post. Heretofore the Chicago manufacturer handled its export business as part of the integrated sales department but with bowling and billiards, particularly since the perfection of the automatic pinball machines, spreading globally Karlin is taking over as head of that sales organization.

Brunswick has a factory in England now, plans one in Japan, does a large business with Army installations in Germany and elsewhere.

Ned Seckler, who was supervisor in the Far East, will succeed Karlin, coming into the UA organization Nov. 1. Karlin is staying on until the end of the year

Seward Benjamin, V.P.

Seward I. Benjamin, secretary of United Artists, has been elected a vice-president of the company, prexy Arthur B. Krim reported this week in N. Y.

Benjamin joined UA in March, 1951, shortly after the present management team took over. A graduate of the U. of Georgia and Fordham School of Law, Benjamin is a member of the law firm of Phillips, Nizer, Benjamin, Krim and Ballon.

He's the younger brother of Robert S. Benjamin, UA chairman. He'll continue in his present capacity as UA secretary.

Roxy Books Its All-Time First Paramount Pic

New York's Roxy Theatre, longtime firstrun outlet for 20th-Fox, has booked a Paramount picture for the first time in its history. Feature is "That Kind of Woman," with Tab Hunter, Sophia Loren and George Sanders.

In a move reflecting a new kind of keen competition among the big Gotham houses for product, the Roxy engaged in a bidding situation for the Par production with the Capitol, which of late has been nabbing a considerable number of the film company's releases. Roxy won out.

"Woman" is to open Sept. 4, meaning the important Labor Day weekend playing time.

This about completes the changeover of so-called automatic bookings on Broadway. In past years Par product went to the Par Theatre usually, 20th to the Roxy, Warner pictures to the Warner Theatre (formerly the Strand) and so on.

Now, everything is up for grabs.

Norman Panama to Eng.

Norman Panama left New York for England over the weekend for pre-production work on "A Child Is Waiting," which he's to co-produce with Melvin Frank for release by Paramount.

Adaptation of the Abby Mann play is to star Ingrid Bergman. Mann, now in London, is doing the screenplay.

Broadway Astor's 800G Facelift

UA, City Share Cost—Drop Inclusion of Sidestreet Bijou Legiter in Renovation

In a change of plans, United Artists and City Investing have dropped the idea of combining the Astor Theatre and the Bijou on Broadway into a single house. Instead, a complete renovating job will be done on the Astor alone. It'll run to $800,000, the cost to be shared 50-50 by UA and City Investing.

Seating capacity of the Astor will be cut to 1001 seats from the present 1100 and the new wide screen will measure 50 ft. by 27 ft. The third balcony will be eliminated and the mezzanine section will be extended.

Plan is to make the Astor into the most modern and up-to-date showcase on Broadway, serving as the prime outlet for UA pictures in what many consider the most desirable location on the mainstem, if not in the world. Going hand in hand with the renovation job, which will be very complete, UA is taking a new ten-year lease on the house.

Theatre is due to close during the first or second week in October, when "Devil's Disciple" completes its run there. It'll reopen on Dec. 17 with the preem of "On the Beach," the Stanley Kramer production.

Both the Astor and the Victoria are owned by City Investing, but are booked by UA. Future of the Victoria in this setup is uncertain.

One UA executive last week said the Astor would be turned into "a beautiful bandbox," and he added that the intention was to turn the house into the most impressively modern showcase extant. The screen will be among the largest on Broadway and will be virtually wall-to-wall. The Astor will be capable of showing 70m. films.

Renovation of the house follows a modernization trend on Broadway, coupled with a tendency to cut down on seating capacity. This was done earlier this year at Loew's State.

Only other showcases owned, or partially owned by UA are the Plaza Theatre, east side artie in N. Y., and the United Artists Theatre in San Francisco, in which UA has a 25% interest and which is operated by Sherill Corwin. No further theatre acquisitions are planned by the company. "We've no intention of going into the theatre business," commented a UA exec.

National Boxoffice Survey

Trade Still Strong; 'North' New Champion, 'Murder' 2d, 'Hole' 3d, 'Circus' 4th, 'Porgy' 5th

Rainy, wet weekends in several key cities covered by VARIETY are producing a nice hypo for biz currently. Much cooler than seasonable weather is helping generally. Of course, the continued flow of big b.o. product also is a plus factor.

"North by Northwest" (M-G), boosted by a batch of fresh bookings, is soaring to No. 1 spot. A record opening round at the huge N. Y. Music Hall naturally is helping vastly. "Anatomy of a Murder" (Col), champ last week, is winding up second, more than $85,000 behind the first-place "North" in actual gross coin.

"Hole in Head" (UA) is finishing third, same spot as a week ago. "Big Circus" (AA) will capture fourth place by dint of some new playdates. "Porgy and Bess" (Col) is winding up fifth.

"Nun's Story" (WB), second last round and long high on the list, is ending up in sixth place. "Hercules" (WB) will be seventh while "South Seas Adventure" (Cinerama) is copping eighth position.

"Five Pennies" (Par) is taking ninth money. "Last Train From Gun Hill," also from Paramount, is capturing 10th place. "Darby O'Gill" (BV) will be 11th, while "Room At Top" (Cont) rounds out the Top 12 list.

"South Pacific" (Magna), now being released in regular print by 20th-Fox in a number of keys; "Diary of Anne Frank" (20th), "Middle of Night" (Col) and "Gigi" (M-G) are the runner-up films in about that order. Last-named is getting handsome coin considering its playing only five big key cities.

"Private's Affair" (20th), just getting started around this week, is somewhat spotty but okay in Minneapolis, hot in Omaha and smash in Boston. "Beat Generation" (M-G) is rated fine in Washington. "Scapegoat" (M-G) looks sock in Boston, wham in L. A. and heading for a new high in N. Y.

"Legend of Tom Dooley" (Col), good in Indianapolis, shapes slow in Balto. "Big Fisherman" (BV), also new, is rated solid on N. Y. preem. "Tingler" (Col) looms smash in Detroit. "Sleeping Beauty" (BV), neat in St. Louis, is mild in Indianapolis.

"Holiday For Lovers" (20th), comparatively new, is brisk in Chi and good in Boston, but mild to slow in three other keys: "Modern Times" (Lopert), big in Chi, is light in K. C.

"Horse Soldiers" (UA) shapes smart in N. Y. at the Astor. "Say One For Me" (20th) looks big in L. A. and Toronto.

"The Mummy" (U) looms fast in Pitt. "Imitation of Life," from same company, is okay on 15th-final week of record run in Louisville.

"Windjammer" (NT) looks stout in Portland. "Earth Is Mine" (U) shapes slick in Toronto.

(Complete Boxoffice Reports on Pages 8-9-10.)

Darling of Investors Just Other Day, Disney Shares Trading Value Slumps

Walt Disney Productions has declined over $30,000,000 in trading price on the New York Stock Exchange over the past several months. It's more evidence of a fickle Wall Street—fickle so far as show business entities are concerned.

Until a relatively recent period, Disney had been the darling of the investors. The price per share had gone up to $59.50. And in the past week it fell to $39.20, representing a new low for the year. The $59.50 was a high.

Curiously, Disney's third quarter of the current year was a good one on a comparison basis. Earnings went up to 93c per share, against 83c.

Reasons for the fall in trading price: "Sleeping Beauty" will just about break even or show a tiny profit; instead of being the big money-maker that had been anticipated; television earnings are off slightly; the stock had been too highly priced, having risen on the false anticipation of extra payoffs to stockholders.

Big UA Bally Due

Big promotional outlay to back up United Artists' globally-aimed campaigns was detailed in N.Y. yesterday (Tues.) by Roger H. Lewis, UA v.p. in charge of advertising, publicity and exploitation, at the second day of the company's international merchandising confab. According to Lewis, it's the first time that a film company has budgeted promotional coin on a worldwide basis.

Yesterday's work session was devoted to a discussion of launching and handling plans for "On the Beach," the Stanley Kramer production. Today (Wed.), "Solomon and Sheba" is on the agenda. "Our plan is to find out the specific needs and requirements of individual markets and then to fill these needs for maximum ticket-selling impact," Lewis said.

Europe to U. S.

Martin Goodman
Sol Lerner
Fulton Lewis Jr.
David A. Lipton
Richard Myers
Richard Pack
Richard Skinner
June Taylor
Michael Todd Jr.

L. A. to N. Y.

Preston Ames
Robert Cohn
William Dozier
Margaret Ettinger
Frank M. Folsom
William McGarry
Vincente Minnelli
James Simons

N. Y. to L. A.

Peter Arnell
Jacqueline Arnell
Giulio Ascarelli
Chuck Connors
Martin S. Davis
Albert B. Gins
Monroe Glasberg
Cary Grant
Cecile Gray
Ronald House
Don Josephson
Bert Kamerman
Norma Macmillan
Irving Mansfield
Joseph H. Moskowitz
Henry Rogers
Joyce Selznick
Maurice R. Silverstein
Joe Wolhandler

Astruc-Marquand Team; Sagan Script Collab

Alexandre Astruc, a French director, and Christian Marquand, French star, have formed Bassano Film to produce "The Cut and the Knife," yarn written jointly by Astruc and Francoise Sagan. It'll roll in Paris in November with Marquand starring. Femme lead is being sought.

Story, as outlined in N. Y. last week by Astruc and Marquand, involves the problem of a woman who, having battled for equal rights with men, and having obtained them, finds she doesn't know what to do with them and yearns for her subordinate position.

Astruc said he's looking for a new girl. "Casting is difficult because she has to be about 27. We are hoping to find a French Claire Bloom."

U. S. to Europe

Americo Aboaf
Nate Cummings
Joseph Fields
Bill Glover
David Golding
Canada Humphrey
Jerome Kilty
George Margolin
Florence Schwartz
Charles Smadja
Lee Swanson

'SUMMIT' BAROMETER READING

Venice Feature Films

(Evening Unspoolings)

Venice, Aug. 11.

Aug. 23: "The Boy and the Bridge" (Britain)
24: "V Tvoyh Rukah Jizn" (The Life in Your Hands) (USSR)
25: "La Nuit des Espions" (The Night of the Spies) (France)
26: "Pociag" (Night Train) (Poland)
27: "Esterina" (Italy)
28: "Hunde Wollt Ihr Ewig Leben" (Dogs, Must You Live Forever) (Germany)
29: "Sonada" (Sonata) (Spain)
30: "Il Generale della Rovere" (Italy)
31: "Almatlan Evek" (Sleepless Years) (Hungary)
Sept. 1: "Enjo" (The Flame of Torment) (Japan)
2: "A Double Tour" (France)
3: "Anatomy of a Murder" (U.S.A.)
4: "Ansiktet" (The Face) (Sweden)
5: "La Grande Guerra" (The Great War) (Italy)
6: OUT OF COMPETITION: "Some Like it Hot" (U.S.A.)

Allied as Lurking Summit Ghost

Trade Body Still May Sic Uncle Sam's Sleuths on Picture Industry Practices Per 'White Paper'

Allied States Assn. has not abandoned its plans to seek a Government investigation of industry practices based on the charges made in its "white paper." The exhibitor organization is continuing its efforts despite the action of the Senate Judiciary Committee in seemingly nixing such a probe on the ground that the charges are similar to those investigated by the Senate Small Business Committee two years ago.

Allied believes that the Judiciary Committee left the door open when it stated that it would not undertake a hearing "unless and until evidence of a different nature is forthcoming." Allied is presently engaged in assembling the new evidence.

Allied had been hopeful that the "summit" meeting between the American Congress of Exhibitors and the Motion Picture Assn. of America would bring about results that would make a Government probe unnecessary. Because of the impending meeting between the "heads of state" of exhibition and distribution, Allied had been lax in pursuing its "white paper" campaign. However, when the MPAA-ACE meeting was delayed time after time, Allied called a special board meeting to consider ACE and to step up its "white paper" campaign.

Allied leaders believe that this action was instrumental in bringing about the July 31 "summit" meeting. Allied wants no more delays in reaching decisions. It is assembling its evidence for the Government, but apparently will withhold the presentation until after the second "summit" meeting on Aug. 25.

The scheduling of the meeting on that date, a week or two before Congress adjourns, has led some Alliedites to believe that it was deliberate to stall the "white paper" campaign. However, Allied is willing to believe that it "just happened" and is anxiously awaiting the outcome of the second C. of E.-MPAA session before deciding on its next move.

Unions Protest Plan To Sell Ace Italo Circuit

Rome, Aug. 11.

A reported plan to liquidate Italy's largest circuit of film houses, the government-owned E. C. I. group, has brought strong protests from a group of labor and workers' unions headed by FIALS. Group sees in any indiscriminate sellout a potential threat to Italo production, to its labor force, and "unjustified alienation" of an important State property.

The labor group, which has countered with a proposal that the equally state-owned I.R.I. Organization take over E.C.I., as it recently did the Cinecitta Studios, also suggested that sale of the large theatre chain could also lead to an even greater cartelization of Italo circuits than that currently prevailing.

Mervyn LeRoy Cavalcade

Hollywood, Aug. 11.

A one-month presentation of the films of Mervyn LeRoy will be offered by the California Museum of Science and Industry and the California Museum Foundation starting Saturday (15).

Program, starting with a preview and reception Friday (14) evening, is entitled "A Cavalcade of Motion Picture Entertainment: 30 Years of Film Making by Mervyn LeRoy."

Paris, Half-Year: 23 Franco Films, 35 Coproductions

The total number of films produced in France during the first half of 1959 dropped from 66 in 1958 to 58 this year, while coproductions within that total went up sharply.

Report from the statistical section of the Centre National de la Cinematographie in Paris shows that, of the 58 pictures produced between January and June, 1959, 23 were 100% French and 35 were coproductions. Last year, of 66 pictures made in the six months period, 39 were completely French and 27 were coproductions.

By far the largest number of coproductions involved France and Italy. There were 14 French-Italian coproductions and 11 films listed as Italo-French pix. Two films involved France, Italy and Germany and Franee, Italy and Spain, and three paired German and French interests.

Old West Motif Shopping Center Dreams of Films Shot on Its Back Lot

San Antonio, Aug. 11.

A development company has been formed for the purpose of creating a multi-million dollar recreation and shopping center on a 30-acre tract here. W. W. VanDerHeck revealed the project. He is a local engineer and home builder.

The facilities to be erected will be strictly frontier western style and will be named Frontier Junction, U.S.A.

Reproductions of old West will be built on the shopping mall. Horse drawn stage coaches will be used to deliver the patron from the parking lot to the stores. The stage coaches will also be used for rides.

An area is to be set aside for a movie lot, with shoot-em-up props to permit the shooting of cowboy operas.

AUG. 25 LOOMS AS DAY OF CAN-DO

By HY HOLLINGER

Despite the outward manifestations of harmony and friendliness at the initial "summit" meeting (closed) between the American Congress of Exhibitors and representatives of the Motion Picture Assn. of America, it was authoritatively learned that the exhibitor spokesmen were somewhat taken aback by two developments at the session. One exhibitor leader characterized the statements issued after the meeting by MPAA topper Eric Johnston and C. of E. chairman S. H. Fabian as "tranquilizers."

The major disappointments revolved around the film companies' refusal to discuss the subject of (1) post-1948 films to tv and (2) trade practices involving film rentals. As a matter of fact, it was Fabian who expressed surprise at the meeting that the topic of post-'48 films was not on the agenda. Johnston, it's reported, declared that no agreement had been reached to discuss the subject. This turn of events seemed somewhat strange, since it was Fabian and Johnston who had established the agenda. Explanation given the exhibitor representatives as to why the topic of post-'48 films—and their eventual selloff—was not included was that there had been disagreement among the film companies on the subject and that some of the firms had been advised by their attorneys that a violation of the antitrust laws might be charged if it were discussed.

Trade Practices

The subject of trade practices and film rentals was introduced during the discussion of ways and means to help small theatres. At this point, Abe Montague, Columbia's executive v.p., stated that he would not discuss trade practices or film rentals in the same room with the other distributors. He said he was taking this stand on the advice of his company's attorney.

The "summit" meeting reconvenes on Aug. 25 when various committees report on the four topics that were on the agreed agenda —(1) more product, (2) aid to small theatres, (3) advertising, and (4) research. It is generally believed that this session will be the most crucial in the history of the American Congress of Exhibitors. There is a hard core of exhibitors who believe that there is no sense in continuing the talks if such vital questions as television getting post-'48 films and trade practices are not considered. The reports from the committees are therefore considered the key to the continuation of the "summit" meetings.

Committees at Work

The subcommittee on more product, made up of Paramount prexy Barney Balaban and Columbia prexy Abe Schneider, for MPAA: Fabian, Sol A. Schwartz, Sidney M. Markley and William Forman, for C. of E. met yesterday (Tues.). The committee to aid small theatres, consisting of United Artists topper Arthur Krim, UA board chairman Robert Benjamin, and Montague, for MPAA: Horace Adams, George Kerasotes, Irving Dollinger, Max A. Cohen, and Albert M. Pickus, for Congress, is scheduled to meet on Aug. 20.

The advertising committee meets today (Wed). This group is made up of Loew's prexy Joseph R. Vogel and John O'Connor, for MPAA: Cohen, Emanuel Frisch, Harry Mandel, Harry Goldberg, and Ernest Emerling, for C. of E.

Jr. Fowler-Mitchell Link To Film Sr. Fowler Tale

Hollywood, Aug. 11.

Gene Fowler Jr. and Thomas Mitchell have formed Devlen Productions to film Gene Fowler Sr.'s "The Last Fire Horse."

Both Fowlers will write the screenplay, with Junior directing and Mitchell starring.

Myers: 'TOA Bigger Braggarts Than Soviet'; See Exhib Orgs in New Feud

Alberta-Financed Film

Edmonton, Aug. 11.

Latest "biggest Canadian feature-film production to date" is now being cast here. Tiger Productions of this oil-rich city has a full-color bush-pilot adventure skedded to roll at Jasper, Canadian National Railways resort south of here.

Producer is Larry Matenski, Edmonton-born but with 14 years' experience in Hollywood. Executive producer is H. L. Reed of Calgary. Film is based on novel "Kirby's Gander" by John Patrick Gillese of Edmonton, and Tiger has plans for five more if this one clicks. Financing is mainly from here and Calgary.

Amusements Dip With Whole List In 'Peace Fears'

Film stocks were among the victims as the public invesment on the New York Stock Exchange took its worst drubbing in four years on Monday (10). Show business securities—11 companies are herein given as representative—lost about $40,000,000 in trading value in this single day.

The entire market was way off in fears of military spending decline as prices declined by nearly $7,000,000,000. The reference is to "paper" quotations. Wall Street for long has been the land of alibis and this reputation was not un-enhanced following the major slip. Top reason given was that the nation's entire economy could be adversely affected by a drop in military spending, which is now partly anticipated because the United States and the Soviet Union are playing a game of diplomatic footsie.

Secondly, there was a feeling among many downtown pundits that the market, having gone up and up for long, was due for a "correction decline."

Whatever the reason, these were the results so far as Hollywood and its neighbors were concerned. Stanley-Warner dropped 3⅛ per share, for the biggest fall for this company in memory.

Others were off in these degrees: American Broadcasting-Paramount Theatres 2⅝. Columbia 1¼. Disney 1½. Glen Alden 1⅜. Loew's Inc. 1. Loew's Theatres ¼. National Theatres ⅜. Paramount 1⅝. 20th-Fox 1½. and Warners 1⅜.

It all added up to a rarity for show business. It's been about 30 years ago since all issues fell off so uniformly on one day.

Importantly, this is no reflection of the strength of the entertainment world. Instead, it mirrors the trend so far as the entire country's economy is concerned—and again, as pertaining to this one day's speculation.

Franco Chris Marquand Denies Anti-Yank Bias In 'I'll Spit on Your Graves'

Christian Marquand, star of a French picture involving the race angle in the U.S., denied in N.Y. last week that the film was in the least anti-American, but conceded that it lacked accuracy in its details.

The film is "J'Irai Cracher Sur Vos Tombes" (I'll Spit On Your Graves) and it's based on a novel by Boris Vian who depicted conditions in the U.S. though he'd never been there. Picture contains many

(Continued on page 10)

Exhibitor unity, marked in recent years by informal alliance of convenience between Allied States Assn. and Theatre Owners of America, appears to be on the verge of being torn asunder with the outbreak of a major feud between the two leading exhibitor trade associations. The new schism, said to have been brewing for some time following several years of cooperative efforts "for the good of the industry as a whole," came out into the open when TOA organized a unit in Maryland, a state that had long been considered Allied territory.

Although the charge of proselytizing in Allied territory set the sparks flying, the two exhibitor groups have traditionally been at odds, particularly as to the methods theatremen should employ in achieving their aims. Allied has been quick to call for Government help in settling disputes with the film companies. TOA has long been opposed "to calling in the cops." Moreover, there has been a basic difference, in Allied's point of view, in the membership of both organizations. Allied considers itself the spokesman of the small, independent or the so-called "have-nots." It considers TOA the representative of the large circuits or the "haves" of exhibition. TOA disputes the latter contention, pointing to the large number of small theatres in its ranks.

Truce

The two organizations, which went their separate ways for decades, joined forces a few years ago in an appeal to the Government via the Senate Small Business Committee. An agreement was reached whereby TOA would join Allied in going to the Government if Allied would support TOA in requesting the antitrust division of the Dept. of Justice to permit the formerly affiliated theatres to produce films with preemptive rights for their own theatres.

With the organization of the American Congress of Exhibitors, although some Allied leaders emerged as staunch supporters of the new group, it was obvious that the temporary truce between TOA and Allied was becoming strained. A number of Allied veterans believed that the Congress of Exhibitors would attempt to usurp the functions of the long-established exhibitor organizations. They especially felt that the C. of E., based on its representation, would attempt to place Allied in a weak, secondary role.

In a bulletin issued from Washington by Abram F. Myers, Allied's board chairman, TOA was charged with making "extravagant claims" about its accomplishments for theatremen. "We are all familiar with the boasting of Khrushchev and his Kremlin buddies—how Russians invented the telephone, the airplane, etc.," Myers notes. "But experienced exhibitors who have noted industry developments through the years will agree that when it comes to bragging and making extravagant claims, the Russians have been surpassed by TOA."

Issue of Credit

Myers follows with a point by point listing of TOA's alleged boasts and indicates that it was Allied and not TOA which originally initiated many of the efforts. He raps TOA for its toll-tv policy, for its efforts to revise the consent decrees, for its so-called orderly release program, for misrepresentation of its group insurance plan, and for claiming an ear in Washington when its office is in New York.

A number of Allied leaders also feel that TOA is attempting to take over and guide the program of the American Congress of Exhibitors. TOA, said one Allied leader, keeps campaigning for one united exhibitor organization and makes it seem that it is that united organization.

Pillow Talk

(CSCOPE; COLOR; SONGS)

Sock b.o. comedy from U.

Hollywood, Aug. 7.

Universal release of Arwin production. Stars Rock Hudson, Doris Day; costars Tony Randall, Thelma Ritter. Produced by Ross Hunter and Martin Melcher. Directed by Michael Gordon. Screenplay, Stanley Shapiro and Maurice Richlin. Based on a story by Russell Rouse and Clarence Greene; camera (Eastman color), Arthur E. Arling; music, Frank DeVol; editor, Milton Carruth. Previewed at the Westwood Village Theatre, Aug. 7, '59. Running time, 105 MINS.

Brad Allen	Rock Hudson
Jan Morrow	Doris Day
Jonathan Forbes	Tony Randall
Alma	Thelma Ritter
Tony Walters	Nick Adams
Marie	Julia Meade
Harry	Allen Jenkins
Pierot	Marcel Dalio
Mrs. Walters	Lee Patrick
Nurse Resnick	Mary McCarty
Dr. Maxwell	Alex Gerry
Mr. Conrad	Hayden Rorke
Eileen	Valerie Allen
Yvette	Jacqueline Beer
Trilda	Arlen Stuart
Mr. Walters	Don Beddoe
Mr. Graham	Robert B. Williams
Entertainer	Perry Blackwell
Fat Girl	Muriel Landers
Hotel Clerk	William Schallert
Mrs. Dickenson	Karen Norris
Jonathan's Secretary	Lois Rayman

Universal has a sock boxoffice comedy in "Pillow Talk." It is a sleekly sophisticated production that deals chiefly with s-e-x. Although broad, it is tastefully handled, and Ross Hunter, who produced with Martin Melcher, has given it a production dripping with the trappings of glamor. The premise is dubious, but an attractive cast, headed by Rock Hudson and Doris Day, give the good lines the strength to overcome this deficiency. It plays.

The film follows the current trend in romantic comedies of being about as broad as the traffic allows these days. The principals seem to spend considerable time in bed or talking about what goes on in bed, but the beds they occupy are always occupied singly. There's more talk than action natch.

Hunter has used the split screen to give this action added emphasis, and uses it in one sequence for a split-screen bathtub effect that is both interesting and amusing. The talk and action take place on the happy hunting ground where boy-chases-girl and the reverse — or, vice versa — but nothing really happens.

The plot (slight) of the amusing screenplay by Stanley Shapiro and Maurice Richlin, from a story by Clarence Greene and Russell Rouse, is based on the notion that a telephone shortage puts Miss Day and Hudson on a party line. This idea may seem somewhat "dated" in most inflated localities, but the Shapiro-Richlin handling is as bright and up-to-date as a magenta-colored telephone conclusion.

It helps that two established stars of first boxoffice rank are cast somewhat against type. Playing under Michael Gordon's perceptive direction and fine timing, both respond. Hudson, usually the lovable, overgrown boy, is here a sophisticated man about town. Miss Day discards her casual hair-style, displays a brace of smart Jean Louis gowns, and delivers crisply.

There are some really good songs, smartly integrated. The title tune and a novelty, "Roly Poly," seem like certain hits. Another good one is "Possess Me," which Miss Day sings behind the screen while registering quite a different attitude on-screen. There is a good deal of this sort of cinema trickery in "Pillow Talk." There are the split screens, as noted; spoken thoughts by the main characters, and even introduction of background music orchestration for a laugh. It all registers strongly. The songs are by Buddy Pepper and Inez James, Joe Lubin and I. J. Roth, and Elsa Doran and Sol Lake. They are all good.

Tony Randall and Thelma Ritter are also top-lined in the cast and they deliver with authority, contributing a hefty proportion of the laughs. Nick Adams, Mary McCarty, Alex Gerry, Arlen Stuart, Marcel Dalio and Lee Patrick likewise rack up amusing values. Karen Norris shows an unusual flair for comedy in a brief, but important scene. In her key scene, singer Perry Blackwell is a standout.

Frank DeVol's bouncy score is an important asset. Since backgrounds play an important part in "Pillow Talk," art directors Alexander Golitzen and Richard H. Riedel, with set decoration by Russell A. Gausman and Ruby R. Levitt, have had a field day. Editing, by Milton Carruth, and sound by Leslie I. Carey and Robert Pritchard, are first-rate. Arthur Arling's Eastman color camera work highlights the mood, whether romance or comedy. The print shown for review was a work print so all color had not been brought into balance, but the finished portions were exceptionally fine. *Foree.*

The Devil's Disciple

Star cast in wobbly scripting of Shaw comedy.

Hollywood, Aug. 7.

United Artists release of Brynaprod and Hecht-Hill-Lancaster production. Stars Burt Lancaster, Kirk Douglas, Laurence Olivier. Produced by Harold Hecht. Directed by Guy Hamilton. Screenplay, John Dighton and Roland Kibbee; based on George Bernard Shaw's play; camera, Jack Hildyard; editor, Alan Osbiston; music, Richard Rodney Bennett. Previewed at the Academy Awards Theatre, Aug. 3, '59. Running time, 82 MINS.

Anthony Anderson	Burt Lancaster
Richard Dudgeon	Kirk Douglas
General Burgoyne	Laurence Olivier
Judith Anderson	Jeanette Scott
Mrs. Dudgeon	Eva LeGallienne
Major Swindon	Harry Andrews
Lawyer Hawkins	Basil Sydney
British Sergeant	George Rose
Christopher Dudgeon	Neil McCallum
Rev. Maindeck Parshotter	Mervyn Johns
William	David Horne
Essie	Jenny Jones

"The Devil's Disciple" by George Bernard Shaw is better than this film version would indicate to those unfamiliar with the stage original. The final third of the picture is superb Shawmanship, but the major portion preceding it is fumbling and unsatisfactory. Considering the stature of those associated in the making of the United Artists release, its finished state is doubly disappointing.

That all is not lost may be credited almost entirely to Laurence Olivier. Although his role is relatively minor, once he gets on-screen for good, Olivier takes over. His character, that of General "Gentleman Johnny" Burgoyne, is a witty, mocking figure and mouthpiece for Shaw's wicked shafts into convention and history, in this case the American Revolution. Olivier certainly gets most of the good lines. But few players could equal his bland under-playing, his sunny urbanity in the face of British Military atrocities.

The other two stars, Burt Lancaster and Kirk Douglas, fare less well. Lancaster is Anthony Anderson, the peace-spouting person who eventually becomes a fiery rebel. Douglas is Dick Dudgeon, self-proclaimed a shameless, cowardly scoundrel, who in turn displays the truest Christian attitudes. These paradoxes are the basis for much of Shaw's humor.

Since both Lancaster and Douglas are conscientious, thoughtful actors, and since both had a hand in the making of the film (a joint Brynaprod and Hecht-Hill-Lancaster production), their hearts were obviously in the effort. But something went wrong.

Shaw's play, as adapted for the screen by John Dighton and Roland Kibbee, is the ironic Irishman's version of how the British, bumbling and fumbling, lost the American colonies. The reason, says Shaw, is that due to the long British weekend, someone at the War Office forgot to notify Lord North to join forces with General Burgoyne and pinch off the Colonials. It's an amusing notion and when this resolution comes it gets the response it deserves.

It's the build-up that is lacking in something, something that could be at fault in the writing or the editing or the direction. Character, motivation and mood are never set early in the film so response to the irony and humor is tentative and unsure. The film is exceptionally short for a major effort, 82 minutes. This would not, in itself, be lamentable. But the time used is not always employed for the sharpest effect.

Directors were changed in mid-filming on "The Devil's Disciple," and there seems in the finished product to be a division of style. Guy Hamilton is the director credited. He must bear the blame for the uncertain mood and pace. There are several scenes were timing is almost audibly off, just a beat, but enough to blunt the Shavian edge.

Janette Scott plays Lancaster's wife, but does not show herself well. Most of her scenes are annoyingly shrill. Eva LeGallienne is wasted as Douglas' mother, left with only a few lines and no recognizable characterization. Others who occupy prominent roles and who occasionally score include Harry Andrews, Basil Sydney, David Horne and Jenny Jones.

There are sporadic laughs in the early part of the film, and heavy and sustained laughter in the final third or so. But despite the intensity of playing by both Lancaster and Douglas, the film as a whole does not jell. At this late date, it is likely to raise some questions about what all the shooting was about, back there in 1777.

Jack Hildyard's camera work is up to his customary excellence, and Richard Rodney Bennett's musical score is bright. Settings seem to be a little sophisticated for 18th Century America. *Powe.*

The Bat

An unmysterious mystery. Exploitation should be heavy, as is film.

Hollywood, Aug. 3.

Allied Artists release of a C. J. Tevlin production. Stars Vincent Price and Agnes Moorehead. Directed by Crane Wilbur. Screenplay, Wilbur, based on a play by Mary Roberts Rinehart and Avery Hopwood; camera, Joseph Biroc; art director, David Milton; editor, William Austin; music, Louis Forbes. Previewed at the studio, Aug. 3, '59. Running time, 80 MINS.

Dr. Malcolm Wells	Vincent Price
Cornelius Van Gorder	Agnes Moorehead
Lt. Anderson	Gavin Gordon
Warner	John Sutton
Lizzie Allen	Lenita Lane
Dale Bailey	Elaine Edwards
Judy Hollender	Darla Hood
Mark Fleming	John Bryant
Carter Fleming	Harvey Stephens
Jack Bailey	Mike Steele
Mrs. Patterson	Riza Royce
Detective	Robert B. Williams

The mystery that made a classic out of Mary Roberts Rinehart's "The Bat" in the 1920's has been all but muffled in this sluggish film version produced by C. J. Tevlin and released by Allied Artists. Flight of "The Bat" is apt to be low and slow. What is missing is definition, both of character and incident. The film unspools in non-descript touches, leaving the viewer to care only little about the victims and, for that matter, about the identity of the Bat himself.

Writer-director Crane Wilbur updated Miss Rinehart's story (originally titled "The Circular Staircase," before dramatized in association with Avery Hopwood), but despite this vehicle still creaks.

"The Bat" is a one-clawed, no-face gent who goes around ripping jugular veins. His prey isn't only blood, however, and he has more than a passing interest in $1,000,000 worth of bank securities which he thinks are hidden in a haunted-type house considerately stocked with assorted females. Main thread of the story revolves around the unmasking of the Bat, a feat that could have been, but isn't suspenseful.

As in nearly every other film he's made in the past two years, Vincent Price casts enough furtive glances to register as the ghoul when, indeed, he isn't. This time, however, he does turn out to be a murderer, and he plays the role with his skill and polish. Agnes Moorehead co-stars as a successful mystery writer and, if somewhat over-active, is at least interesting. Elaine Edwards, as the wife of an accused embezzler, is the best of the supporting cast, with competent work from Gavin Gordon, John Sutton, Lenita Lane, Darla Hood, John Bryant, Harvey Stephens, Mike Steele, Riza Royce and Robert B. Williams.

Most effective in the fright department is "The Bat" theme, a wierd set of notes played on the electric guitar by Alvino Rey. David Milton's art direction makes the film look a trifle more expensive than it likely is, and other technical credits are stock. *Ron.*

Ghost of Dragstrip Hollow

Inane juve programmer booked with "Diary of a High School Bride"; tunes may help sell it.

Hollywood, Aug. 4.

American International release of a Lou Rusoff production. Stars Jody Fair, Martin Braddock, Russ Bender; with Leon Tyler, Elaine DuPont, Henry McCann, Sanita Pelkey, Dorothy Neuman, Kirby Smith, Jean Tatum, Jack Ging, Nancy Anderson, Beverly Scott, Bill St. John, Judy Howard, Tom Ivo, Paul Blaisdell, George Dockstader, Marvin Almars, Rosemary Johnston, Marilyn Moe. Directed by William Hole Jr.; screenplay, Lou Rusoff; camera, Gil Warrenton; songs by Nick Venet, Jimmie Maddin, Charlotte Braser, Bruce Johnston and Judy Harriet; music, Ronald Stein; editors, Frank Keller and Ted Sampson; art direction, Dan Haller. Previewed at Stanley-Warner Building projection room, Hollywood, July 31, '59. Running time, 65 MINS.

Lois	Jody Fair
Stan	Martin Braddock
Tom	Russ Bender
Bonzo	Leon Tyler
Rhodo	Elaine Dupont
Dave	Henry McCann
Amelia	Sanita Pelkey
Amaralia	Dorothy Neuman
Wesley	Kirby Smith
Alice	Jean Tatum
Tony	Jack Ging
Nancy	Nancy Anderson
Hazel	Beverly Scott
Ed	Bill St. John
Sandra	Judy Howard
Allen	Tom Ivo
Monster	Paul Blaisdell
Motor Cop	George Dockstader
Leon	Marvin Almars
Lois's double	Rosemary Johnston
Nita's Double	Marilyn Moe

"Ghost of Dragstrip Hollow" is a juvenile programmer whose only utility is to fill time and marquee space next to "Diary of a High School Bride."

Producer Lou Rusoff, who also receives scripter credit, collected a mishmash of hotrods, ghosts, parrots, monsters and rock-and-roll and tied them flimsily together with threads of plot.

The idea was apparently to make a comedy, judging from the silly dialog. The gag, which is also the plot, is this: a hotrod club loses its

(Continued on page 18)

Festival Film Reviews

(a) SAN SEBASTIAN (b) PULA

Salto a la Gloria

(Leap to Fame)

(SPANISH)

San Sebastian, Aug. 4.

C. B. Films release of Aspa Films production (Mardid). Stars Alfredo Marsillach. Asuncion Sancho; co-stars Jose Marco Davo, Mario Morales, Isabel de Pomes and Mercedes Munoz Sampedro. Directed by Leon Klimovsky. Screenplay, Vicente Escriva and Pombo Angulo; camera, Godofredo Pacheco; music, Isidro Maiztegui. At Teatro Victoria Eugenia, San Sebastian Film Festival. Running time, 96 MINS.

Legit actor Adolfo Marsillach won best performance laurels in the role of Dr. Ramon y Cajal, Nobel prize winner for research in nerve cells. Actor breathes life into a role weighted down by an essentially narrative script in which the dramatic values of scientific discovery are missing.

In tracing the life span of Ramon y Cajal, from early childhood to the white-bearded savant's late acclaim, authors capture him colorfully as a mischievously imaginative moppet. As a career and research medic, little of transcendental screen interest emerges from his rapports with wife, children and microscope.

Budgeted modestly, this primarily features a distinguished cast. Direction and technical credits are fair. *Werb.*

800 Leguas Por El Amazonas

(800 Leagues on Amazon)

(MEXICAN—COLOR—MEXISCOPE)

San Sebastian, Aug. 4.

Pelimex release of Producciones Corsa S.A. production. Stars Carlos Lopez Moctezuma, Rafael Bertrand, Elvira Quintana, Maria Duval, Beatriz Augirre, Raul Farell, Enrique Aguilar. Directed by Emilio Gomez Muriel. Adapted from Jules Verne by Julio Alejandro; screenplay by Jaime Salvador, Emilio Gomez Muriel; camera, Jack Draper. At San Sebastian Film Fest. Running time, 106 MINS.

Gomez Muriel's treatment of Jules Verne's straight adventure story is a blend of vaudeville, gaslight thesping and an undeft touch of the infantile. Juan Garral, a respectable landowner and family man with a turbulent, buried past is harried by an unscrupulous adventurer on a long journey down the Amazon into facing trial for an unsolved 26-year old murder. Death of the rash stranger leads to Garral's acquital.

Opening jungle sequence scores. After that the tuneful rancheros break the spell and it's low "Show Boat" spectacle with kiddie episodes interspersed and tediously assembled. *Werb.*

La Petite

(Little One)

(BULGARIA—COLOR)

San Sebastian, Aug. 4.

Bulgarian State Films production and release (Sofia). Stars Margarita Ilieva, Anani Yavashev, Ivan Dimov, Stefan Gudoularov, Georgi Kaloyanchev, Emil Grecov, Lilyana Bocheva. Directed by Nikolai Korabov. Screenplay by Lyuben Stanev; camera, Konstantin Yanakiev; music, Parashkev Hadjiev. At San Sebastian Film Fest. Running time, 91 MINS.

Directing his first film, Nikolai Korabov crowds the screen with unrelated situations to burden the central story of a high school senior in rebellion against Dad-knows-best restraint after she debuts in love.

Maiden's firm stand contaminates her submissive brothers who stage a mass walkout on the overdomineering parent. Film often detours from this ample pattern. Transition from girl to young woman is expressively performed and lensed. Cast and technical credits are good. Color is feeble. *Werb.*

Cain Adolescente

(Adolescence of Cain)

(VENEZUELA)

San Sebastian, Aug. 4.

A. Hilario Gonzalez production. Stars Carlota Ureta, Milagros del Valle, Edgar Jimenez; co-stars Orangel Delfin, Enrique Alzugaray, Rafael Briceno, Pedro Hurtado. Written and directed by Roman Chalbaud. Camera, Ramiro Vega; music, Eduardo Serrano. At San Sebastian Film Fest. Running time, 120 MINS.

Clarity is not the strong point of this long, unusually slow-paced offering from Venezuela. Out of young writer-director Chalbaud's travail comes the admonition against tearing up roots in the soil for life in the big city.

A widow, on the far side of middle-age, makes this mistake to give her son the opportunities only a metropolis offers. Sequence after sequence depicts the seamy, dissolute, squalid existence in their hilltop shack slum overlooking Caracas. There is no redeeming note until the mother, who goes berserk sexually and alcoholically, dies and the son returns to his pueblo.

Below grade in all departments. Interesting only as a partial sociological document of modern-day Caracas. *Werb.*

Zamach

(Partisan Mission)

(POLISH)

San Sebastian, Aug. 4.

Film Polsky production (Warsaw). With Bozena Kurowaka, Grazyna Staniszewska, Zbigniew Cynkutis, Roman Klosowski, Andrzej Kostenko, Tadeusz Lomnicki, Andrzej May, Stanislaw Mikulsky. Directed by Jerzy Passendorfer. Screenplay, Jerzy Stawinski; camera, Jerzy Lipman; music, Adam Walacinski. At San Sebastian Film Fest. Running time, 83 MINS.

Dramatic tension in this highly-praised festival entry is touched off almost in the opening frame and maintains tingling suspense to the end.

Setting is occupied Warsaw, where a student resistance group executes the hated SS General Kutscher. In three main movements, the mission is carefully prepared, the attack is successfully staged and the German manhunt is launched. A very brief epilogue shows the survivors in action again.

Accent is on youth. Passendorfer, in his second film chore, plus a young cast make this an airtight, unembroidered celluloid yarn with pace and impact. Lensing, editing and music all contribute. *Werb.*

Sam

(Alone)

(YUGOSLAV)

San Sebastian, Aug. 4.

Avala Film (Belgrade) production. Stars Nikola Simic, Milan Puzic, Pavle Vujisic, Radmila Radovanovic, Severin Bijelic. Written and directed by Vladimir Pogacic from Mihailo Rencovic's novel of same name. Camera, Aleksandar Sekulovic; music, Bojan Adamic. At San Sebastian Film Fest. Running time, 94 MINS.

A small band of partisans, guarding the retreat of main guerrilla troops, are cut off in the desolate Sutjeska Gorges. Sense of isolation and exhausted supplies demoralize the weak and tax the fibre of the detachment's leaders, left with no choice but a breakthrough against overwhelming German armed might.

Story is related with unremorseful realism. Psychological choice between resistance and despair ends implacably in death but "Sam" makes the point that there is a way to die as there is to live.

Cast, setting and low-key lighting are all very effective. Radmila Radovanovic, as the enceinte partisan, is lovely but her role as written is superfluous and slows a vivid war tale, otherwise neatly directed. *Werb.*

Parmi les Decombres

(Shadows of the Past)

(EGYPTIAN)

San Sebastian, Aug. 4.

Orient Film Co. release of Ezz El Din Zulfikar production (Cairo). Stars Faten Hamama, Emad Hamdy, Safia Sarwat, Salh Zulfikar; co-stars Hussein Riad, Rawhia Khaled, Samiha Ayoub, Fouad El Mohandess, Salah Nazmi. Directed by Ezzeldin Zulficar. Screenplay, Youssef El Sebai; camera, Wahid Farid; music, Andre Ryder. At San Sebastian Film Fest. Running time, 140 MINS.

What commences as a gay romantic comedy in a modern Cairo university setting, swings abruptly into an interminable flashback introducing a new set of characters and an entirely different film.

Marriage between a young college prof and co-ed fiancee is held up for two hours of screen time while a parental melodramatically romantic menage is slowly analyzed to determine whether the young couple are pre-announced brother and sister. In the lengthy recap, a brilliant author is torn between the attraction for a beautiful Egyptian maid and an invalid wife. Tempest of dialogue ultimately clears up doubts and marital obstacles to a new generation removed.

Safia Sarwat's early co-ed comedy performance pleases in this below-par entry. *Werb.*

Smrt V Sedle

(Death in the Saddle)

(CZECHOSLOVAKIA-COLOR)

San Sebastian, Aug. 4.

Ceskoslovensky Film production (Prague). Stars Rudolf Jelinek, Jana Kasanova; co-stars R. Lukavsby, E. Dubsky, J. Sovak. Directed by Jindrich Polak from original story and screenplay by Jiri Cirkl and Jindrich Polak. Camera, Ludvik Millic. At San Sebastian Film Fest. Running time, 85 MINS.

Effect of Hollywood westerns on Czech stud farm jockeys is given a farce treatment during half of this film but mid-way in pic director Jindrich Polak changes style to

(Continued on page 19)

UNIT PUBLICISTS RISE 'N' SHINE

Amusement Stock Quotations

Week Ended Tues. (11)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	‡44	22½	20½	20¾	—1½
30⅞	20½	Am Br-Par Th	317	30	25⅞	27½	—2⅛
88¼	61¼	Ampex	359	86¾	73¾	79	—5¾
48⅜	35	CBS	175	48	43½	44	—1⅞
24½	17	Col Pix	48	22⅝	21¼	21½	— ⅝
21¼	17⅛	Decca	131	20⅞	19	19¼	— ⅞
59½	39⅝	Disney	77	40½	37¾	38	—3
97⅜	75	Eastman Kdk	387	95	85½	90⅜	—5⅝
9¼	6½	EMI	335	7⅛	6⅞	6⅞	— ¼
29¾	13⅛	Glen Alden	808	27⅜	24⅞	26⅛	—1⅛
37	27¾	Loew's Inc.	144	31½	29⅝	30½	— ⅝
17¼	10½	Loew's Thea.	130	15¼	14½	14¾	— ½
13¼	9⅞	Nat. Thea.	239	13¼	12⅜	12¾	— ⅝
50⅞	44	Paramount	177	46⅝	42½	44	—2½
36¾	21	Philco	731	26⅞	23	25¾	— ⅞
151¾	95¼	Polaroid	237	146	132	135¼	—11
71	43⅛	RCA	738	64¾	60½	64	— ⅞
11⅞	8½	Republic	74	10	9¾	9⅞	— ⅛
14⅞	13½	Rep., pfd.	6	14¾	14½	14½	— ¼
40½	18	Stanley War.	‡291	38¼	33⅜	35⅜	—1⅞
33½	24½	Storer	17	30¾	30⅛	30⅜	
43½	36	20th-Fox	205	39	37	37¾	—1
32¼	24⅜	United Artists	107	30½	28⅝	29	—1¾
29⅞	27	Univ., Pix	1	26¾	26¾	26¾	— ⅜
84	72	Univ., pfd.	‡30	77½	75½	75½	—1⅞
48	24¾	Warner Bros.	117	47¼	45	45⅞	—1⅛
136¾	92½	Zenith	1277	116⅝	97½	107¼	—9⅜

American Stock Exchange

5⅜	3⅞	Allied Artists	31	4⅞	4⅝	4⅝	— ⅛
11¾	8½	All'd Art., pfd.	1	10½	10½	10½	— ½
12½	7½	Buckeye Corp.	17	8¼	7¼	7¼	—1
7	2¼	Cinerama Inc.	284	5¼	4¾	4¾	— ¼
29⅞	15⅛	Desilu Prods.	‡42	18⅝	17½	17½	— ½
9⅞	6	DuMont Lab.	223	7⅜	6⅝	7	— ½
9¾	6	Filmways	22	6½	6¼	6¼	— ⅛
3	1⅝	Guild Films	332	2¼	2⅛	2¼	+ ⅛
10¼	7⅝	Nat'l Telefilm	103	9⅞	9¾	9¾	— ⅛
10¾	5⅜	Skiatron	108	6¼	5⅝	5⅞	— ¼
9⅞	6¾	Technicolor	125	7¼	6¾	6⅞	— ¼
7⅞	4⅝	Tele Indus.	45	4¾	4⅜	4½	— ¼
22½	9	Teleprompter	16	18⅜	16¼	16¼	—2¾
14⅞	7	Trans-Lux	6	11¾	11⅜	11⅜	— ⅝

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1⅞	2¼	
Cinerama Prod.	2½	2⅞	+ ⅛
King Bros.	1⅛	1⅜	
Magna Theatre	1⅞	2¼	— ⅛
Metropolitan Broadcasting	17⅛	17½	
Scranton Corp.	1	3	—1
Sterling Television	1¾	2	— ⅛
U. A. Theatres	9	9⅜	

* Week Ended Monday (10).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

Belling the Subscribers in Toronto

Paramount Tollvision Testing Aims at 6,000 Home Hookups Via Telephone

Famous Players Canadian, partially owned by Paramount, has closed a deal with Bell Telephone of Canada to use the latter's facilities in wiring approximately 6,000 Toronto homes for home toll television. The system, of course, is International Telemeter, owned entirely by Par.

Get-together with the 'phone company means a major step toward the actual introduction of Telemeter above the border. FPC execs have pencilled in a Jan. 1 starting date for actual operations. However, sources at Par in New York think it might not come for two to three months beyond that time.

In any event FPC is moving, however slowly, with the new adaptation of tv and its experience doubtless will have a major effect on the shape of show business to come.

If all works out all right, it's figured, the 6,000 homes can provide a small profit operation for FPC—or, at least, break-even income. As the audience expands so will the margin of profit.

Film Enterprises Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, at no par value. Milton Brachfeld is a director and filing attorney.

Broidy 'Pioneer' of '59

Steve Broidy, president of Allied Artists, has been named "pioneer of the year" by the Motion Picture Pioneers, per Ned Depinet, president.

He'll be saluted at the Waldorf-Astoria, N. Y. on Nov. 21.

General Aniline Ups Net To $4.44

General Aniline & Film Corp. had earnings of $3,545,000, or $4.44 per share, for the first six months of this year. It's a gain of 91% over last year's profit of $1,849,000 or $3.32 per share.

Sales were listed at $76,724,000 for the new period, against $67,965,000 for the first half of last year.

Corporation, operated under U. S. Government control, is up for grabs. Indications still point to the acquisition of the Ansco photographic division by Paramount.

Carol Douglas, "Miss Texas" in the recent Miss Universe contest, in which she was first runner-up, signed by Columbia Pictures. She was previously Carelgean Douglas.

BLOCKBUSTER ERA NEEDS SERVICE

An important but little known development of the blockbuster era has been the upgrading of the unit publicist, particularly the men who work on pictures filmed abroad. Previously, the film company assigned "stringers" or local people to handle the complicated job. The result usually was a batch of material which was of little value in the eventual selling of the picture and many times homeoffice and Coast staffers had to prepare new promotional aids after the picture was completed.

With each picture today costing many millions, the film companies apparently have come to the realization that American specialists, with an intimate knowledge of the U.S. market are required to provide the detailed and complicated material that is required in the current competitive market. The policy now is to send American publicists abroad with pictures shooting in foreign countries. The extent to which the unit publicist has increased in prestige is noted by the fact that the film companies, which heretofore ignored them, are holding press conferences for them and are sending them on the road to exploit the pictures on which they worked.

Columbia, for example, exposed Mike Kaplan, who handled "Once More With Feeling" in Paris and Bob Yeager, who is handling "The Franz Liszt Story" in Vienna to the press last week. Not too long ago Metro did something similar with Morgan Hudgins, who worked on "Ben-Hur" in Rome.

At one time, the unit publicist's job was completed when the picture finished shooting. Now, it's realized, that the unit man has the most thorough knowledge of the production and that his services can be utilized between the period of completion and release. Kaplan, for example, started out over the weekend on a four-week 16-city tour on behalf of "Once More With Feeling." He'll visit newspaper editors in each city armed with a kit of material. If the local editor has any ideas for special stories, Kaplan is prepared to write them on the spot. If the editor requires special art, Kaplan, knowing what material was prepared for the film, can quickly arrange to meet the editor's needs.

Another aspect of the upgrading of the unit man is his assignment to the picture long before actual shooting begins. Kaplan started on "Once More" 14 weeks before the cameras rolled. As a result, he was able to contact the London and Continental press and make arrangements for newsmen to visit the location during the actual production. This resulted in big space throughout Europe.

For "Suddenly, Last Summer," Sam Spiegel's production now filming in London, unit man Harold Salemson toured the U.S. in advance getting a line from editors on the type of material they wanted while the picture was in production. Halsey Rains, who accompanied "Our Man In Havana" to Cuba and is now in London for the interior shooting, will also remain with the pic after it is finished.

The unit man's job no longer requires him to file batches of daily copy, much of which has been found to be useless. He does, however, prepare special stories, geared for certain publications and markets. Moreover, he serves as a sort of overall pub-ad manager on the production. He is occupied with obtaining the right stills, arranging tieups, thinking up promotional material, handling the visiting press, conceiving advertising angles, maintaining good relations with the local population, etc.

Nathan Milco Enterprises Inc. has been authorized to conduct a motion picture and television business in New York. Directors are Nathan Milco plus Attorneys Donald E. Wilkes and Floryence E. Kennedy.

Reeves' Cinerama Goal: 'Plot' Features Turned Out 2-a-Year; Five to Date Grossed $90-Mil

The greenlight was flashed last week for Cinerama Inc., heretofore exclusively a licensing and engineering firm, to embark on a production and distribution program. By an overwhelming majority, the stockholders of the company, at a special meeting held Thursday (6) at the offices of Reeves Soundcraft Corp., which owns 17% of Cinerama Inc., approved various management-proposed resolutions which will result in the company's receiving up to $12,000,000 in backing from the Prudential Insurance Co. and Robin International Corp.

As envisioned by Hazard Reeves, president of the company, Cinerama Inc. plans to produce two story-line films annually, utilizing top creative talent and performers, and hopes to operate between 40 to 100 Cinerama theatres world wide. The company will also license other producers or companies who wish to make Cinerama pix.

In reviewing the complicated history of the three-strip process, Reeves told the shareholders that the five pictures produced in the medium had grossed more than $90,000,000 over a five-year period. In reply to a stockholder's query, Reeves, taking a "wild guess," said this gross would have meant "conservatively" an $18,000,000 profit for Cinerama Inc. if the company had not been encumbered by ties with Stanley Warner Corp. and Cinerama Productions Corp.

Reisini's Point

Nicolas Reisini, board chairman of Cinerama Inc. and whose Robin International Corp. has certain foreign exhibition rights to the films controlled by Stanley Warner, pointed out that the six foreign theatres he operates had grossed $12,990,236, after amusement taxes, from 1954 until July, 1959.

Noting that Cinerama has a tremendous potential other than in presenting travelogs, Reeves declared that the company is now evaluating a number of production deals and would be able to announce these arrangements shortly. He also told the shareholders that the company would make four-wall deals for theatres or make deals with theatres on "terms that are economically logical."

Approval Given

Specifically, the stockholders authorized the company to create liens in favor of the Prudential Insurance Co. in connection with the loan, the liens being first ones prior to rights of the stockholders; to create two wholly-owned subsidiaries for the new operation, and to increase the capitalization of the corporation from $35,000 consisting of 3,500,000 shares of common stock to $60,000 consisting of 6,000,000 shares, one cent par value.

The stockholders also approved stock options to purchase 50,000 shares at $4.73 per share for certain key executives. Elected to the board of directors were Reeves, Wentworth D. Fling, L. Byron Cherry, John H. Hartley, Reisini, Bernard Goodman and Marshall A. Jacobs.

In discussing the potential of Cinerama, Reeves voiced disappointment with SW's handling of the operation. He felt that SW's failure to produce more pictures to support the smaller population centers had hurt the economic structure of the medium. Reisini indicated that SW had originally underestimated the value of the foreign market. In order to obtain the foreign rights, he noted, he had to give SW a $500,000 guarantee that he would open three theatres in six months. Actually, he was able to open the houses in three months. When SW saw the success of the foreign operation, Reisini added, the theatre

(Continued on page 10)

Importers Group Starts

Full program of activities is due to start after Aug. 22 when the newly-formed Independent Film Importers & Distributors of America Inc. elects a three-man executive committee. Group will be chosen from among the 19 members of the board of directors.

Trio will appoint seven committees to be active in the following areas: Membership, censorship, public relations and publicity, legislation and taxes, trade practices, foreign affairs and festivals.

Dick Patterson Par's London Eye

Hollywood, Aug. 11.

Paramount has signed Dick Patterson as managing director of Paramount British to replace Larry Bachman, who has assumed similar post with Metro in London.

Patterson, head of the William Morris Agency's literary department in BevHills for the past year and a half, takes up his new duties in London Sept. 2.

As head of Paramount's London office, Patterson will keep studio aware of all new properties, and talent in England and parts of the European continent which he also will supervise. His primary task will be to help make Paramount a top competitor for novels, plays, original stories, actors, directors and producers for use in Paramount productions filmed both abroad and in Hollywood. Exec additionally will co-ordinate production of Paramount pix filmed in England.

50 SCRIBES RATE AS METRO LITERARY LIONS

Hollywood, Aug. 11.

With 50 writers working on pictures in preparation, before the cameras or in post-production stages, Metro is operating at a five-year peak in scripting assignments. Of the total, 31 writers are working on productions now being readied for filming during the rest of 1959 and 1960.

Writers assigned are:

James Lee, "The Adventures of Huckleberry Finn"; Valentine Davies, "Bachelor in Paradise"; Betty Comden and Adolph Green, "Bells Are Ringing"; Charles Kaufman, "Bridge To the Sun"; Charles Schnee, "Butterfield 8"; Don Mankiewicz, "Chautauqua"; Arnold Schulman, "Cimarron"; Martin Berkeley, "County Fair"; George Wells, "The Elsie Janis Story"; Robert Thom, "Ever For Each Other"; Robert Ardrey, "Four Horsemen of the Apocalypse."

Additionally, Edmund Hartmann, "Frogs of Spring"; Ranald MacDougall, "Go Naked in the World"; Karl Tunberg, "I Thank a Fool"; Sidney Michaels, "Key Witness"; Robert Anderson, "Lady L"; Burt Styler and Al Lewin, "One False Step"; John Bradford, "The P-X Girl"; Robert Smith, "Platinum High School."

Also assigned are Fred Gipson, "Recollection Creek"; Alfred Brenner and Charles Calitri, "The Secret Classroom"; Ben Maddow, "Spinster"; Robert Thom, "The Subterraneans"; Lewis Meltzer, "This Rebel Generation"; Fred Gipson, "The Travels of Jamie McPheeters"; George Wells, "Where The Boys Are"; Millard Kaufman, "A Voice at the Back Door."

L.A. Rosy; 'Circus' Bright $30,000, 'Scapegoat' Wham 11G, 'For Me' Fat 22G, 'Hercules' 18G, 'North' 19G, 3d

Los Angeles, Aug. 11.

Local first-runs continue rosy this week, being sparked by a couple of new saturation bookings and healthy strength by most holdovers. "Big Circus" is pacing multiple-runs with a hefty take in three theatres. Sleeper of week is "The Scapegoat," soaring towards boffo $11,000 or over at bandbox Four Star.

"Say One for Me," in first general release, is booked for 12 houses in this area. It will hit a perky $22,000 or close in four first-runs here. "Hercules," in second week of a mass booking, has sagged to about half opening round's strength but still good at $18,000 in two houses here.

Holdovers and hard-tickets are paced by "Porgy and Bess", and "South Seas Adventure," both heading for nearly capacity. "North by Northwest" is great $19,000 in third Egyptian session. "Anatomy of a Murder" is rated fine in fifth week at Warner Beverly.

Estimates for This Week

Downtown Paramount, Hollywood (ABPT-FWC-SW) (3,300; 756; 90-$1.50) — "Hercules" (WB) and "Island of Lost Women" (WB) (2d wk). Good $18,000. Last week, $46,800.

State, New Fox (UATC-FWC) (2,404; 765; 90-$1.50) — "Angry Hills" (M-G) and "Beat Generation" (M-G) (2d wk). Drab $6,000 or near. Last week, $10,300.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,017; 825; 1,715; 1,298; 90-$1.50)—"Say One for Me" (20th) (1st gen. release) and "Miracle of Hills" (20th). Perky $22,000 or near. Last week, Uptown with Hillstreet, Hawaii, "Reform School Girl" (AI) and "Dragstrip Girl" (AI), $6,700. Last week, L.A. with Iris, "Sleeping Beauty" (BV) and "Wild and Innocent" (U) (2d wk), $8,800. Last week, Loyola, "South Pacific" (20th) (6th wk-5 days), $6,600.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "10 Commandments" (Par). Fairish $3,300.

Downtown, Hawaii (SW-G&S)

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,775,400
(Based on 23 cities and 238 theatres, chiefly first runs, including N. Y.)

Last Year $2,575,900
(Based on 23 cities and 246 theatres.)

'North' Whopping $40,000 Tops D.C.

Washington, Aug. 11.

Boff standout on robust mainstem here this round is "North by Northwest," shaping for giant opener at Palace. Other initialers also look strong. "Darby O'Gill" and Little People" is heading for a lofty figure at Keith's. "Nun's Story" remains tall in third frame at two houses. "Anatomy of Murder" at Trans-Lux shows little slack in fifth week.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Nun's Story" (WB) (3d wk). Great $19,000 or over. Last week, $25,000.

Capitol (Loew) (3,426; 90-$1.49) —"Last Train From Gun Hill" (Par) (2d wk). Good $11,000 after $18,000 opener.

Columbia (Loew) (904; 90-$1.25) —"Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col) (2d wk). Mild $6,000. Last week, $11,000.

Keith's (RKO) (1,850; 90-$1.49)—"Darby O'Gill" (BV). Tall $15,000. Last week, "Horse Soldiers" (UA) (6th wk), $8,000.

MacArthur (K-B) (900; $1.10)—"Up the Creek" (Rank). Nifty $5,000. Last week, "Room at Top" (Cont) (4th wk), $4,000 on sub-run.

Ontario (K-B) (1,240; 90-$1.49)—"Five Pennies" (Par) (5th wk). Strong $5,800. Last week, $6,200.

Palace (Loew) (2,390; 90-$1.25)—"North By Northwest" (M-G). Smash $40,000. Last week, "This Earth Is Mine" (20th) (3d wk), $11,000.

Plaza (T-L) (276; 90-$1.49)—"Lady Chatterley's Lover" (Kings). Boff $9,000. Last week, "Love Is Profession" (Kings) (10th wk), $3,200.

Town (Indie) (600; 70-95)—"Beat Generation" (M-G). Fine $5,000. Last week, "Mummy" (U) and "Curse of Undead" (U), $5,200.

Trans-Lux (T-L) (600; $1-$2)—"Anatomy of Murder" (Col) (5th wk). Sock $14,000. Last week, $15,500.

Uptown (SW) (1,100; 65-$1)—"Diary of Anne Frank" (20th). Fair $4,500 in first popular-price run. Last week, "Big Circus" (AA) (5th wk), $4,000.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (33d wk). Nice $13,000. Last week, $12,500.

Playhouse (T-F) (458; $1-$1.80)—"Middle of Night" (Col) (6th wk). Good $4,000. Last week, $4,200.

'Pacific' Proud $15,000, St. L.; 'Hercules' Big 20G, 'North' 12G, 'Hole' 10G

St. Louis, Aug. 11.

Taking the spotlight this frame here is the Ambassador, which reopened last Friday (7) after being shuttered several months, with "South Pacific." It looks great in view of previous long run at Pageant.

Continuing mighty on holdover are "Hercules," in second stanza at the Fox, "North by Northwest" in third at Loew's, "Anatomy of a Murder," also in third at the St. Louis and "Hole in Head" in fourth session at Orpheum. "Sleeping Beauty" is neat in ninth week.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "South Pacific" (20th). Great $15,000. Last week, shuttered. "Pacific" previously had a long run at Pageant.

Apollo Art (Grace) (700; 90-$1.25) — "Girls of Night" (Indie) and "Raising Riot" (Indie). Okay $3,000. Last week, "Orders to Kill" (Indie), $3,200.

Fox (Arthur) (5,000; 60-90) — "Hercules" (WB) (2d wk). Great $20,000. Last week, $25,000.

Loew's (Loew) (3,600; 60-90)—"North by Northwest" (M-G) (3d wk). Smash $12,000. Last week, $17,000.

Orpheum (Loew) (1,900; 60-90)—"Hole in Head" (UA) (4th wk). Giant $10,000 or near. Last week, $12,000.

Pageant (Arthur) (1,000; 50-$1.75) — "Sleeping Beauty" (BV) (9th wk). Neat $7,000 or near. Last week, $7,500.

St. Louis (Arthur (3,800; 60-90) —"Anatomy of Murder" (Col) (3d wk). Big $13,000. Last week, $17,000.

Shady Oak (Arthur) (760; 60-90) —"Gigi" (M-G) (17th wk). Still big at $2,300. Last week, $2,500.

'North' Great 20G, Buffalo Leader

Buffalo, Aug. 11.

First-run trade is spotty currently, with some of holdovers not so strong. "North By Northwest" is leader of new entrants with smash takings at the Buffalo. "Hole in Head" still is big in fourth round at the Teck while "Don't Give Up Ship" is sturdy in second at Paramount. In fifth round, "Anatomy of a Murder" is satisfactory at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) — "North by Northwest" (M-G). Smash $20,000 or close. Last week, "Beat Generation" (M-G), and "Big Operator" (M-G), $8,200.

Center (ABPT) (3,000; 70-$1) — "Nun's Story" (WB) (5th wk). Okay $7,000. Last week, $9,000.

Century (UATC) (2,750; 70-$1.25) —"Anatomy of Murder" (Col) (5th wk). Satisfactory $8,500 or close. Last week, $10,000.

Lafayette (Basil) (3,000; 60-$1)—"Big Circus" (AA) and "Rawhide Trail" (AA) (3d wk). OK $6,000. Last week, $7,500.

Paramount (AB-PT) (3,000; 70-$1)—"Don't Give Up Ship" (Par) and "Gunsmoke in Tucson" (Par) (2d wk). Sturdy $11,000. Last week, $17,000.

Teck (Loew) (1,200; 70-$1.25)—"Hole In Head" (UA) (4th wk). Big $7,000. Last week, $8,500.

Cinema (Martina) (450; 70-$1)—"Lady Chatterley's Lover" (Indie) (2d wk). Fine $2,600. Last week, $3,200.

'North' Mighty $18,000 Pacing Cincy; 'Train' OK 9G, 'So. Seas' 18G, 41st

Cincinnati, Aug. 11.

Film biz remains sturdy here at this stage of dog days. "North by Northwest," shaping boff at the flagship Albee, is the first-run topper. "Last Train From Gun Hill," new bill at the Palace, looms okay. Strong holdovers are "Nun's Story," in seventh and final downtown week, and "Anatomy of Murder," potent in third week at Keith's. "Private's Affair" bids for mild second week at suburban Valley. Hard-ticket "South Seas Adventure" continues hotsy in 41st frame.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"North by Northwest" (M-G). Boff $18,000. Stays on. Last week, "Horse Soldiers" (UA) (2d wk), $8,000 at 90-$1.25 scale.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (41st wk). Strong $18,000 after last week's $21,000 for a near peak of run with extra shows.

Grand (RKO) (1,400; 90-$1.50)—"Nun's Story" (WB) (m.o.) (3d wk). Sturdy $6,500 finale of seven-week downtown run. Last week, $7,000.

Keith's (Shor) (1,500; 90-$1.25)—"Anatomy of Murder" (Col) (3d wk). Potent $9,000. Holds for fourth. Last week, $12,700, and $13,000 for second day-date week at Shor's Twin Drive-In.

Palace (RKO) (2,600; 90-$1.25)—"Last Train From Gun Hill" (Par). Fairly okay $9,000, warranting a holdover. Last week, "Hercules" (WB) (3d wk), $7,500.

Valley (Wiethe) (1,200; $1-$1.50) —"Private's Affair" (20th) (2d wk). Mild $4,500. Last week, "It Started With a Kiss" (M-G) follows. House resumes hard-ticket policy Oct. 1 with "Porgy and Bess" (Col).

'Murder' Wow $12,000, K.C.; 'Darby' Boff 16G, 'Hercules' Big 14G, 'Hole' 7G

Kansas City, Aug. 11.

Hefty lineup of new big films is drawing socko money generally here this round "Darby O'Gill and Little People" is great at Uptown, "Hercules" at Paramount shapes socko. "Anatomy of a Murder" at Roxy looks wow. "Middle of Night" at the Plaza is rated fancy. "Diary of Anne Frank" at the Missouri is fairly sturdy. All are holding. "Hole in Head" at Midland is brisk in fourth week. Weather was particularly hot early in week, but was more temperate over for the weekend.

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.25-$2.50) — "South Pacific" (Magna) (20th wk). Steady $6,000. Last week, $6,500.

Crest, Riverside (Commonwealth) (900 cars ea; 90c)—Currently on subruns. Last week, "Date with Death" (PI) and "Hideous Sun Demon" (PI), firstruns with "Woman Obsessed" (20th) (2d run), modest $7,500.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is Profession" (Kings) (8th wk). Oke $1,200. Last week, same.

Isis, Fairway (Fox Midwest) (1,360; 700; 75-90—Currently subruns. Last week, "Rebel Set" (AA) and "Speed Crazy" (AA), so-so $5,500.

Midland (Loew) (3,500; 90-$1.25) —"Hole in Head" (UA) (4th wk). Bright $7,000. Last week, $8,500.

Missouri (RKO) (2,585; 75-$1)—"Diary of Anne Frank" (20th). Sturdy $9,500; holds. Last week, "Shake Hands With Devil" (UA) and "Invisible Invaders" (UA), $5,000.

Paramount (UP) (1,900; 75-$1)—"Hercules" (WB). Great $14,000 and best in weeks. Holds. Last week, "Five Pennies" (Par) (2d wk). $4,500 in 5 days.

Plaza (Fox Midwest) (1,900; 75-$1)—"Middle of Night" (Col). Fancy $8,000; stays. Last week, "Private's Affair" (20th) (2d wk), $5,000.

Rockhill (Little Art Theatres) (750; 65-90)—"Modern Times" (Indie). Light $1,000. Last week, "Ballet of Romeo and Juliet" (Indie), $1,500.

Roxy (Durwood) (850; $1-$1.50)—"Anatomy of Murder" (Col). Sock $12,000; holding. Last week, "Say One for Me" (20th) (6th wk), $5,500.

Uptown (Fox Midwest) (2,043; 75-$1)—"Darby O'Gill" (BV). Great $16,000; stays on. Last week, "Big Circus" (AA) (3d wk), $4,500.

Broadway Grosses

Estimated Total Gross

This Week $584,500
(Based on 21 theatres)

Last Year $538,700
(Based on 22 theatres)

'Pennies' Hep 16G, Philly; 'Hole' 22G

Philadelphia, Aug. 11.

Many strong holdovers and favorable theatre-going weather had midtown first-runs here jumping over the weekend for a very strong session. "Five Pennies" is the top newcomer with a big take at the Arcadia. "Day of Outlaw" is rated only fair at the Fox opening round. "Hole in Head" shapes standout holdover, with great fourth session at Goldman. "Anatomy of a Murder" is rated sensational in second stanza at Randolph. "Last Train From Gun Hill" looks brisk in third round at Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Five Pennies" (Par). Big $16,000. Last week, "Say One for Me" (20th) (5th wk), $5,500.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (25th wk). Hep $7,700. Last week, $8,000.

Fox (National) (2,250; 90-$1.80) —"Day of Outlaw" (UA). Fair $10,000. Last week, "Return of Fly" (20th) and "Alligator People" (20th), $13,000.

Goldman (Goldman) (1,000; 99-$1.49)—"Hole in Head" (UA) (4th wk). Great $22,000. Last week, $24,000.

Midtown (Goldman) (1,000; $1.10-$1.80) — "John Paul Jones" (WB) (3d wk). Dull $5,500. Last week, $7,000.

Randolph (Goldman) (2,250; 94-$1.80) — "Anatomy of Murder" (Col) (2d wk). Sensational $30,000. Last week, $32,000.

Stanley (SW) (2,900; 99-$1.80)—"Holiday for Lovers" (20th) (2d wk). Slow $7,500. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.40)—"Last Train from Gun Hill" (Par) (3d wk). Brisk $10,000. Last week, $13,000.

Studio (Goldberg) (483; 94-$1.80) —"Room at Top" (Cont) (6th wk). Bangup $6,000. Last week, $6,500.

Trans-Lux (T-L) (500; 99-$1.80) — "Middle of Night" (Col) (5th wk). Steady $5,200. Last week, $5,300.

Viking (Sley) (1,000; 75-$1.80)—"Cry Tough" (UA). Weak $4,000. Last week, "Darby O'Gill" (BV) (3d wk), $8,000.

World (Pathe) (499; 99-$1.49)—"Lady Chatterley's Lover" (Indie) $6,500.
(3d wk). Slick $4,500. Last week,

'Hercules' Socko 35G, Denver; 'North' 13G, 2d

Denver, Aug. 11.

"Hercules" shapes standout here this round with a whopping take at Paramount. "Five Pennies" also is strong at Denham on first frame. "Anatomy of a Murder" looms lusty in second Denver session while "North by Northwest" is rated big in second at Orpheum. "John Paul Jones" is only good at Centre.

Estimates for This Week

Aladdin (Fox) (1,324) (90-$1.80)—"South Pacific" (20th) (8th wk). Good $3,600. Last week, $3,500.

Centre (Fox) (1,270) ($1-$1.45)—"John Paul Jones" (WB). Good $8,000. Last week, "Diary Anne Frank" (20th), $10,000.

Denham (Indie) (1,584) (75-$1.25) —"Five Pennies" (Par). Strong $11,000 or close. Last week, "Last Train Gun Hill" (Par) (3d wk), $5,200.

Denver (Fox) (2,432) ($75-$1.25) — "Anatomy of a Murder" (Col) (2d wk). Lusty $14,000. Last week, $15,000.

Orpheum (RKO) (2,690) ($1-$1.25) — "North By Northwest" (M-G) (2d wk). Big $13,000 or near. Last week, $17,500.

Paramount (Indie) (2,100) (90-$1.25) — "Hercules" (WB). Wow $35,000. Last week, "Hole in Head" (UA) (3d wk), $10,500.

'Story' Giant 17G In Toronto; 'Circus' Brisk 65G in 10; 'Hole' 23G

Toronto, Aug. 11.

With "Hole in Head" and "Nun's Story" doing turnaway nightly biz to lead the newcomers, other big new entry is "Say One for Me," fancy at Imperial. "A Private's Affair" is rated fair. Lusty on 10-house combo is "The Big Circus," plus "The Royal River," a three-reeler in color, which deals with Queen Elizabeth's and President Eisenhower's official opening of the St. Lawrence Seaway.

"The 39 Steps" is still in third stanza and "This Earth is Mine" in fifth frame is rated swell. Still showing no change at wickets is "Room at the Top," wow in 11th stanza at 695-seat Towne.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Holiday for Lovers" (20th) (2d wk). Light $7,000. Last week, $10,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 50-75)—"Big Circus" (AA). Great $65,000. Last week, "Tarzan's Greatest Adventure" (Par) $39,000.

Eglinton, Palace, Runnymede, University (FP) (1,080; 1,485; 1,385; 1,556; 50-$1)—"A Private's Affair" (20th) and "Royal River" (20th). Fair $11,000. Last week, "Don't Give Up Ship" (Par) (2d wk), $10,000.

Hollywood (FP) (1,080; $1-$1.25) —"Nun's Story" (WB). Wow $17,000. Last week, "Diary Anne Frank" (20th) (7th wk), $7,000.

Hyland (Rank) (1,037; $1)—"39 Steps" (Rank) (3d wk). Big $8,000. Last week, $8,500.

Imperial (FP) (3,343; $1-$1.25)—"Say One for Me" (20th). Fancy $18,000. Last week, "Five Pennies" (Par) (5th wk), $7,000.

International (Taylor) (557; $1)—

(Continued on page 10)

DET. MAINTAINS BOFF B.O.

Chi Still Strong; 'Lovers' Hotsy 22G, 'Times' Fancy 11G, 'Circus' Loud 24G, 'North' 27G, 6th, 'Murder' Same in 5

Chicago, Aug. 11.

Flashy holdovers are mainly responsible for the continuing the bright first-run hue this session, despite weekend competition from a parade and an outdoor art fair that's been well publicized. Roosevelt's "Holiday for Lovers" preem shapes hefty at $22,000. Reissued "Modern Times" expects fairly good $11,000 at Todd's Cinestage on initial round.

"Big Circus" is rated hep in State-Lake second session while "Anatomy of a Murder" looms boff in fifth Woods stanza.

Sixth week of "North by Northwest" is wham at the United Artists. "Nun's Story" shapes trim in ditto sesh at the Chicago. "Diary of Anne Frank," continuous at the Surf, is rated fast in fourth round.

Carnegie's "Room at Top" looks great in fifth lap. "Five Pennies" looms nice in sixth Esquire week. "Darby O'Gill" is rated good for same Garrick term. Oriental's "Hole in Head" shapes brisk in eighth frame. "Gigi" continues solid in 24th week at the Loop.

Of the hard-ticket pix, "Porgy and Bess" is sock in third lap at McVickers, and "South Seas Adventure" is splendid in 46th round at Palace.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room At Top" (Cont) (5th wk). Sockeroo $4,700. Last week, $5,700.

Chicago (B&K) (3,900; 90-$1.80)—"Nun's Story" (WB) (6th wk). Fine $23,000. Last week, $25,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (6th wk). Nice $9,700. Last week, $10,500.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (6th wk). Fine $9,500. Last week, $9,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (24th wk). Fancy $11,700. Last week, $11,000.

McVickers (JL&S) (1,305; $1.80-$3.50)—"Porgy and Bess" (Col) (3d wk). Solid $28,000. Last week, $28,500.

Monroe (Jovan) (1,000; 65-90)—"Rape of Malaya" (Rank) and "Beasts Marseilles" (Rank). Good $6,500. Last week "Born Reckless" (WB) and "Dangerous Youth" (WB). $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"Hole in Head" (UA) (8th wk). Fine $20,000. Last week, $22,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (46th wk). Fancy $23,000. Last week, $24,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Holiday for Lovers" (20th). Rosy $22,000. Last week,

(Continued on page 10)

'Circus' Bangup 9G Prov.; 'Hole' 10G

Providence, Aug. 11.

Heavy rains Sunday (9) cancelled out the usually scheduled treks to the seashore and other resort areas to give first-run cinemas an unexpected shot in the arm. State in third week of "Hole in Head" is still the leader with smash takings. Strand's doing very nicely with "Big Circus" in first round. Majestic's "The Nun's Story" is oke in fourth while "Last Train From Gun Hill" shapes fair in second at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Last Train From Gun Hill" (Par) and "Lost Missile" (UA) (2d wk). Fair $4,500. First was below expectations at $6,000.

Majestic (SW) (2,200; 65-80)—"Nun's Story" (WB) (4th wk). Happy enough $4,000. Third, $5,000.

State (Loew) (3,200; 65-80)—"Hole In Head" (UA) (3d wk). Sockeroo $10,000 or near. Second was $12,000.

Strand (National Realty) (2,200; 65-80)—"Big Circus" (AA). Very nice $9,000. Last week, "Ask Any Girl" (M-G) and "Gun Fight Dodge City" (UA) (2d wk), $4,000.

'Hole' Hefty $13,000, L'ville; 'Story' 10G, 2d

Louisville, Aug. 11.

Extremely hot spell through which town has suffered for sometime, was broken over the weekend, and biz at first runs spurted. "Hole In Head" at United Artists is socko as is h.o. of "Nun's Story" at the Mary Anderson. "Diary of Anne Frank" looms nice at the Brown. The Kentucky currently winding up a 15-week run with "Imitation of Life," a record for house.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Diary of Anne Frank" (20th). Likely nice $7,000. Last week, "Love Is Profession" (Kings) (6th wk), $4,000.

Kentucky (Switow) (900; 75-$1.25)—"Imitation of Life" (U) (15th wk). Windup of record run for this house, okay $4,500 after 14th week's $4,000.

Mary Anderson (People's) (1,000; 75-$1)—"Nun's Story" (WB) (2d wk). Great $10,000 after first week's $14,500, over expectations.

Rialto (Fourth Ave.) (3,000; 60-90)—"Big Circus" (AA) (2d wk). Mild $6,500 after opening week's $12,500, over hopes.

United Artists (UA) (3,000; 75-$1.25)—"Hole In Head" (UA). Sock $13,000 or over. Last week, "Anatomy of a Murder" (Col) (4th wk), $7,000.

Indpls. Up; 'North' Sock $12,000, 'Beauty' Fair 8G, 'Murder' Rugged 10G, 2d

Indianapolis, Aug. 11.

Business is generally on the upbeat at first-runs here this stanza. "North by Northwest" looks boffo at Loew's to lead city.

"Anatomy of a Murder" is smash in second Keith's week. "Legend of Tom Dooley" looms only good at the Indiana. "Sleeping Beauty" at Circle is fair on return date.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 70-90)—"Sleeping Beauty" (BV). Fair $8,000. Last week, "Big Circus" (AA) (2d wk), $6,000.

Indiana (C-D) (3,200; 70-90)—"Legend of Tom Dooley" (Col) and "50-Foot Bride" (Col). Good $9,000. Last week, "The Mummy" (U) and "Curse of the Undead" (U) (2d wk), $10,000.

Keith's (CD) (1,300; 90-$1.25)—"Anatomy of a Murder" (Col). Socko $10,000. Last week, $13,500.

Loew's (Loew) (2,427; 90-$1.25)—"North by Northwest" (M-G). Boff $12,000. Last week, "Hole in Head" (UA) (2d wk), $6,500.

'AFFAIR' HOT $9,000, OMAHA; 'HOLE' 6G, 2D

Omaha, Aug. 11.

Only new entry at the downtown first-runs this week, "Private's Affair" Orpheum looms big. Second stanzas of "Hole in Head" at the Omaha and "Ask Any Girl" at the State are both softening although "Hole" still is okay. Remarkable hard-ticket "South Pacific" remains bangup in 42d session at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (42d wk). Socko $7,200 or close. Last week, $7,000.

Omaha (Tristates) (2,066; 75-$1)—"Hole in Head" (UA) (2d wk). Okay $6,000 after $10,000 bow.

Orpheum (Tristates) (2,877; 75-$1) — "Private's Affair" (20th). Hotsy $9,000. Last week, "This Earth Is Mine" (U) (2d wk), $6,500.

State (Cooper) (743; $1)—"Ask Any Girl" (M-G) (2d wk). Fair $4,500 or near after opening week's $6,300.

'HOLE,' 'TINGLER,' 'MURDER' ACES

Detroit, Aug. 11.

"Hole in Head" at the Michigan and "The Tingler" at Broadway-Capitol are doing well to lead downtowners to another great week. "Hole" is rated especially sock. "Room 43" looks hot at Fox, but "John Paul Jones" shapes slow at the Palms.

"South Seas Adventure" continues to do sensational biz in 45th week at Music Hall. "Anatomy of a Murder" stays great in sixth session at the United Artists.

"Five Pennies" remains smash in third at the Madison. "North by Northwest" shapes solid in fifth week at the Adams. "Middle of Night" is okay in fourth at Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Room 43" (Indie) and "Girl With Itch" (Indie). Hotsy $18,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Could Cheat Death" (Par), $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"A Hole In Head" (UA) and "Pier 5, Havana" (UA). Terrific $28,000. Last week, "Don't Give Up Ship" (Par) and "Undersea Girl" (AA) (2d wk), $20,000.

Palms (UD) (2,296; $1.25-$1.49)—"John Paul Jones" (WB) and "Surrender Hill" (AA). Slow $10,000. Last week, "Big Circus" (AA) (2d wk), $16,500.

Madison (UD) (1,900; $1.25-$1.49)—"Five Pennies" (Par) (3d wk). Great $15,000. Last week, $16,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"The Tingler" (Col) and "Face of Fire" (AA). Second week begins today (Tues.). First week, sock $25,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (5th wk). Swell $12,000. Last week, $15,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Anatomy of A Murder" (Col) (6th wk). Great $15,000. Last week, same.

Music Hall (SW-Cinerama) (1,208; $1.44-$2.65)—"South Seas Adventure" (Cinerama) (45th wk). Sensational $19,200. Last week, ditto.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col) (4th wk). Steady $6,000. Last week, $7,000.

'Murder' Wham $22,000, Mpls.; 'Affair' Big 11G, 'North' Lusty 8G, 4th

Minneapolis, Aug. 11.

There's plenty of new fare, including one blockbuster, "Anatomy of Murder," to lure fans downtown again. "Murder" shapes mighty in opening round at Orpheum. "South Seas Adventure," in its seventh week, still is smash at Century.

Two other important newcomers, "A Private's Affair" and "John Paul Jones," seem fairly well heeled. Fourth week of "North By Northwest" look plenty healthy. "Hole in the Head," in second stanza, also is still hefty winner.

Estimates for This Week

Academy (Mann) (947; $1-$1.25) — "Hole in Head" (UA) (2d wk). Tall $8,000. Last week, $10,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama (7th wk). Smash $23,000. Last week, $24,000.

Gopher (Berger) (1,000; $1) — "North by Northwest" (M-G) (4th wk). One of theatre's best box-office bets in years. Lively $8,000. Last week, $10,000.

Lyric (Par) (1,000; 85-$1) — "A Private's Affair" (20th). Great

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Weekend Ram B'way Bonanza; 'North' Record 210G, 'Fisherman' Okay 25G, Gunness Stout 21G, 'Denim' Hot 37G

Break in the hot weather last Saturday (8), with rain starting early enough on that prize box-office day to keep thousands in town, plus some new product will make for a brighter picture at Broadway deluxers this stanza. Numerous first-runs are holding nearly even with last week or actually topping last round's biz. Cool weather Sunday and Monday, of course, was a plus factor as was the influx of vacationers in the city.

The big news is the record opening week figure being racked up by "North by Northwest" plus new stageshow at the Music Hall. Pic looks to hit $210,000, easily beating previous opening week highs and representing the best non-holiday figure at the Hall. Only the running time is holding it from a bigger take.

"Big Fisherman," which started out like it might be capacity on first round at the Rivoli, is not up to hopes with $25,000, but solid for reserved-seat, upped-scale engagement.

"Blue Denim" is heading for smash $37,000 in second Victoria week. "Last Train From Gun Hill" looks fair $31,000 in second session at the Capitol. Another high is being made by "Scapegoat" opening week at the Guild, with $21,000 or close.

"Anatomy of a Murder" looks to hit smash $37,000 in current (6th) week at the Criterion, or ahead of fifth, and socko $17,500 day-dating at the arty Plaza or just a bit better than previous round. "Horse Soldiers" is heading for big $20,500 in seventh Astor week, and ahead of sixth.

"Hole in Head" wound up its fourth session at the State with a socko $55,000 or $4,000 better than third. "Porgy and Bess" climbed ahead of preceding week to get a smash $33,500 in sixth week at the Warner.

"Holiday for Lovers" looks to land mild $20,000 in third-final round at the Paramount, with "Private's Affair" opening Friday (14). "Middle of Night" is pushing ahead of previous session to get a nice $13,000 on eighth frame at the Forum and a big $7,700 at Trans-Lux 52d Street, where day-dating, same as seventh.

"Big Circus" with stageshow looks to hit a good $59,000 in fourth-final stanza at the Roxy or a bit ahead of third week. "For First Time" and new stageshow opens Friday (14). "Diary of Anne Frank" was fine $16,000 in 21st week at the Palace, ahead of preceding round.

"Room at Top" hit smash $14,200 in 19th round at the Fine Arts, better than 18th week. "Grand Illusion" also looks to better its preceding week's take to land a big $7,200 in current (7th) session at the Baronet.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (UA) (7th wk). Present week ending tomorrow (Thurs.) looks like smart $20,500 after $20,000 for sixth session. Stays.

Capitol (Loew) (4,820; $1-$2.50)—"Last Train From Gun Hill" (Par) (3d-final wk). Second round ended last night (Tues.) was fair $31,000. Opener was $37,000.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of a Murder" (Col) (6th wk). This session winding today (Wed.) is heading for great $37,000 or ahead of fifth week's $35,000. Stays indef.

Palace (RKO) (1,642; 90-$2) — "Diary Of Anne Frank" (20th) (22d wk). The 21st week ended last night (Tues.) was trim $16,000 or close compared with $14,500 of 20th week.

Forum (Moss) (813; 90-$1.80) — "Middle of Night" (Col) (9th wk). Eighth session ended last night (Tues.) was big $13,000 or ahead of seventh week's $11,000.

Paramount (AB-PT) (3,665; $1-$2)—"Holiday For Lovers" (20th) (3d-final wk). This round winding up tomorrow (Thurs.) is heading for mild $20,000. Second was $23,000. "Private's Affair" (20th) opens Friday (14).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"North by Northwest" (M-G) and new stageshow. Initial stanza ending today (Wed.) looks sensational $210,000, new opening week record here. Holding, naturally. Ahead, "Nun's Story" (WB) with stageshow (7th wk), $132,000. The $210,000 figure for "North" also is the best non-holiday week mark at Hall. Four other pictures have topped the $210,000 figure but all were for holiday weeks, most of them for year-end holiday sessions.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (2d wk). First week ended last night (Tues.) was solid $25,000, but considerably below capacity.

Roxy (Indie) (5,705; 90-$2.50) — "Big Circus" (AA) and stageshow (4th-final wk). This week winding up tomorrow (Thurs.) looks to hit good $59,000 or better than third week's $58,000. "For First Time" (M-G) and new stageshow opens Friday (14).

State (Loew) (1,900; 90-$2) — "Hole in Head" (UA) (5th wk). Fourth session ended last night (Tues.) was sockeroo $55,000, and better than third week's $51,000. Will be here for some time at current pace.

Victoria (City Inv.) (1,003; 50-$2)—"Blue Denim" (20th) (2d wk). This stanza finishing today (Wed.) is heading smash $37,000. First, $39,000. Continues.

Warner (SW Cinerama) (1,461; $1.50-$3.75) — "Porgy and Bess" (Col) (7th wk). Sixth week concluded Saturday (8) was smash $33,500 or better than fifth week's $32,000. Looks to stay on for some time in view of advance and September prospects.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Grand Illusion" (Cont) (reissue) (7th wk). Present frame ending tomorrow (Thurs.) looks like big $7,200. Sixth, $7,000. Stays.

Fine Arts (Davis) (468; 90-$1.80)—"Room At Top" (Cont) (20th wk). The 19th round finished Sunday (9) was great $14,200, to top the 18th week's $13,800.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (8th wk). Seventh stanza completed Sunday (9) was big $10,700. Sixth, $10,500.

Normandie (M-L) (592; $1.25-$1.80)—"Darby O'Gill" (BV) (7th wk). Sixth session completed Monday (10) pushed to hep $6,300. Fifth, $5,700. House has switched its next booking, and will bring in "Devil's Disciple" (UA) on Aug. 20.

Guild (Guild (450; $1.25-$1.80)—"Scapegoat" (M-G). First week ending today (Wed.) looks to hit

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'Murder' Huge 24G, Frisco; 'Ship' 13G

San Francisco, Aug. 11.

First-run biz is potent currently, with "Anatomy of a Murder" topping newcomers with a giant take at the St. Francis. "North by Northwest" shapes smash in second Warfield round while "Don't Give Up Ship" looks neat at Golden Gate, also second. "Hole in Head" is rated dandy in third round at United Artists. "Gigi" continues big in 57th session at Stagedoor while "Porgy and Bess" appears to be settling down to a fine longrun at Cornet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk). Neat $13,000. Last week, $21,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Return Of Fly" (20th) and "Alligator People" (20th). Okay $16,000. Last week, "Diary Anne Frank" (20th) (2d wk), $11,500.

Warfield (Loew) (2,656; 90-$1.25)—"North By Northwest" (M-G) (2d wk). Smash $19,000. Last week, $23,000.

Paramount (Par) (2,646; 90-$1.25)—"Last Train From Gun Hill" (Par) and "Island Lost Women"

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'Porgy' Potent $21,000, Hub; 'Levant' Hot 22G, 'Affair' Hep 16G, 'Darby' 18G

Boston, Aug. 11.

Relief from torrid weather and infusion of new entries are helping hypo biz at wickets here currently. Opening round of hard-ticket "Porgy and Bess" looms wow at Astor. Double booking of "Isle of Levant" at Ben Sack's Beacon Hill and Capri is rated smash. "Darby O'Gill and Little People" is big at the Met. "Private's Affair" is slick at the Memorial while "Holiday for Lovers" looks good at Paramount.

Most holdovers are strong, with "Hole in Head" socko in sixth week at State. "Shake Hands With Devil" is big at the Orpheum in second. "Scapegoat" looms great at Saxon in third. "Anatomy of Murder" is holding smash at Gary in fifth.

"Room at Top" finished bright at Kenmore in 13th round. "Wild Strawberries" is nice at Exeter in second.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30) —"Porgy and Bess" (Col). Looks like wow $21,000 or near. Last week, "Don't Give Up Ship" (Par) (5th wk), $3 000 in 3 days.

Beacon Hill (Sack) (678; $1-$1.50)—"Isle of Levant" (Indie). Hotsy $12,000 or near. Last week, "Love Is Profession" (Kings) (5th wk), $3,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (18th wk). Good $13,000. Last week, $12,000.

Capri (Sack) (1,150; 90-$1.50)— "Isle of Levant" (Indie). Torrid $10,000. Last week, "Modern Times" (Lopert) (reissue) (3d wk), $3,500.

Exeter (Indie) (1,376; 75-$1.25)— "Wild Strawberries" (Indie) (3d wk). Second week ended Saturday (8) was slick $5.500. Last week, $7,000.

Gary (Sack) (1,240; 90-$1.50) — "Anatomy of Murder" (Col) (5th wk). Good $12,000. Last week, $13,000.

Kenmore (Indie) (700, 90-$1.25) —"Room at Top" (Cont) (13th wk-final). Bright $6.000. Last week, $5,000. Could have stayed but forced out by prior booking. "Middle of Night" (Col) opens tomorrow (Wed.).

Memorial (RKO) (3,000; 60-$1.10) — "Private's Affair" (20th) and "Son of Robinhood" (20th). Perky $16,000. Last week, "Last Train From Gun Hill" (Par) and "Here Come Jets" (20th) (2d wk), $9,000.

Metropolitan (NET) (4,357; 70-$1.10—"Darby O'Gill" (BV). Oke $18,000. Last week, "Nun's Story" (WB) (6th wk), $11,000.

Paramount (NET) (2,357; 70-$1.10) — "Holiday for Lovers" (20th) and "Miracle of Hill" (20th). Good $14,000. Last week, "Big Circus" (AA) and "Seven Guns to Mesa" (Indie) (2d wk), $8,000.

Pilgrim (ATC) (1,000; 60-$1.10— "Call of Flesh" (Indie) and "It's Wonderful World" (Indie). Oke $8,000. Last week, "Have Rocket Will Travel" (Col) and "Hey Boy, Hey Girl" (Col), $9 500.

Saxon (Sack) (1,700; $1.25-$1.50) — "Scapegoat" (M-G) (3d wk). Great $13,000. Last week, $15,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Paris Vice Squad" (Indie) and "White Slavers" (Indie) (reruns). Good $4,200. Last week, "Josette New Orleans" (Indie) and "Jungle Goddess" (Indie), $4,800.

Orpheum (Loew) (2,900; 90-$1.50—"Shake Hands With Devil" (UA) and "Ride Lonesome" (Col) (2d wk). Big $14,000. Last week, $18,000.

State (Loew) (3,600; 90-$1.50)— "Hole in Head" (UA) (6th wk). Holding sock $10,000. Last week, $11,000.

NEW YORK

(Continued from page 9)

wow $21,000, new all-time high here. This beats the old mark held by "A Queen Is Crowned" (Indie) which ran only 55 minutes.

Paris (Pathe Cinema) (568; 90-$1.80) — "Man Upstairs" (Kings-Union). Opened Monday (10). In ahead, "The Possessor's" (Lopert) (3d wk), mild $5,000.

Plaza (Lopert) (525; $1.50-$2)— "Anatomy of a Murder" (Col) (6th wk). This week ending today (Wed.) is heading for great $17,500. Fifth, $17,400

Sutton (R&B) (561; 95-$1.80)— "Gigi" (M-G) (41st wk). The 40th week finished Saturday (8) was smash $15 900, ahead of 39th week's $15,300.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Middle of Night" (Col) (9th wk). Eighth session finished last night (Tues.) was big $7,700 or same as the seventh week.

'NORTH' ROUSING 25G IN PITT; 'MURDER' 14G

Pittsburgh, Aug. 11.

Far and away the top grosser this stanza is "North by Northwest," boffo at the Penn. Other newcomer also doing well is "The Mummy" at the Fulton. "Anatomy of a Murder" at Harris is smash in third round. "Nun's Story" at the Warner looks okay in sixth week. "Middle of the Night" still hotsy in second session at the Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)— "Mummy" (U). Hefty $7,000. Last week, "Holiday for Lovers" (20th), $4,000.

Harris (Harris) (2,100; $1-$1.50) —"Anatomy of a Murder" (Col). (3d wk). Smash $14,000. Last week, $15,000.

Penn (UATC) (3,300; $1-$1.50)— "North by Northwest" (M-G). Boff $25,000. Last week, "Hole in Head" (UA) (3d wk), $14,200. Could have held but for locked booking of "North."

Squirrel Hill (SW) (824; $1.25)— "Middle of Night" (Col). (2d wk). Hotsy $3,100. Last week, $4,800.

Stanley (SW) (3,700; 85-$1.50)— "Big Circus" (AA) (2d wk). Good $7,800. Last week, $14,600.

Warner (SW) (1,500; $1-$1.50)— "Nun's Story" (WB) (6th wk—5 days). Okay $8,500. "Five Pennies" (Par) due in today. Last week, $11,500.

CHICAGO

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"Last Train from Gun Hill" (Par) (3d wk), $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Circus" (AA) (2d wk). Hep $24,000. Last week, $35,000.

Surf (H&E Balaban) (685; $1.50) —"Diary of Anne Frank" (20th) (4th wk). Dandy $7,200. Last week, $8,700.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Modern Times" (Lopert). Fine at $11,000. Last week, "Al Capone" (AA) (13th wk), $7,500.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G) (6th wk). Wow $27,000. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (5th wk). Hotsy $27,000. Last week, $28,000.

World (Teitel) (606; 90-$1.50)— "Love is My Profession" (Kings) (4th wk). Trim $3,800. Last week, $4,800.

MINNEAPOLIS

(Continued from page 9)

$11,000. Last week, "Nun's Story" (WB) (5th wk), $6,500 at $1-$1.45 scale.

RKO Orpheum (RKO) (2,800; $1.25-$1.50—"Anatomy of Murder" (Col). Magnificent $22,000 at advanced admission. Last week, "Five Pennies" (Par) (2d wk), $6,500 at 85-$1 scale.

RKO Pan (RKO) (1,800; 75-90)— "Face of Fugitive" (Col) and "Bandit of Zhore" (Col). Fair $4,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par), $5,000.

State (Par) (2,200; 85-$1)—"John Paul Jones" (WB). Mild $6,000. Last week, "Big Circus" (AA) (2d wk), $5,500.

Suburban World (Mann) (800; 85)—"Compulsion" (20th) (3d run). Big $3,000. Last week, "Auntie Meme" (WB) (3d run), $2,500.

World (Mann) (600; 85-$1.25) — "Love Is Profession" (Kingsley) (7th wk). Good $4,500. Last week, $6.000.

TORONTO

(Continued from page 8)

"Gigi" (M-G) (54th wk). Good $3,000. Last week, same.

Loew's (Loew) (2,075; 75-$1.25)— "Hole in Head" (UA). Smash $23,000. Last week, "Pork Chop Hill" (UA) (2d wk), $9,500.

Tivoli (FP) (995; $1.75-$2.40)— "South Pacific" (Magna) (57th wk). Great $11,500. Last week, $10,500.

Towne (Taylor) (695; 75-$1.25)— "Room at Top" (Cont) (11th wk). Still wow at $6,500. Last week, ditto.

Uptown (Loew) (2,745; 75-$1.25) —"This Earth is Mine" (U) (5th wk). Swell $7,500. Last week, $8,000.

Seattle Slow Albeit 'Murder' Okay $7,000

Seattle, Aug. 11.

Seafair week is at its height the Gold Cup last Sunday drawing thousands to Seattle. But it means little to the film boxoffice. One house, the Music Hall is closed from lack of product. "Big Circus," lone newcomer, shapes fair at Paramount. "Nun's Story" in fourth stanza at Blue Mouse is okay as is "Anatomy of Murder" in third week at the Fifth Avenue. "Hole in Head" is rated good in fourth.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Nun's Story" (WB) (4th wk). Okay $5,000. Last week, $6,200.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"H-Man" (Col) and "Woman Hater" (Col) (2d wk). Slow $3,500 or near. First week, $8,300.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50) — "Anatomy of Murder" (Col) (3d wk). Okay $7,000 or better. Last week, $8,200.

Music Box (Hamrick) (850; 90-$1.50)—"Hole in Head" (UA) (4th wk). Good $4,500. Last week, $5,300.

Orpheum (Hamrick) (2,600; 90-$1.50)—"Day of Outlaw" (UA) and "Pier 5, Havana" (UA). Dull $5.000. Last week, "Beat Generation" (M-G) and "Step Down to Terror" (U), $4,800.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Big Circus" (AA) and "Brown Boys in Morey" (AA). Fair $7,000. Last week, "Don't Give Up Ship" (Par) and "King Wild Stallions" (Par) (3d wk), $5,600.

LOS ANGELES

(Continued from page 8)

(1,757; 1,106; 90-$1.50)—"Carnival Rock" (Indie) and "Teen Age Thunder" (Indie). Dim $3,700. Last week, (3d) Downtown with Pantages "Last Train From Gun Hill" (Par) and "Man Could Cheat Death" (Par), $7,100.

Egyptian (UATC) (1,392; $1.25-$2)—"North By Northwest" (M-G) (3d wk). Great $19,000 or close. Last week, $22,400.

Orpheum, Pantages, Wiltern (Metropolitan: RKO) (2,213; 2,815; 2,344; 90-$1.75) — "Big Circus" (AA) and "Westbound" (WB). Boffo $30,000. Last week, Orpheum (2d wk) "Ask Any Girl" (M-G) and "Mating Game" (M-G), $2,900.

Carthay (FWC) (1,138; $1.75-$3.50) — "Porgy and Bess" (Col) (4th wk). Fancy $23,000 or close. Last week, $23,400.

Warner Beverly (SW) (1,612; $2-$2.40) — "Anatomy of Murder" (Col) (5th wk). Fine $15,700. Last week, $15,800.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (7th wk). Sturdy $12,000. Last week, $14,400.

Four Star (UATC) (868; 90-$2)— "The Scapegoat" (M-G). Sensational $11,000 or better. Last week, "Middle of Night" (Col) (6th wk), $2,500.

Chinese (FWC) (1,408; $2-$2.40) —"Darby O'Gill" (BV) (7th wk). Mild $7,500. Last week, $8,900.

El Rey (FWC) (861; $1.50-$2)— "South Pacific" (20th) (7th wk). Good $5,000. Last week, $5,200.

Fox Beverly (FWC) (1,150; $1.49-$2) — "Hole in Head" (UA) (8th wk). Big $8,000. Last week, $9,400.

Fine Arts (FWC) (631; 90-$1.50) —"Room at Top" (Cont) (13th wk). Wham $8,000. Last week, ditto.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 46th week. Sunday (9) after nifty $20,000 last week.

SAN FRANCISCO

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(WB) (2d wk). Okay $10.500. Last week, $18,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Anatomy Of Murder" (Col). Giant $24,000. Last week, "Nun's Story" (WB) (5th wk), $9,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (37th wk). Big $18 000. Last week, $16,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Hole In Head" (UA) (3d wk). Dandy $12,000. Last week, $15 000.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (57th wk). Big $7,500. Last week, $7,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Diary Of Bad Girl" (Indie) (2d wk). Oke $2,800. Last week, $3,000.

Vogue (S. F. Theatres) (364; $1.25)—"He Who Must Die" (Indie) (10th wk). Good $2,100. Last week, $2,700.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (3d wk). Fine $22,000. Last week, $23,000.

Actors to Earn $65,000,000

Hollywood, Aug. 11.

Record earnings of $65,000,000 is anticipated for members of Screen Actors Guild this year. Figure is based on an estimate on information furnished by various employers in the production of theatrical pictures, tv films and filmed tv commercials.

A check with the SAG confirmed the accuracy of the estimate. A Guild spokesman added that the substantial increase in actors' earnings—the previous high mark of $40,000,000 plus was recorded in 1946—reflects benefits won under the residual payments for reruns of entertainment film and the commercials use clauses of the union's contract.

A breakdown of the 1959 earnings total shows that feature film employment still rates as a principal source of income. These earnings are projected at $32,000.000 on the basis of pictures produced to date and commitments that will carry through December.

Earnings for actors performing in entertainment films made for tv are expected to reach a minimum of $22,000,000. Included in this figure are residual payments which it is estimated will be more than $3,000,000.

Indicative of the lucrative and expanding field of employment in tv film commercials is that actors' income, together with additional use payments, is projected at $11,000,000 for 1959.

Marquand's Bias Denial

Continued from page 5

brutal scenes and has one sequence in which a colored butler serves tea to whites in a community near the Canadian border. They sip it from silver cups while sitting in the shade of palm trees. Plot has a lightskinned Negro escaping with his white girl from the South towards Canada. In the end they're shot down.

Marquand and French director, Alexander Astruc were in Manhattan on their way back to Paris from a French film week in Brazil. Both insisted that "I'll Spit on Your Graves" wasn't a propaganda picture. "It certainly was not an attack on the United States," said Marquand. "Essentially, the story was true of the South. The fact that it lacks accuracy in detail is not important at all."

Astruc noted that a great many of the Hollywood films dealing with Europe and European locales were "quite ridiculously wrong," but, added Marquand, "I don't mind it. It's rather charming."

Marquand is one of the top stars in France. He became known when he costarred with Brigitte Bardot in "And God Created Woman." Since then he's done several films, including "Sait-On Jamais" and — opposite Maria Schell—"Une Vie," which was directed by Astruc. He also appeared in "Island at the End of the World," which has been acquired for the U.S.

Reminded of the reaction of Americans in Paris who'd seen "Graves," and who did feel it was anti-U.S., possibly inspired by the Communists, Astruc was quite emphatic in his denial of any Red propaganda in French films. "It's true that, after the war, much of the French industry was Communist," the director noted. "However, even then, they could not make a single Communist film. The public just didn't want it. And even now, the 'new wave' of young directors doesn't follow any propaganda or Red line. They do move in new directions, and they are conscious of social trends. But there is no reason to distrust this.

"Actually, they are young men. They seem to be much more interested in love stories than in social problems."

At the same time, Astruc said, it would be foolish to think that the French are making provocatively sexy films with their eye on the American market. "That's nonsense," he held. "These new directors, of whom I'm one of the oldest, don't even think of the U.S. They're much too concerned with filming a story that they want to make. Louis Malle couldn't find anyone to produce 'Les Amants.' He desperately wanted to make it and so he did, mostly with his own money. Most producers wouldn't touch it!"

Both Astruc and Marquand liked the new film aid setup in France under which quality films are to be supported and subsidized. "Though the government is in it, I'm not afraid of either nationalist or propaganda aspects because of this," Astruc said. "Our directors have far too much to do to go in for this sort of thing."

The two Frenchmen said it was true few French films, telling the true story of France under the occupation, had been made, but they noted a new cycle of "honest" resistance pictures on the way. Before this, the French public didn't want to be reminded of the war period, they maintained.

Reeves Hopes

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chain suddenly began to make foreign deals on its own.

Break-Even

Reeves indicated that Cinerama Inc. hoped to operate at the break-even point this year, particularly since its royalty share of Cinerama would be decreasing because of the fewer installations.

In giving the background of Cinerama "to avoid confusion," Reeves disclosed that the original development started in 1946 with the invention of the late Fred Waller. The initial bankrollers, a group from Time Inc. and "a Rockefeller group," pulled out when the established motion picture companies showed little interest in the medium," Reeves said. Cinerama Inc. was formed in 1950 as a licensing and engineering firm. Production and exhibition rights for five years, under the condition that $1,000,000 be invested, were given the late Mike Todd and Lowell Thomas, who operated as the Thomas-Todd Corp. This company's name was later changed to Cinerama Productions Corp. After the first picture, "This Is Cinerama," Cinerama Productions ran into financial difficulties and signed over its rights to Stanley Warner, which gave the company 50% of the profits after production and other costs were recouped. The Dept. of Justice gave SW the okay to produce and exhibit Cinerama pix exclusively for a five-year period. This stanza has since expired and SW now operates as a non-exclusive licensee. With reference to SW's entry in the picture, Reeves said: "I was frankly disappointed with the turn of events. They (SW) should have moved with dynamic speed. They opened theatres, but they made less than one picture a year. I repeatedly tried to get them to step up the production program.

Reeves also stated that Cinerama Inc.'s attempt to launch a production program previously was hampered both by financial restrictions and the inability to work out a distribution deal with Stanley chain.

As an indication of the support that the stockholders are giving the company's new program, Reeve noted that 75% of the stock, represented in person or by proxy, had been placed in the hands of the management.

Dave Golding O'Seas

David Golding, executive aide in charge of publicity for Otto Preminger, leaves today (Wed.) for London to work with Columbia, which is releasing the film, on the European openings of "Anatomy of a Murder."

From London, Golding will meet Preminger at the Venice Film Festival where "Anatomy" is the official U.S. entry. Golding will then return to London where he will headquarter until "Anatomy" dates begin early in October. He'll remain in Europe from six to eight weeks.

NO END TO WAR IN YUGO FILMS

Mexico's Jose Kohn in UFA Feud

German Studio Completes 'Ship of the Dead' Despite Author Who Yells 'Theft!' and 'Nazi!'

An international row is in the making involving the filming of the B. Travens novel, "Ship of the Dead," originally started as a German-Mexican coproduction. Now the German partner (UFA) and the Mexican (Jose Kohn) have split and UFA is completing the production at its Berlin studios even as Kohn is firing legal salvos to keep the German producers from finishing the film and/or from releasing it.

Story is told in a recent issue of the West German weekly, Der Spiegel. It starts when UFA and Kohn made their deal to film the Traven yarn on a 1,500,000 DM ($350,000) budget. Traven, who uses a pseudomyn and whose real identity is unknown, is the author of such novels as "Treasure of the Sierra Madre" and "Rebellion of the Hanged." Kohn bought the film rights from an intermediary, i.e. Traven's rep, in Mexico City for $35,000, having been given to understand that Traven will no longer consent to having Hollywood film any of his stories. *(At press time Tues. (11) VARIETY heard German Court had ruled for Kohn. —Ed.)*

From the very beginning, Kohn and UFA boss, Arno Hauke, didn't see eye-to-eye. It was finally agreed that German star Horst Buchholz was to play the lead. Traven's rep approved the script with its additional material, i.e. a belly dancer in a North African cafe and a casual French girl. Then UFA informed Kohn that it couldn't meet Buchholz's demands, which included script approval and choice of costars. Kohn insisted and UFA gave in.

Thereafter the Germans had trouble finding the "Ship of the Dead," but finally picked one up in Spain where the exteriors were shot. A replica was constructed at the Berlin studio. Then Hauke, according to Der Spiegel, told Kohn he was 100.000 DM ($25,000) short in his contribution. Quote Kohn: "One can't talk with Hauke. This is theft." Quote Hauke: "We have treated Kohn quite properly. He could have seen our cost sheets any time. But when he started shouting 'theft' and that we're all Nazis, I told him to get out."

Earlier, Hauke and the UFA had cancelled their contract with Kohn and had forbidden him or his reps to come on the set. A German court has just ruled that Kohn is to be admitted to the set and that he must have access to all the material filmed to date.

From Mexico City, Traven's rep cabled UFA that he was "forced by the situation" to cancel film rights for "Ship of the Dead." In Berlin, UFA stuck to its guns, insisted that the picture would be released as per schedule. Quote Kohn: "Maybe so, but then Hauke will have a picture which he will not be able to show outside his projection rooms."

'Solomon' London Preem Set for Next October

London, Aug. 4.

Preem of United Artists' Super-Technirama-70 "Solomon & Sheba" has been skedded for the Astoria Oct. 27 and will benefit The Chest And Heart Assn. This was announced at a luncheon following the preem of Disney's "Sleeping Beauty" at that theatre.

Shindig at the Dorchester Hotel was in honor of director King Vidor, and was hosted by U.A. British topper Montague ("Monty") Morton. Apart from national and trade film crix and scribes, the main guests were top UA brass from the U. S. These included vice-prexies William Heineman and Roger Lewis, Seymour Poe and chief drumbeater Morton Nathanson.

Pleasant soical touch was the presentation by King Vidor to all newspapermen of a golden medallion inscribed with each individual's name.

Aussies in Drive To Get Chevalier Tour

Sydney, Aug. 4.

J. C. Williamson Ltd., key legit operators here, and Harry Wren, independent vaude-revue operator, are currently bidding for an Aussie tour of Maurice Chevalier towards the end of the year. Understood that both have kicked the ante to a top figure to win the French star's signature.

Williamson recently cleaned up with Danny Kaye in this Down Under territory and currently is on the looksee for other toppers, with Wren also keen to get on this gravy train.

Schnitzer 'Scouts' Soviet Talent

Robert Schnitzer, general manager of the Cultural Exchange administration of American National Theatre and Academy (State Dept.-supported) will be a guest of the Soviet Ministry of Culture. He flies to Moscow Aug. 19 accompanied by his stage-video director-wife, Marcella Cisney.

Schnitzer will hit Moscow, Leningrad and Kiev simultaneously with N. Y. Philharmonic, which tour is subsidized by State. Miss Cisney staged upcoming new play "Whisper To Me" opening next week at White Barn, Westport, Conn.

ANTA has been closer to the Soviet Ministry since the Bolshoi which Robert Dowling arranged for ANTA to "co-sponsor" with Sol Hurok. It is believed Schnitzer is seeking other Soviet bookings for U. S. during his present trip.

Trip coincides with but is not connected with the Moscow Film Festival.

49% of Brit. Teen-Age Coin Goes to Show Biz; 60% Visit Pix Houses

London, Aug. 11.

Nearly 49% of the $2,520,000,000 which British teen-agers have in their pockets to spend as they like goes on entertainment goods—pop disks, phonographs, romantic magazines and fiction paperbacks, visits to cinemas and dance halls. This is one of the facts in a paper presented by London Press Exchange Ltd., major ad agency here.

Of all teen-agers, defined as unmarried people aged 15 to 24, over 60% visit film theatres at least once a week, the figure for those going once or twice a month being 27%. The figures compare with 13% and 10% for the remainder of the adult population.

The survey shows that two-thirds of teen-agers live in homes having a television set. But these teen-agers are comparatively abstemious in their viewing: of all those with multi-channel sets, 67% watch commercial shows for five or more nights a week, but the comparative figure for their elders looking in as frequently is 80%.

Another breakdown detailing out-of-home activities over seven days, apart from work and shopping, shows that 65% went to the cinema, 7% to a theatre or concert and 26% went to a dance.

In a general commentary on the findings, the report says that the market is a working-class one, and since postwar British society has had little experience in providing for prosperous working-class teen-agers, the latter have depended very heavily on the U.S. in shaping consumption standards and habits.

"For various reasons," adds the commentary, "it is difficult for the middle-aged British manufacturer to adopt the styles and language and appeals of American manufacturers concerned with the teen-age market."

TITO HERO PLOTS AD INFINITUM

By HANS HOEHN

Pula, Aug. 11.

Most notable aspect of the July 25-Aug. 5 (sixth annual) Yugoslavian Film Festival here at Pula is the fact that it teems with "partisan" stories features that deal with the heroic fight of Tito's Red underground army at the time of the German occupation. Nearly half of the films being shown here these days center on such or similar themes. Light entertainment is distinctly secondary.

The fact that Titoland's film industry still turns out so many bloodshed features had led here to some considerably heated debates, mainly on the part of foreigners and in particular the German journalists covering Pula. It's felt that these films hardly contribute to understanding between the German and Yugoslavian people. Other foreigners were beginning to weary of repeated partisan films. It's questioned too, that the Yugoslavian public is keen on this diet.

Yugoslavian film industry reps argue that these films are by no means anti-German. They call them "anti-Fascist." And they also come along with this argument: Reason why so many partisan features have been turned out again this season relates to the 40th anniversary of the Communist Party in Yugoslavia. A number of these partisan films offer good quality, mainly with regard to camerawork and acting, less though concerning the story development. Often too much rings untrue or run-of-the-mill with cliche character portrayals and repetitious story "twists." Export chances of such product are doubtful. Mast Yugoslavian partisan tales are heavy on brutality and violence.

Pula Festival shapes anew as essentially a national affair, sprinkled over by foreign pressmen and some film buyers foreign. The Yugoslavs have been flirting with the idea to make Pula an "international" festival but the idea was dropped in view of the fact that there are already too many international events and the chance to compete with them would be impossible.

Pula festival deserves one compliment as a unique event. It's perhaps the most beautiful festival place the world has. This superlative has to do with the 2,000-year old Roman Arena which supplies the fascinating site for this colorful event. An average of two full-length films plus several shorts are screened here each evening. Performances register SRO biz. Number of viewers amounts to 12,000 each night. Pula could be a Number One Yugoslavian tourist attraction if this sea town wasn't so inconveniently located and if there were some modern hotels. Hotel Riviera, the best, belongs to yesteryear and with many inconveniences of accommodations and service.

Yugoslavia earns praise for its short subjects, mainly the cartoons, for which in particular Zagreb-Film is responsible. Some of this outfit's cartoons are absolutely world-class and it's no wonder that foreign interest in those items is really big.

One if not the best feature pic shown here these days was "Vlak Bez Voznog Reda" (Train Without a Time-Table), a Jadran production, which already commanded considerable attention at the recent Cannes festival. Film stands a good chance to sled into foreign markets. It probably will do so.

In all, about 1,000 people, including domestic filmites and foreigners as well as the pressmen, have come to Pula. Festival's own budget amounts to 12,000,000 Dinar (about $40,000).

10-Day Truce Set in Mexico Film Biz Labor Dispute; See Compromises

Mexico City, Aug. 11.

A 10-day truce in the Mexican film industry labor dispute has been agreed to by all parties, this extending to all sections of the Union of Film Production Workers seeking pay increases and fringe benefits. A similar extension has also been granted in collective work contract negotiations involving five nabe houses here.

However, whatever the outcome of the local dispute, Jose Rodriguez Granada told VARIETY that this would have no effect whatever as far as Hollywood Mexican production plans are concerned. A revised schedule of fees, passed by the union last year, covers activity of foreign producers in Mexico, Granada said. There is no intention to revise these schedules either now, during the period of grace, or after it. Even if a strike call should be issued there will be no interference with American production, he said. Further, after the labor issue is resolved, the status quo as far as foreign contracts are concerned will still remain in force.

Contract talks between producers and studios on the one hand, and the union on the other, are continuing in an atmosphere of "friendliness" according to communiques issued by both sides. It appears that an understanding will be reached, without the need to recourse to extreme measures. Main points at issue are the 20% to 30% raises sought by various sections of the union.

Studio workers, for example, want a 20% hike and management has offered only 8%.

See 15% Pay Hike For Actors

The National Assn. of Actors, which represents all talent, is not worried about star members who generally receive far above union mimimums. But for all other players, the association wants a general 30% boost. It has been offered 10%, with the compromise likely to be around 15%. Technicians and manual workers divisions also want a 30% increase, and will have to settle for about half of this, with some concessions in fringe benefits.

While the Director's Section has made peace with the union for an undisclosed wage increase, likely around 15%, scriptwriters and adaptors are standing firm in their demands for a 25,000 pesos minimum ($2,000) for an original screen story and 35,000 pesos ($2,800) for adaptations. Producers want to generalize the minimum for both at the $2,000 level. Musicians, too, want a general 20% hike with producers offering only 10%.

With the labor issue involving all elements of the film industry, there was a general shut down of production activity last week, with no pictures shooting. Clasa Films Mundiales, wanting to get its ambitious "Macario" production rolling, tentatively offered the union a deal where it would make retroactive payment to workers on work contract, once this is signed.

On the other side of the labor front, the five cinemas scheduled to have the red and black strike flag draped across their doors, also won a stay. In general, management agrees to a 21% wage boost, but does not take kindly to the idea of creating new jobs nor to an expansion of annual holidays for workers, overtime for working on holidays and other matters.

Tycoon Cops Cash Prize

London, Aug. 4.

Here's a switch. Billy Butlin, millionaire seaside camp tycoon who gives away money at the drop of a hat, has just been on the receiving end himself. He was awarded $280 as a runner-up in the recent Daily Mail London-Paris air race.

Butlin has tossed the coin into the Heart Fund of Gt. Britain's Variety Club.

Cork Fest Draws European Films

Cork, Aug. 4.

French, German and Italian producers are again to take the plunge at Cork's International Film Festival, rated as a Class II festival (not requiring world preems of features) by the International Film Producers Assn. They've been leaders for the last two years, Germany taking the top documentary award last year.

National days for unwrapping top product by the three countries already have been agreed with director Dermot Breen. Special days will be provided for other countries if they show the co-operative spirit in time; U.S. and Britain have tended to be aloof in recent years.

Festival is to be extended by one day this year, running from Sept. 23 to 30. Breen says that it is almost certain that entries will be far greater than last year when 25 countries sent entries for documentary, educational and cartoon classes which net "Finbars"—statues of Cork's patron saint, St. Finbar—for top entries.

While feature pix are non-competitive, a trophy is awarded to the player whose performance is deemed most notable in the features screened. International jury is not complete but already named are Hilmar Hoffman (Germany), Bert Haanstra (Holland) and Bjorn Rasmussen (Denmark) with the remaining two to be Irish and English.

Five Japanese films are due for screening in a presentation of "A Decade of the Japanese Cinema." There's to be a "Tribute to de Sica" with Italian actor-producer Vittorio de Sica introducing some of his own pictures.

Mex Quickie Producers Abandoning Charro Pix For U.S.-Type Westerns

Mexico City, Aug. 4.

There is consternation in the ranks of the film industry as yet another "tradition" goes by the boards, overwhelmed by the "gringo" influence. Quickie producers, always astute and ready to turn a quick peso, are abandoning the traditional Mexican Charro (cowboy) epics for carbon copies of Hollywood westerns.

There are two schools of thought about this new fangled innovation of the wordy short on action, long on bragging and singing "ranchero" films. In these pix, about all the charro hero did was to change from one silver-braided costume to another, one big sombrero for yet a bigger one, and sing for the edification of his heroine and the badmen. It all wound up as a great, boring songfest with principals, chorus, extras and even the horses joining in the "finale." The anti-charro contingent hails with glee the entry into the Mexican pix arena of the rootin', tootin' (Mexican style) western hero. And there

(Continued on page 12)

New Launder, Gilliat Pic With Scot Locale

Edinburgh, Aug. 4.

A new Launder & Gilliat film, to be lensed in Scotland early in 1960, will be a whodunit called "Chain Reaction." It will be located at an atom-power station on a Scottish loch.

Frank Launder and Sidney Gilliat, British producing team, already have used the West Highlands of Scotland as backgrounds for "Wee Geordie" and "The Bridal Path."

Rise Stevens Hits 'Hidden Bonuses' Paid Foreign Opera Singers

London Aug. 4.

Before leaving here for Russia, where she will sing in several cities, Rise Stevens gave her side of dispute with the San Francisco Opera which resulted in the cancellation of her dates to sing there this fall in new productions of "Carmen" and "Orfeo ed Euridice." Said the prima-donna.

"Last winter Kurt Herbert Adler, the general manager of the San Francisco Opera, approached me again, this time offering me new productions. It was an offer which interested me artistically and I accepted even though this meant that I could not join the Metropolitan Opera as early as planned and would have to give up some New York appearances, since these conflicted with three appearances with the San Francisco Opera in Los Angeles.

"San Francisco announced my appearances with them —this in March—without a formal contract having been signed. The contract was sent to me much later for signature. It stated that I would receive per performance $1,750—as agreed upon, but did not stipulate that this was their top-fee. At this point my husband, Walter Sudovy, who is also my personal manager asked that the following clause be inserted into the contract."

The Trouble Clause

Miss Stevens showed a copy of that clause which also has been given out by the San Francisco Opera Company to the press in San Francisco). The clause reads as follows: "It is understood that the above compensation ($1,750) being paid to Rise Stevens is the maximum compensation being paid to any artist for the season of 1959. In the event that at any time during the 1959 season any compensation is paid to any artist in excess of that paid to Rise Stevens, the San Francisco Opera Assn. agrees to give Miss Stevens a sum equal to such excess, plus $100."

Miss Stevens explained further: "I certainly did not ask to be paid more than any other artist, as has been printed erroneously elsewhere I only demanded to be paid as much as any other top artist—something which the San Francisco Opera Co. had used all along as a lure to have me sing there.

"In later stories Robert Watt Miller, chairman of the company, was quoted as saying that I wanted $190 more than any other artist. All I can say is that neither he nor any of his legal advisers can have understood the clause very well. I wou'd call this a penalty clause—the $100—to be paid to me *only* in the event that the San Francisco Opera did not live up to its pledge—only if it would be discovered that some other artist was receiving more than I.

"My husband was, of course, thinking of certain side-deals which seem to have become common practice with some opera companies. I will talk about these side-deals at a later point.

"San Francisco refused to initial this clause. Finally Adler called my husband and told him that something to the effect I was receiving the highest fee of any mezzo-soprano or contralto who has ever appeared with the San Francisco Opera Company. Consequently my husband wrote another letter." This is quoted verbatim—addressed to Adler, dated New York, June 28, 1959:

"Dear Kurt:

I enjoyed our conversation yesterday over the telephone and I was quite amazed at your statement that Rise Stevens receives the highest fee of any mezzo-soprano or contralto who has ever appeared with the San Francisco Opera. The situation today is that Rise is among the three most successful singers of our time. If you wish to put her in the category of voice range, you can best do it by saying, there are tenors, there are sopranos, and there is Rise Stevens. I expect any opera company today to pay her the highest fee possible. I didn't ask for any specific fee. I simply said —no other artist should receive more money per performance. This includes expense reimbursements.

Nobody in the world can accuse Rise of being mercenary, otherwise she would not have accepted your offer in the first place. She is looking forward to singing opera on the West Coast, but only if you initial the clause inserted by us.

Walter Surovy."

Semantics

"As you can see," Miss Stevens continued, "there never was any question of wanting more than any one else. On July 1, my husband received in Rome the following cable from Miller: 'Thanks your letter. Rise is being featured in two new productions at our top fee.' At this point my husband and I were thoroughly confused, for once again the San Francisco Opera was admitting that $1,750—was the top fee. When then their reluctance to guarantee this in the contract? My husband cabled Miller back: *'Must have clause initialed.'* It was at this point when all negotiations ceased. The company eventually announced that I would not be singing with the company because of failure to 'reconcile certain differences regarding contractual provisions.' The news of the announcement reached me the day of my arrival here in London.

"It has, of course, become obvious to me now that the San Francisco Opera never intended to live up to its original agreement. Frankly, I first became suspicious of a so-called top fee being a very arbitrary affair last Spring, when one of my colleagues, a brilliant singer, told me that she also had signed with the San Francisco Opera Company at their top-fee and mentioned that fee to $1,500. I said nothing to her. After all, that was not my province.

Hits 'Side-Deals'

"At a later point I learned that so-called side-deals exist with many foreign artists and rumor has it that one artist not long ago received travel-expenses-for-two from Europe to the United States and back not only from one American company but from three, without ever returning home to his country but going straight from one opera company to the other. I would call this a very happy tax-dodge. I have also heard, although I cannot prove it, that several foreign artists receive living-expenses in the form of 'rehearsal reimbursement.' I would like to ask: is there a difference if a foreign artist must pay hotel expenses in San Francisco or if a New York artist must pay such expenses? Hardly, I would think.

"As has been reported in the press, I instructed my lawyer to prepare legal proceedings against the San Francisco Opera for libel and damages to my career, once Miller began his insulting remarks against me. One of the causes for this suit is Miller's statement: 'She is a mezzo. Mezzos never draw as well as sopranos.' In the first place this statement is stupid. It is like saying that a blonde movie star can never be as popular as a brunette. Miller is also contradicting himself. He finally admitted that Mario del Monaco was receiving more money than I, the same $1,750 as I plus sundry expense reimbursements, but he did not mention a single soprano. I can only assume that he did not consider his sopranos as important as Mario or me. He is, of course, wrong in this, since several of his sopranos are top names and brilliant artists. And yet, that is how I must interpret his statement. Last but not least Miller's statement about mezzos does not hold water, since I do hold the box-office attendance record with several companies, including the Metropolitan. Francis Robinson of the Metropolitan has written about this in one of his published articles.

"I do agree with Mr. Miller on one point: Mario del Monaco is worth more than he is being paid. I consider Mario not only a very dear friend but also a formidable artist. By the same token, I believe that other artists should be paid more too, and that includes me. The solution to this is not petty side-deals. Let's stop beating about the bush. Let's make matters official! I did not take this stand for reasons of publicity, as has been hinted in one San Francisco quarter, but for a principle. Sacrificing more than $20,000 for a stunt is hardly my dish of tea nor is it logical. But maybe American artists who are just starting will benefit from this. Maybe the opera companies themselves will benefit from it, too. I certainly hope so. I hope that we will create a healthier and more honest musical picture."

The Word From San Francisco

San Francisco, Aug. 11.

Washing out of contracted appearances this fall of Rise Stevens, Met mezzo-soprano, with the San Francisco Opera was explained to the press here as due to a demand by the singer that she be paid $100 more than any other artist. Local opera would assure her only that hers would be the highest fee for a mezzo.

Revelation by the opera board chairman, Robert Watt Miller, that Met tenor Mario Del Monaco would get more than Miss Stevens and that he was *"worth a great deal more than she"* at the box-office was symptomatic of the feeling which the situation developed.

Miller also told the press that "Mezzos never draw as well as sopranos." This opinion infuriated Rise Stevens and her husband-manager, Walter Surovy, in London readying for concerts in Russia. Surovy was quoted by oceanic phone as saying he has authorized his New York attorney, Harold Stern, to sue the San Francisco Opera for libel but Miller dismissed this as a publicity-seeking gesture.

Opera board chairman Is also chairman of Pacific Lighting Corp. He professes to be unperturbed by the libel threat.

Rains Fail To Dampen Strong Pix Biz in Arg.

Buenos Aires, Aug. 4.

Continuous rains here this winter have not hurt the cinema box-office, with exceptionally long runs the rule with almost all pix in Buenos Aires. In the country towns, impassable roads have caused a drop in boxoffice returns, as up-country farmers are unable to get into town.

Distributors dread the Municipal Censors' occasionally unreasonable fiats on some pictures, classifying them as not for under 14 or 18. This municipal censor classification makes a big difference at the wickets.

Of the expensive blockbusters, "Bridge on River Kwai" (Col) is about to close at the Broadway, after more than nine weeks; "10 Commandments" looks like a steady holdover for some time to come at the Metropolitan. "South Pacific" (20th) is still drawing well at the Luxor, after 10 weeks. Demand for ducats for the "Holidays in Cinerama" at the Casino was so great during the scholastic recess, that additional performances were added—at lower admissions. "Inn of Sixth Happiness" (20th) at the Gran Rex and Capitol has run three weeks and may continue.

European product continues commercially successful. "I Soliti Ignoti" (Internacional) did nine weeks at the Astor before going to 18 nabe situations. "Moglie Pericolese" (Ocean) at the Ambassador has held five weeks. Difa's "Les Tricheurs" has run three weeks day-date at Grand Splendid and Suipacha.

Of the German films, "The Trapp Family in America" shapes standout while the German musical, "Die Beine von Dolóres" (Goldberg) has run five weeks at the Ocean. "A Night to Remember" (Rank) held two weeks at the Monumental.

The Soviets "Dom V. A. Kotoromjia Vivou" (The House I Live In) has held for two weeks at the Libertador.

Lystad MG Norway Mgr.

Harald Lystad has been appointed Metro's manager in Norway by Morton A. Spring, president of Loew's International Corp.

Lystad succeeds Sverre Dulin who died recently. Lystad joined Metro in Oslo in 1957 as a booker and was made sales manager that same year.

French Govt. Outlines Plans For Making Paris Real Tourist Mecca

Paris, Aug 4.

Andre Malraux's Ministry of Culture, seeking far - reaching changes in the state theatre setup and film aid here, is now going in for extensive reforms in the touristic setup in France. It is hoped that eventually the old adage of "the customer is always right" will apply to French tourism.

France, still one of the No. 1 tourist attractions, especially for Yanks, has steadily been losing ground because of high prices, fairly unruly treatment of visitors, and a general slack in improvements in these matters and hotel space to keep up with needs. Tourism reins have been put in the hands of Jean-Sainteny, the Commissioner of Tourism.

Sainteny recently aired his proposed reforms, stressing his aim of modernizing the French tourism setup. At the same time, he would not lose the tremendous pull France still has for world travelers today. A National Tourism Fund will come from government and private coffers to encourage investments in big scale reforms and building which may not pay off in the immediate future.

Hotel construction will be given first priority. Resort hotels would be especially watched since many are only parttime affairs and thus allowed to run down. All tourism will get equal treatment from the government, both mass and deluxe types. Another important angle will be an attempt to make Paris more enticing at the height of the tourist season in July and August. This is when about 2,000,000 Parisians take their vacations and most things are shut down in France. It thus makes Paris least inviting when it should be more exciting. An attempt will be made to stagger vacations to keep Paris more active as well as keeping more show biz spots open for the tourist trade.

More restaurants will also be kept open, as well as a greater cultural planning setup for these months. A bright Paris Season is being mulled for July-August 1960 to give visitors a taste of Paris and its pleasures as they are during the regular season. There will also be an attempt to cut down on some of the many extra taxes plaguing economy-minded tourists.

According to Sainteny, there will also be steps to open new resort areas. A streamlining of many outmoded touristic things will also be attempted. A large new building to house all tourism facets is also being studied. It is to be housed in Paris.

Show biz people are watching all this with interest because it could mean more work for artists during the tourist season as well as more attendance at boites, revues, music halls and cinemas if more and happier visitors are lured into France and Paris for longer stays.

To Make Film Honoring Ex-Mexican President

Mexico City, Aug. 4.

Iron man Cardenas, ex-Mexican president who put through the so-called agrarian reform program in the Republic, is to be immortalized in a special production dealing with his achievement for Mexican farmers.

Still active in politics, General Cardenas has given his okay to project, with picture to be based on the book, "When Cardenas Gave Us The Earth." Producing unit to be Clasa Films Mundiales and Armando Orive Alba, director, said he'll not spare any expenses in making this a true-to-life documentary.

Paris Show Biz Big This Summer

Paris, Aug. 4.

Quite a number of film distributors and exhibitors here, and reps of Yank majors also feel that the old bromide about the summer months being downbeat periods for film-going is not necessarily so any more. They opine that the release of mediocre fare and revivals of secondary interest are what cut summer attendance more than the heat, lack of air conditioning in theatres here and vacations.

Right now the three French prize-winners of the Cannes Film Fest ("Orfeu Negro," "Hiroshima Mon Amour" and "The 400 Blows") are racking up solid biz. The also-rans, however, are finding it tough going. Hence, it is felt that certain strong pix are worth opening at present to cash in on the demand for good film fare. It is also thought a fine pic can gain more this way and not run the risk of the big-scale competition as the season begins.

Yanks have done some summer scoring at the wickets with such pix as "Friendly Persuasion" (M-G) and "Quiet American" (UA), but do not seem disposed to uncork any really big guns at present.

Legit, also traditionally dead at this time, still has three hardy theatres opening new shows, though they all happen to be revivals. The Theatre De Poche has a potent program of two August Strindberg plays, "The Strongest" and "The Creditors" which make for fine theatre.

Theatre Montparnasse-Gaite has an old Alexandre Dumas opus, "Angele." Theatre Des Arts came up with an old milieu piece on Montmarte, "Jesus Le Caille" of Francis Carco. It is about a joy girl and her panderer. It is uneven theatre but an exploitable touristic affair via its candid look at one part of life in Paris.

Boites are naturally trying for the visitors who want to live by night, as well as the revue shows like the Folies-Bergere, Casino De Paris, Olympia and Concert Mayol. Andre Malraux, Minister of Culture, recently stated that he would henceforth create special cultural activities in the summer to have more attractions for tourists during the usually slow summer show biz months.

MET 'AUDITIONS' SET FOR MEXICAN FIRST

Mexico City, Aug. 11.

Daniel Music Assn., reveals that the Metropolitan Opera House "Auditions" will be held for the first time in Mexico during September. Association will coordinate the auditions, weeding out applicants for finale probably in the National Auditorium.

With the first breaking of the traditional restriction of auditions to the United States, the Association said that an "earnest effort" will be made to insure high calibre of contestants so that the Metropolitan Opera will extend the auditions to Mexico on an annual basis.

Mex Quickies

Continued from page 11

are the long-faced ones who mourn the "death" of a romantic era for fisticuffs and gun slinging. In the charro productions, this was always secondary to the singing and love making.

Prototype of the new face for the Mexican charro, is "Silver Bullet in the Accursed Village." From this, it can be seen that if they have changed the acting style, they have not got around to the titles as yet. Hero of this Mexican oater is Julio Aldama, replete with Texas style sombrero, a beard, tin star and two guns, slung low. Rosa de Castilla is the leading lady and is dressed in crinoline and not the traditional regional costumes of the ranchero epics.

This Mexican epic of the Far West is directed by Miguel M. Delgado, whose accent is on the banging of pistols, fist fights, the chase and the "bad guy" getting it in the end. And not one song.

This pic is to be wrapped up in two weeks, at a cost of 700,000 pesos ($56,000), a bargain-rate oater, if there ever was one. Crew is wondering how the public will take to it all, but the betting is that these new Mexican oaters are in the bag.

Politics in Two Chinas Hit Pix

The Red Continental Chinese and the Nationalist government on Taiwan island are playing the "what's one man's meat is another man's poison" game. And, for once, 20th-Fox is hoping the pattern will continue.

Some time ago, Taiwan decided to change traditional ways. Subtitles on films were to be run from left to right, as in the west. Then Red China announced it was doing likewise, whereupon Taiwan switched right back again.

Now, due to Red Chinese protests, Indonesia has banned "Inn of the Sixth Happiness." So has Taiwan. 20th is hoping that Taiwan will change its mind.

Italo Spurt In Costume Specs Seen This Year

Rome, Aug. 4.

The costume spectacle, always a staple Italian film industry commodity ever since earliest silent days, is in for probably its sharpest "revival" this year. Sudden spurt in activity in this sector is mainly ascribed to some excellent home-territory and foreign business but even more to reportedly profitable sales to U.S. distribs of several such vehicles made in Italy during 1958.

Undoubtedly influential in local production programs has been the impact of "Hercules" in the U.S. Joseph Levine also has bought a second "Hercules" pic and is reportedly interested in the third, "Hercules Against Gods," planned for 1960 production by Pietro Francisci, who made the first two.

This Yank importer also picked up "Aphrodite, Goddess of Love" while American-International recently grabbed "Sign of Rome," which stars Anita Ekberg, and "Terror of Barbarians," which has Steve ("Hercules") Reeves and Chelo Alonso in the leads.

Among other low and medium-budgeted spectacles (usually blending such ingredients as color, wide-screen bigness, sex, foreign and/or exotic stars, and sometimes a religious or pseudo-religious theme) made in Italy during 1958 were: "Sword and the Cross," with Yvonne DeCarlo; "Revolt of the Gladiators," with Georges Marchal; "Herod the Great," with Edmund Purdom and Sylvia Lopez, and "Jerusalem Liberated."

Latest starrer, but on a higher budget and with a larger cast, is Lux-Gallone's "Carthage in Flames," Technicolor-Technirama affair featuring Jose Suarez, Anne Heywood, Pierre Brasseur and Daniel Gelin.

Others are due soon. Pietro Francisci, who was in the U.S. for advance on "Hercules," will make the aforementioned third item in that series, and is also prepping "Archimedes," in a similar vein. Ottavio Poggi's Liber Films has Victor Mature for the upcoming "Hannibal," a Supercinescope and color production.

Glomer Film's Enzo Merolle also may trek to Yugoslavia for locations on his announced "The Saracens" (Technicolor-Technirama). Standard Productions' Emmimmo Salvi has a "David and Goliath" in the books for this summer.

Other announced projects include "The Assyrian" (Farpe), with G. W. Chili directing; "Rome and Rape of the Sabines" (CID), to be shot in Ferraniacolor and Dyaliscope; "Road of the Giants," in Eastmancolor, and "Woman of Pharaos," both announced by Mario Siciliano of CIMA International; "The Conqueror of the Orient" (TABOS Film). Documento Film plans at least three such items next year: "Salammbo," "Thousand One Nights," and "Sapho, Priestess of Lesbo."

Mrs. Heyward Attends Hub Opening of 'Porgy'

Boston, Aug. 11.

Sam Goldwyn's "Porgy and Bess" preemed for the trade Wednesday (5) and played to a sold out benefit for N. E. Baptist Hospital Thursday (6), opening for public on hard ticket Friday (7).

The Astor broke in its new Todd-AO installation for the film. Among guests at the benefit preem was Dorothy Heyward, widow of DuBose Heyward, and daughter, Jennifer.

Mrs. Heyward came here from the MacDowell Colony at Peterboro, N.H., where she met her late husband who wrote "Porgy."

DAVID BANKS LOSES JOB

Sir Tom O'Brien Denies Bias—Job Became Unneeded?

London, Aug. 4.

David Banks, one of the organizers of the National Assn. of Theatre and Kine Employees, and secretary of the showman's branch of the union has been fired. Banks is alleged to have told his colleagues that his dismissal was forced by Sir Tom O'Brien, general secretary of NATKE. But O'Brien denies the charge. "I resisted the executive committee's decision, but in the course of our re-examination of our organization policy Banks became redundant," says O'Brien.

West End backstage workers are considering protesting to O'Brien, and Independent Television workers held an emergency meeting to demand Banks' reinstatement.

Saroyan's 'Cuff' Script Skeered Off Yugo Film

Pula, Aug. 11.

Yugoslavian film reps feel that Yank writer William Saroyan exaggerated to the U.S. press the reasons why he could not get together with them on a film project.

Saroyan was given a big welcome for his books, plays and films are well known and respected. There were talks of a film project and Saroyan decided to script and direct a film for Avala Films here. However the company reps asked for a script for it has to be passed by a central committee before it can be made.

Saroyan only had a few scenes jotted down and this sort of individual approach to filmmaking was not acceptable and the project was called off. This is Yugoslav side of the matter.

ITALO REDS SPONSOR TRICKY FILM BILL

Rome, Aug. 4.

A proposal for new film legislation in this country, containing several potential booby traps for foreign films, has been entered in the Italian Chamber by a group of communist and socialist deputies.

Among the various suggestions for the oft-drastic changes in the current structure of the Italian industry are the following: a 90% tax rebate to all films (feature length and shorts) spoken in their original language, with or without subtitles in another language; the "regulation" of production of, or shooting of scenes for, foreign films within the borders of the Italian republic; the constitution of a special committee to supervise both the importation and the export of all films, under the aegis of the Ministry for Foreign Commerce.

Other clauses of the project deal mainly with such internal matters as the constitution of a fund for the development of the Italian film. The suggestion of a 90% tax rebate for all films shown in their original language (i.e. not dubbed) is naturally designed to place practically all foreign films (with the exception of certain co-produced items) in an unfavorable tax position, knowing that subtitling, much less original-language screening, is practically unknown in this country, where a foreign film must be dubbed to have any chance of success.

The other (above) restrictive clauses contained in the leftwing proposal speak for themselves. Many of these suggestions, incidentally, were aired recently in Milan at an assembly of the Italian Assn. of Film Authors.

Argentina, Mexico, Brazil, Puerto Rico, Talent Groups Help Chi Go 'Cultural'

Chicago, Aug. 11.

Culture will have it in spades here all through August with the Festival of Americas, prelude to the upcoming Pan Am Games and first cultural venture of its kind in Chicago. It opened quietly over the weekend, with dinner for civic VIPs and a chamber concert following at the Art Institute.

A dispersed program of drama, folk ballet, opera, symphonic, chamber and folk music, and the other fine arts, it is by design a gesture to further the understanding between the countries of the Western Hemisphere; and although the U. S. and Canada are being represented in the Games (being played in the U. S. for the first time) the cultural spotlight will be mainly on nations south of the border.

Mexican Ballet

Many of the programs will be free to the public, chiefly those presented in neighborhood parks, the Grant Park Bandshell or at various museums at libraries. Not free is the Opera de Camara of Argentina, appearing at Orchestra Hall Aug. 28 to Sept. 1; the Modern Ballet of Mexico, performing at the Opera House the week of Aug. 24; the Puerto Rican Theatre Group doing "Los Solos Truncos" in Spanish at Goodman Theatre; or the Shaw Society's week of "one man shows," Aug. 25-Sept. 4, with Ruth Ford, Zachary Scott, Hans Conried and Vincent Price.

Miss Ford and Scott will perform tandem in readings from the plays and poetry of Garcia Lorca and e.e. cummings. Conried will read one of Shaw's most overlooked plays, "Dear Dorothy," and Price will give readings from Whistler, Whitman, and (Tennessee) Williams. Shaw Society programs are being held at the Bal Tabarin of the Sherman Hotel, admissions scaling from $1 to $3.

28 Drama Performances

In all there will be 28 drama performances in five separate theatres in the Festival. Spanish version of "Los Solos Truncos" at Goodman will have a $1 admission; the English version, "House on Cristo Street," will be free, the difference being that the former is performed by an imported group while the latter is done by Chi's Community Theatre Inc. Amateur group is donating its work without remuneration from either the city or the Pan American committee and is also doing a second play, "The Cage in the Tree," by Chilean author Luis A. Heiremans, at Theatre-on-the-Lake in Lincoln Park.

Completing the drama events will be a production of "Wizard of Oz" by Harand Camp of the Theatre Arts for the moppets of Latin American participants in the Games. It'll be presented at De Paul Center Theatre on Wednesday (12), performed in English but with a Spanish narration.

Chicago Symphony Orch is kicking in with free public concerts at Grant Park, conducted by Brazilian maestro Eleazor Carvalho Aug. 19-23. Soloists will be Jorge Bolet, the Cuban pianist, and Aldo Parisot, cellist from Brazil. Composer Alexander Tcherepnin, who resides in Chicago, has offered a composition for world preem during the festival, "Symphonic Prayer for Peace."

The Chi Symph concerts, as well as those by Fine Arts String Quartet (at Museum of Science and Industry) and Chicago Chamber Orch (at Art Institute) will accent the music of contemporary Latin America.

Slated to tour neighborhood parks from Aug. 12 to 18 are such import groups as the Mexican Tipica Orchestra, with singers and dancers; Mexican Folk Art Ensemble; and Ballet de San Juan of Puerto Rico.

Ravinia Park, longhair al fresco concert hall on the north shore, has booked Mexican maestro Carlos Chavez for an all Latin American program during the Festival, and the Chi Tribune's annual Chicagoland Music Fair on Aug. 22 will devote part of its show to Latino music in recognition of the Pan Am events.

Regal, Jamaica's Newest, Opens; Airconditioned Bar, Cafe Included

Kingston, Aug. 4.

Regal Theatre, new luxurious completely air-conditioned cinema seating 1,700 and built at a cost of £250,000 (sterling) has opened here at Cross Roads, with what the management proclaims "the widest Todd-AO screen in the world," measuring 70 ft. 9 inches wide by 40 ft. high.

House is owned by Amalgamated Cinemas Ltd., newly formed Jamaican company, and was designed by Drew Eberson, American architect. The film chosen for the inaugural was Rodgers & Hammerstein's "South Pacific" (20th) which is scheduled to run six weeks, after which the theatre will release films from Warner Bros., Metro-Goldwyn-Mayer, 20th Century-Fox and Allied Artists.

Karl McDonald, vice president of Warner Bros. Pictures flew in from New York to attend the opening Ceremony which was performed by Hon. G. C. Gunter, Custos of St. Andrew.

Cables of congratulations were received from Richard Rodgers and Oscar Hammerstein, Norton Ritchie of Allied Artists, George Skouras, president of Magna Pictures and many others.

Jamaica Military Band presented a programme of songs from "South Pacific" as well as popular calypsos.

An air-conditioned cocktail lounge and restaurant are among the many amenities of the Regal, which enjoys a commanding location overlooking the Cross Roads area.

Dudley MacMillan of the State Theatre hailed its "costly, beautiful and luxurious" new rival in a complimentary display ad, adding "we share this confidence . . . we believe fervently in the future of the film industry in Jamaica and in the whole brilliant future of the island itself."

Italo Film Biz Likes Tax Cuts

Rome, Aug. 4.

News of the admission tax cuts voted by the Italian House of Parliament (must now be discussed and ratified at its next September session by the Senate) has been received with a sigh of relief by the Italian film industry. It has been fighting for years to get such relief okayed.

Despite some disappointment that the cuts were less drastic than desired and that a further (IGE) tax levy remained untouched, the local exhib sector expressed its general satisfaction and hope that the Senate would finalize the cut when it reconvenes. Speaking for ANICA, Eitel Monaco likewise welcomed the cut, which had long been fought for by ANICA as well in the interests of the industry as a whole. Monaco felt that the admission drop would bring "tangible advantages" to other industry sectors as well.

Portugal's Most Deluxe Hotel Partly Opened

Lisbon, Aug. 4.

Four years after the foundation was laid, the new Ritz Hotel has been partially opened here. All of the 300 rooms won't be opened until later in the fall. This will be the largest and most luxurious hotel in Portugal.

It might have been constructed and managed by the Hiltons, but no agreement could be reached with the Portuguese government. The government didn't want the place called the "Lisbon Hilton." Now it is the Lisbon Ritz since managed by the Belgian company which owns the Ritz and the Palace in Madrid and various other hotels in Europe.

NATIONAL SYMPH BACK

99 Men Hit 19 Latin Republics For State Dept.

Washington, Aug. 11.

National Symphony Orchestra returned home here today (Tues.) after completing the longest tour ever planned under the President's Special International Program for Cultural Presentations.

During 12 weeks, the 99 musicians toured 19 countries in Central and South America, flying more than 17,000 miles. Orchestra played 68 concerts, eight more than planned when they left Washington by plane May 20. Extras were largely for audiences of children.

They were welcomed home by a band provided by Sam Jack Kauffman, president of the D.C. local 161, American Federation of Musicians.

Cantinflas Tops Cinerama At B.O.; Caracas Up 34%

By IRA D. BECK

Caracas, Aug. 4.

During the first six months of 1959 Caracas releases theatres registered a 34% increase in business over the same period last year which, of course, was the period of the revolution. This despite exhibitors and distributors adhering to the Venezuela government-inspired "voluntary" top admission price of $1.50, even for the blockbusters (only exception was Cinerama's "South Sea Adventure" which, due to high costs of installation, was permitted to charge $1.80 and $2.40). Increase is due in part to general excellence of product hypoed by two European film festivals and the fact that there is more money in circulation this year. Also, middle-class audiences are apparently abandoning the neighborhood houses which, if anything, have dropped in their grosses, for the comfort of the deluxe firstrunners whose splash release policy manages to cover almost all sectors of the city.

B.o. champ for this period was Columbia's Cantinflas starrer "Sube y Baja" (Up and Down). Grosses on this one almost doubled the runnerup Cinerama "South Sea Adventure" which was followed by the locally made "Yo y las Mujeres" (Me and the Gals) and the French "Les Amants."

Top 10 American grossers, after Cinerama, were "Cat on a Hot Tin Roof" (MGM), "Vikings" (UA), "Inn of Sixth Happiness" (20th), "Gigi" (MGM), "Vertigo" (Par), "Dracula" (U), "Big Country" (UA), "Indiscreet" (WB), "I Want To Live" (UA), and "Compulsion" (20th).

'PET,' 'HOUSE' PACING U.S. PIX IN SANTIAGO

Santiago, Aug. 4.

Longruns are taking over in the cinemas of this Chilean capital. Record holder is the Argentine entry, "El Truneo Entre las Hojas" (Thunder Among the Leaves), now in 28th stanza at the Ritz. Second place draw between "Las Piernas de Dolores" (Die Beine von Dolores) (Star), and "La Ultima Noche del Titanic" (A Night to Remember) (Rank), in their eighth week at the King and Bandera, respectively.

"Heroica" (Lautaro), German film dedicated to depicting Beethoven's life, is ringing up seven weeks at the Nilo while "Sissi Emperatriz" (Die Junge Kaiserin) (Filmunion) has racked up five stanzas at the Lido.

"Hoyoyo, Repartidor" (Le Triporteur) (Leofilms) moved into its third session at the Pacifico, as did "Ensename a Querer" (Teacher's Pet) (Par) at the Astor. "La Mansion Secreta" (House on Haunted Hill) (AA) was held over a second frame at the Real.

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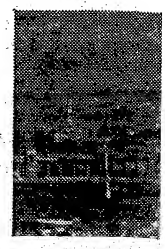

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DONALD HARRON The brilliant young actor from the Broadway stage

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ALFRED (*South Pacific*) **NEWMAN** is scoring **THE BEST OF EVERYTHING**

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SAMMY CAHN and **ALFRED NEWMAN** are writing the title song for **THE BEST OF EVERYTHING**

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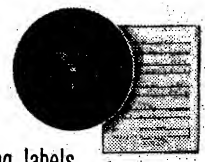

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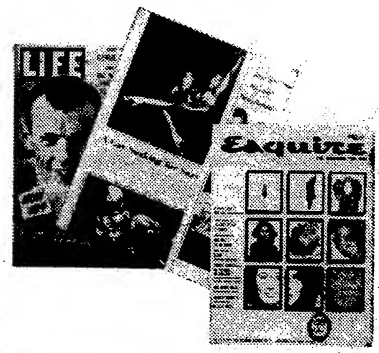
SOUNDTRACK ALBUM featuring the "Symphony of a Big City" and Star Themes from film



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24 **OUTSTANDING NEWSPAPER AD CAMPAIGN** including hand-tailored special copy to run off the movie page on pages 2 and 3, women's pages, sports pages, book pages

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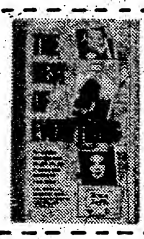

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26 **NBC MONITOR** has taped all the stars of **THE BEST OF EVERYTHING** and is now airing segments one at a time all Summer long—for 3 months before release

REASON NO.

27 **THE BEST OF EVERYTHING** will open with a unique 7 minute prologue showing many aspects of Manhattan accompanied by a full symphonic score. This will be a motion picture "Symphony of a Big City"

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28 The story of **THE BEST OF EVERYTHING** has all of the sensational elements of a big city **PEYTON PLACE**

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29 **7500 WORD SERIALIZATION** of Rona Jaffe's **THE BEST OF EVERYTHING** will be syndicated nationally in important newspaper outlets in hundreds of cities and towns

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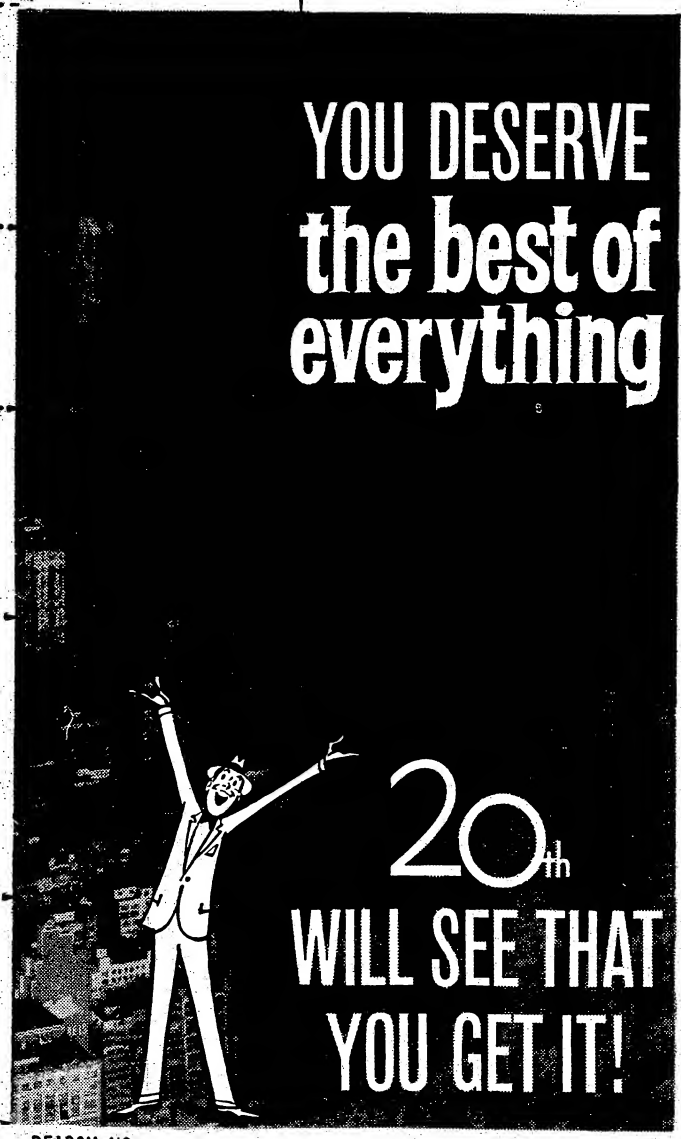
30 **FREE INTERVIEW RECORD** with the stars of **THE BEST OF EVERYTHING** containing separate interview with each player will be available from 20th for local radio stations



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New York Sound Track

At 3 a.m. on Aug. 3 the New York CBS-TV outlet signed off a 1931 vintage Paramount film, "Along Came Youth," with the observation, "Never before on tv—and maybe never again," perhaps establishing a "first" for a video station in unwittingly admitting it showed a blooper.

It might be hard to figure but **Alton Cook** in the World-Telegram & Sun says of **Rowland Y. Lee's** "The Big Fisherman"; *"Boxoffice appeal has been considered secondary."* Lee was financed completely by **Walt Disney.**

William J. Heineman, UA v.p. in charge of distribution, is taking his three sons to Montana next month to go elk hunting . . . Lopert Films' new exploitation package: "Rape of Malaya" (formerly the Rank film "A Town Called Alice") and "Beast of Marseilles.". . . 20th-Fox prez, **Spyros P. Skouras,** has left Russia and spent the weekend in Warsaw . . . Astor and Normandie Theatres daydating "Devil's Disciple" starting Aug. 20. The Normandie won the picture on a bid.

Mo Rothman, shifted from UA's Continental supervision, to home-office executive post, and just returned to U.S. after long residence in Paris, takes off again Aug. 23 on five-week South American supervisory sales swing. . . . The honeymooning **Nate Cummings** (former **Joanne Ruth Toor;** they were married Sunday, Aug. 9, at the Hotel Plaza) will tour Italy, France, Russia and England before taking up residence in Chicago and Palm Beach where the Loew's Inc. board member (he is also board chairman of Consolidated Foods Corp.) maintains homes.

Christina Crawford, daughter of **Joan Crawford,** will make her film debut in "Dusk to Dark," an original screenplay by **Rudy Martinelli.** Pic will be filmed this fall in N.Y. by Glomar Productions, an indie outfit . . . **B. G. Kranze,** v.p. of **Stanley Warner** Cinerama, off to South America to represent the company at the Cinerama preem in Sao Paulo, Brazil. He'll also onceover the Cinerama operation in Buenos Aires and will visit Chile, Peru and Venezuela where Cinerama deals are pending . . . **Maurice "Red" Silverstein,** v.p. of Loew's International, to the Coast for a week of conference with production chief **Sol C. Seigel** on the production plans for pictures to be made by Metro in England, Spain and Germany for release in the country of origin.

Universal's pub-ad v.p. **David A. Lipton** returned from Europe and stopped over in Gotham before Coasting . . . **Robert Cohn,** Columbia studio exec, in N.Y. for several days of conferences with prexy **Abe Schneider** on studio activities. Cohn, last surviving son of **Jack Cohn,** is also expected to discuss his family's stock position in the company . . . Metro pub-ad veepee **Howard Strickling** in from the Coast for homeoffice confabs. He arrived Monday (10) when eastern publicity manager **Dan Terrell** returned from vacation . . . **Vincente Minnelli,** accompanied by art director **Preston Ames** and assistant director **William McGarry,** in Gotham on a pre-production surveys for Metro's film version of "The Bells Are Ringing.". . . **Americo Abeaf,** Universal's foreign general manager, off to Europe . . . **Albert Zugsmith** produced Universal's "Written on the Wind" and not **Ross Hunter** (director) as erroneously indicated in VARIETY recently . . . **Arthur Krim** and **Robert Benjamin,** president and board chairman respectively, are so closely linked in the operations of United Artists that a Motion Picture Assn. of America handout had Krim listed as Benjamin Krim . . . **Charles B. Moss,** president of B. S. Moss Theatres, on the Coast to look over new product for his Broadway showcases—the Criterion and Forum . . . **Michael Mackay,** film editor of Newsweek since 1957, shifts with his family next week to the mag's Los Angeles bureau to cover Hollywood tv, pix and general entertainment.

Halsey Raines reporting from London: **Sir Carol Reed** will interpolate 10-day Salzburg holiday before resuming at Shepperton studios to edit "Our Man In Havana". . . **Sir Alec Guinness** will have minor surgery, then go to States for a **Dick Powell** film. **Noel Coward** will be in Switzerland a month. **Ernie Kovacs** scatters to Hollywood where he's due for **Kim Novak's** "Strangers When We Meet" at Columbia. **Sir Ralph Richardson** is back with the London legiter, "The Complaisant Lover" which will move to Broadway in midwinter . . . **Jo Morrow** went from the "Havana" film to Spain where **Charles Schneer** is shooting "Gulliver's Travels." Reed will have a soundtrack by a Cuban orchestra now in London . . . Meanwhile Raines, the far-wandering American publicist, has a brief assignment in Ireland for United Artists in connection with **Robert Mitchum's** "A Terrible Beauty."

Starting Sept. 1, Toei News of Japan, in association with the Asahi TV News, will provide Japanese theatres with a free newsreel. It's a promotion gimmick, and the other Japanese reels are up-in-arms . . . **Val Coleman** is the new assistant publicity manager at United Artists.

Erlangen's college newspaper in Germany polled its student body on one of those "worst actors" polls and the choices were about 50-50 between German and Anglo-U.S. selections, as follows: **Romy Schneider, Diana Dors, Jayne Mansfield, Conny** (Germany's teenage starlet), **Toni Sailer, Peter Kraus, Elvis Presley.**

Joseph S. Hummel recuping at Divonne-les-Balns, a French spa in Ains, until the end of this month and thence to Mallorca, where the former Continental sales chieftain for Warner Bros. and his wife, **Leona,** have built a house which is just nearing completion.

Phil Gerard, Universal's eastern publicity manager, to Europe to join Mrs. (Lillian) Gerard, managing director of N.Y.'s Paris Theatre . . . **Joseline Kubitschek,** president of Brazil, will attend the premiere of Cinerama at the Comodore Theatre in Sao Paulo on Aug. 14 . . . **Karl E. Fasick,** in charge of pub-advertising for Loew's Boston Theatres, is resigning on Sept. 1. to engage in public relations in the Boston area. **Lou Brown,** for the past 19 years pub-ad director of Loew's-Poli New England Theatres, will succeed to the Boston post and will continue to supervise the promotion of the Loew's-Poli Theatres . . . Famous Players circuit of Canada has snared exclusive "Ben-Hur" engagements for Toronto, Montreal and Vancouver.

Paul Massie, star of Anthony Asquith's "Orders to Kill," on visit to Ottawa, home burg, with his actress-bride **Anne MacPherson.** His father is a clergyman. Massie has been in two other British films, not yet released this side: "Libel" with **Olivia de Havilland** and "Sapphire." On return to England next month he'll play Romeo on stage in London. Neither he nor the Juliet nor the director, he says, have ever done Shakespeare before.

Joan Staley, who finished a role in Universal's "Spartacus," came east to test for one of the leads in "Pretty Boy Floyd," which **Herb Loder** is producing . . . **Joan Selznick,** Columbia's eastern talent executive, to the Coast for two weeks . . . **Maria Callas** might make her film debut in a non-singing role as a Greek partisan in **Carl Foreman's** "The Guns of Navarone," which Columbia will release.

"Kitty, I Hardly Knew You," was authored by oldtime show business press agent and script writer **Edward McSorley.** It's his second novel and via Doubleday. Writer's son is **Lars McSorley,** publicity chief of Allied Artists in the east.

Sidney Carroll set to write the screenplay of **Robert Rossen's** new film for United Artists—"The Hustler.". . . Metro has set 31 nationwide previews to kick off "It Started With a Kiss," **Debbie Reynolds-Glenn Ford** starrer, as its first major attraction for the 1959-60 fiscal year beginning Sept. 1. Sales chief **Jack Byrne** has already set exclusive Labor Day engagements in 123 situations.

Bryna wound up six months of shooting on "Spartacus," the $9,000,000 spectacle . . . Tiger Productions of Canada imported 15 Hollywood technicians for "Kirby's Gander" to be shot in Alberta . . .

Chi, Blurb-Filming Center, Dreams Of Shooting Economy-Style Features

By JACK PITMAN

Chicago, Aug. 11.

Chicago is starting to make noises like a feature film production centre—and it's already palpitating local talent thirsting for almost any activity.

Theatreman Charles Teitel was the first to declare plans for a Chi-shot production, and now he's followed by ex-commercial film producer Herschel Lewis (& Martin). Latter is casting a feature aimed at the juvenile market, with lensing to start Aug. 24 at the Fred Niles commercial film shop on the west side.

Just when Teitel's venture will get off the ground appears moot at the moment, since a completed scenario still isn't available.

Both he and Lewis say they'll cast from the local talent pool as much as possible, and since the Windy City is a major producer of tele-blurbs and industrial pix, there's no shortage here of Screen Actors Guild members. Lewis, whose pic will come out under his Mid-Continent Films banner, promises a slate of two or three features annually if the first one develops into a boxoffice success. That it stands a good chance is likely from its modest $250,000 budget, whatever its artistic merit. Deal has been worked out for Irwin Josephs' Essanjay Films tv release for Mid-Continent.

Firm's initial effort was scripted by Robert Abel, ex-20th-Fox, and writer of the current sci-fi pic, "Giant Behemoth" for Allied Artists. Gordon Weisenborn, a Niles lot staffer, will direct. Pic has 18 speaking parts, and while Lewis hopes to fill them with locals, he's not ruling out the possibility he may have to import a name or two from either the Coast or Broadway.

Lewis says his prime reason for undertaking production here is one of money, pointing out that a major factor in Chicago's success as a commercial-industrial film centre has been the one of economy, enabling the town to compete with Hollywood's and New York's extensive facilities.

While conditions are generally favorable for production here, producers haven't always found the town's officialdom as cooperative as they might wish. In the past, even crews shooting pictures for various federal agencies and departments complained of minimal or no official hospitality. And a current case in point is the cold-shoulder that greets location shooting for NBC-TV's "M Squad" series. Such treatment is in stark contrast to the glad-handing on the Coast given to such teleshows as "Dragnet" and "The Lineup."

All the same, Lewis doesn't anticipate too much difficulty in this respect. Barring any serious trouble, he hopes to have his initialer wrapped up by late October, with release planned for sometime before the year is out.

Think Russians Oughta Pony Up

[FOR ADDED INTER-NEGATIVES]

Several of the U.S. companies feel that the Soviets should pay for one of the two inter-negatives they're asking the Yank outfits to send to Moscow on each of the 10 American pictures the Russians have bought.

Question of how to handle this problem is up to each individual outfit. Under the basic agreement, the Americans agreed to furnish pre-print material. The Soviets came back with a request for two inter-negatives on each picture. It's not an issue on anything but the color films. The Russians haven't explained why they need two copies of each.

The companies are, of course, willing to make one inter-negative, but most of them feel they shouldn't be asked for two. If the Russians want double they can have it, but they should pay for one of the copies, the companies feel.

The Russians have purchased 10 Hollywood films. The Americans have taken seven Soviet features. The price, identical for both sides, is $67,000 for widescreen films and $60,000 for standard size releases.

When Cary Grant Speaks About Films, Message Reaches the People

As chairman of the company pub-ad directors committee of the Motion Picture Assn. of America, Charles F. Simonelli is hailing the efforts of Cary Grant in promoting the motion picture industry during his tour on behalf of Metro's "North By Northwest."

Citing an interview, as recorded by Allen M. Widem in The Hartford Times, Simonelli declared: "I feel that when an important star of our industry like Grant takes upon himself this type of mission of talking about the future of our industry, he really succeeds in getting a message right to the public and he should be commended by the industry press.

Grant's comments which aroused Simonelli's enthusiasm included: "To my way of thinking the motion picture won't be outdistanced by existing leisure-time competition—and I mean specifically such newcomers as television and the like—for the simple reason that there is nothing, absolutely nothing, that can outrank the motion picture theatre in terms of entertainment for enjoyment's sake.

"In the immediate future ahead, we're to see complete rejuvenation of the theatre physical plants as we know them—greater comfort, improved sound and projection, and, more importantly, the emergence of the audience as 'participating spectators.'

"By this I mean the presence of motion pictures not unlike Cinerama and Todd-AO wherein the spectator feels himself or herself very much 'part' of the action on the screen. In effect, then, the viewing area will be tremendously improved over existing elements. Architecturally, the motion picture theatre of the future will be unrivaled in any entertainment phase.

"And when we come down to the over-vital ingredient of story content, I don't believe we've scratched the bottom yet. There is greater accent on script quality, as much perhaps as acting, but the necessary thinking—of looking ahead with confidence in the medium—is very much with us."

DOFF-ROONEY PROJECTS

Huddles On With Metro And Columbia for 1960

Hollywood, Aug. 11.

Red Doff meets with Metro and out the 1960 program of Fryman Columbia execs this week to map Enterprises, indie film unit in which he's partnered with Mickey Rooney.

To be discussed will be a four-feature slate which will include three pix to star Rooney, and at this point there's no indication as to whether the program will be divided between studios or filmed for one.

One of the properties involved in the Fryman schedule is "Tethers End," mystery novel by Margery Allingham, which will be filmed in London.

Fryman's next project is "Platinum High School," the last of three co-productions with Albert Zugsmith, which rolls next month at Metro. Doff just finished producing "The Private Lives of Adam and Eve," co-production with Zugsmith, for release by Universal-International.

British Lion's $429,250 Loss Below Previous Yr.

London, Aug. 4.

British Lion Films Ltd. group showed a loss of $429,250 last year, compared with $994,000 in the year ended March 31, 1958, after making provision of $428,000 for losses on films. The accounts of Shepperton Studios Ltd. weren't consolidated: this company showed a loss of $66,400.

In his statement to stockholders, chairman Douglas Collins of British Lion refers to operating economies effected. He declared that if current productions prove on balance to be profitable, it may be possible to avoid further losses in future.

In his capacity of Shepperton Studios Ltd. topper, Collins pointed to the completion of the repair and modernization program. He cited that Shepperton has been fully occupied since early June.

Edgar Allan Poe's "The Gold Bug" gets a production start Sept. 21 by **Benedict Bogeaus** . . . **Irving Pincus** planning a theatrical feature of tv's "The Real McCoy's with **Walter Brennan** reenacting his video role . . . **Hugo Fregonese** will direct **Samuel Bronston's** "Don Quixote" in Spain next year . . . Cast and crew of "The Franz Liszt Story" returned from Europe for six weeks of additional shooting . . . **Alex Gordon** planning to produce "I Was a Fugitive From a Diet" to cash in on the reducing craze . . . **Jerry Bresler** will take "Gidget" to Hawaii after he completes the **Dick Clark** starrer, "Because They're Young." . . . "False Echo," drama of the coal mines, will location in Harlan County, Ky.

Jennifer West, young player under contract to producer **Jerry Wald** at 20th-Fox, is appearing as Anne in the production of "Diary of Anne Frank" at the Southbury (Conn.) Playhouse . . . **Teri Schwartz,** nine-year-old daughter of **Fred Schwartz,** prez of Distributors Corp. of America, won first place in an AAU swim meet at Lake Placid. She got a gold medal for beating out the rest of her age group in the 50-yard race . . . A flotilla of Royal Navy ships will visit key U.S. ports in connection with the American openings of 20th-Fox's "Sink the Bismarck." Sailing up the St. Lawrence Seaway, the ships will become the first foreign naval fleet vessels to anchor at Chicago, Detroit, Duluth and Cleveland . . . **Frank Capra** and Mrs. Capra leave for Brazil Aug. 18 to address film confabs in Rio and Sao Paulo.

BERGER, NILES TO ADDRESS OHIO MEET

Cincinnati, Aug. 11.

Two prominent Allied States leaders are emerging from retirement (as spokesmen) to appear and speak at the Allied Ohio Valley meeting here Sept. 15-16, Rube Sher, chairman of the joint convention, revealed here this week.

Bennie Berger, of North Central Allied and traditionally an Allied firebrand, and Charles Niles, of Allied of Iowa-Nebraska, will be attending their first conventions in a number of years. Their return to active participation in exhibitor affairs, Sher said, is based on their conviction that present industry conditions "are so bad that the future of the independent motion picture exhibitor is in grave danger."

Sher also disclosed that Ted Lewis will be the featured entertainer at the Beverly Hills Country Club for the convention night party.

The Allied Ohio Valley indoor theatre convention is being jointly sponsored by the West Virginia, Indiana and Kentucky Allied units.

Film Reviews

Continued from page 6

Ghost of Dragstrip Hollow

garage and moves into a haunted house; the haunt turns out to be an actor left over from monster pictures. There's also a feud with a rival club and some nominal romances.

The adolescent market at which the film's aimed will charge it off as an adult inanity, but the juves will probably dig some of the musical numbers, which are unsubtly inserted as plugs for American International Records: "Charge," "Ghost Train," "Geronomo," "Tongue Tied" and "He's My Guy," some of which are catchy and have the right beat.

In this case it's virtually impossible to assess individual actors since the script is so poor and the directing so perfunctory. The editing is choppy and abrupt but it's unlikely that this is the editors' responsibility. Otherwise the technical side is satisfactory. Whoever got some of the props together (e.g., the Thinking Hotrod) probably had some fun. *Glen.*

That Kind of Woman

Sophia Loren and Tab Hunter in Big City romance. Only mild b.o. indicated.

Hollywood, Aug. 6.

Paramount release of a Carlo Ponti-Marcello Girosi production. Stars Sophia Loren and Tab Hunter; co-stars Jack Warden, Barbara Nichols, Keenan Wynn, George Sanders. Directed by Sidney Lumet. Screenplay, Walter Bernstein, based on a story by Robert Lowry; camera, Boris Kaufman; editor, Howard Smith; music, Daniele Amfitheatrof. Previewed at the Fox Wilshire Theatre Aug. 6, '59. Running time, 92 MINS.

Kay	Sophia Loren
Red	Tab Hunter
Kelly	Jack Warden
Jane	Barbara Nichols
Harry Corwi	Keenan Wynn
The Man	George Sanders

Despite several brilliant touches, "That Kind of Woman" is not satisfactory film drama. The Carlo Ponti-Marcello Girosi production seems to slide along the surface, only infrequently slicing into what could be an interesting relationship between an idealistic young man and another man's mistress. It has Sophia Loren and Tab Hunter for marquee bait, but, in all, the Paramount pic's salable elements are questionable.

Director Sidney Lumet is responsible for most of the noteworthy shadings in "That Kind of Woman," and his direction of individual sequences — particularly aboard a New York-bound train— is superb. Walter Bernstein's screenplay of a story by Robert Lowry contains literate dialog as well as some rather thought-provoking values. But the tale, as it stands, is better suited to True Confessions than to serious filmmaking.

Hunter is a young (23) paratrooper about to go overseas during World War II. Aboard a train taking him for a last visit home, he meets Sophia Loren, an exotic female being kept by a wealthy New Yorker. He falls in love with her, and, despite her attempts to dismiss him, he stays around long enough to win her love. The ultimate conflict pits the luxury of her life as a mistress against the love she would enjoy with Hunter. While her decision to forsake riches and go with Hunter seems too pat, there would have been no story—only an episode—had she remained.

Miss Loren is quite good, especially in her more sensitive scenes, but Hunter does little more than gazingly look hurt. Highlight of the picture undisputedly is Jack Warden. As a scheming G.I., whose battle wounds crop up at propitious intervals, he is responsible for the film's most amusing moments and, for that matter, its best drama. Barbara Nichols plays what could be termed a second-team mistress, "a good time that no one wants to marry," and her feelings create a sympathetic portrayal. Keenan Wynn is fine and suitably cold as the ladies' escort, and George Sanders is his suave self as "The Man."

Boris Kaufman's photography is outstanding, and the use that he and director Lumet made of their New York locations is extraordinary. From a technical point of view, the film rings audibly true, and first-rate assists come from fine editing by Howard Smith, top sound by James Gleason and Charles Grenzbach, realistic art direction by Hal Pereira and Roland Anderson and an interesting musical score by Daniele Amfitheatrof. *Ron.*

The Miracle of the Hills

(C'SCOPE)

Inspirational western for Bible Belt market.

Hollywood, Aug. 4.

20th-Fox release of Associated Producers production. Stars Rex Reason, Nan Leslie, Betty Lou Gerson. Features Theona Bryant, Charles Arnt, Jay North, June Vincent, Paul Wexler, Ken Mayer, Kelton Garwood, Claire Carleton, Tom Daly, Tracy Stratford, Gil Smith, I. Stanford Jolley, Gene Roth, Gene Collins, Cecil Elliott, Pat O'Hara, Vince Townsend Jr. Producer, Richard E. Lyons. Director, Paul Landres; screenplay, Charles Hoffman; editor, Betty Steinberg; camera, Floyd Crosby; music, Paul Sawtell, Bert Shefter; art director, Lyle R. Wheeler, John Mansbridge. Previewed at the studio, July 29, '59. Running time, 73 MINS.

Scott Macauley	Rex Reason
Alison Wingate	Theona Bryant
Davey Leonard	Jay North
Mark Leonard	Gilbert Smith
Laurie Leonard	Tracy Stratford
Sheriff Crane	Gene Roth
Dr. Tuttle	I. Stanword Jolley
Silas Jones	Gene Collins
Seth Jones	Kelton Garwood
Sam Jones	Paul Wexler
Milo Estes	Kenneth Mayer
Mrs. Leonard	June Vincent
Lucky	Pat O'Hara
Mike	Tom Daly
Miss Willowbird	Cecil Elliott
Fuzzy	Charles Arnt
Sally	Claire Carleton
Joanne Tashman	Nan Leslie
Kate Peacock	Betty Lou Gerson
Harry	Vincent Townsend Jr.

"The Miracle of the Hills" is a budget inspirational western made with the "Bible Belt" primarily in mind. However, it's good enough not only to do well in that market but also to fill programs in more sophisticated situations.

Rex Reason portrays a rugged Episcopal minister who takes over a run-down parish in a western mining town during the 1880s. A former prostitute (limned by Betty Lou Gerson) has inherited the town's only means of livelihood, an anthracite coal mine, and, motivated by vengeance, has become the town's malevolent despot.

The preacher alternately fights for improvements and defends the mine owner against a mob. Ultimately, she has a change of heart when three lovable children, whom her vengeance has indirectly orphaned, are trapped in a mine flood. The "miracle" is the children's rescue when an earthquake unjams a safety door which closes, causing the water to subside.

The numerous side plots and episodes include the minister's love interest with a nice dancehall girl, warmly portrayed by Nan Leslie; the death of the children's widowed mother, played with stark realism by June Vincent; reformation of the town drunk (Charles Arnt) and of the town bullies (Kelton Garwood, Paul Wexler and Gene Collins) all of whom do well.

Miss Gerson, a vet trouper, turns in her customarily strong characterization and numerous bit players are given chances to shine in imaginatively conceived roles. Reason's natural portrayal comes across effectively. Charles Hoffman's script, corny though the overall concept may be, is full of bright dialog and the morality play neatness to which the screenplay is fated is modified by Hoffman's intelligent and gutsy character construction. Theona Bryant does well as the niece.

Director Paul Landres, assisted by cinematographer Floyd Crosby, has provided some nice extra touches (e.g., a grave digger humanely pauses until the bereaved is out of view) which are uncommon in pictures of this budget level. Producer Richard Lyons makes full use of the facilities of the 20th-Fox lot to pack a lot of production value onto the screen, helped by first-rate art direction by Lyle R. Wheeler and John Mansbridge. It's welded together neatly by editor Betty Steinberg. *Glen.*

Yellowstone Kelly

(COLOR)

Television names in a well-made western meller add up to good prospects.

Hollywood, Aug. 7.

Warner Bros. production and release. Stars Clint Walker, Edd Byrnes, John Russell; features Ray Danton, Andra Martin, Claude Akins, Rhodes Reason, Gary Vinson, Warren Oates. Directed by Gordon Douglas. Screenplay, Burt Kennedy, from book by Clay Fisher; camera, Carl Guthrie; music, Howard Jackson; editor, William Ziegler. Previewed at Academy Awards Theatre, Beverly Hills, July 28, '59. Running time, 91 MINS.

Kelly	Clint Walker
Anse	Edward Byrnes
Gall	John Russell
Sayapi	Ray Danton
Sergeant	Claude Akins
Maj. Towns	Rhodes Reason
Wanleesh	Andra Martin
Lieutenant	Gary Vinson
Corporal	Warren Oates

"Yellowstone Kelly" is a well-made western with three top television names as boxoffice bait: Clint "Cheyenne" Walker, John "Lawman" Russell and Edd "Kookie" Byrnes of "77 Sunset Strip." Byrnes in particular has developed a following among teenagers, a fact which should help the picture.

The story, although somewhat unusual, is not distinguished, and the film is compounded of elements familiar on television. Indeed, the picture must face competition from one or another of the three principals on ABC-TV on Friday, Sunday and Monday nights.

The added factor on which the picture's success largely depends is the feature filming art itself, for Warner Bros. and director Gordon Douglas have loaded this picture with craftsmanship in every department and displayed the same tv heroes in a production framework not approachable in telefilming. Boxoffice response to this picture will provide more data on the question of whether stars developed in teleseries can draw paying customers on the strength of their names rather than the tv characters they portray. It's a good bet that they will, especially in this combination.

The story concerns a fabled fur trapper, Kelly, who is on good terms with the Sioux Indians. He refuses to help the U.S. Cavalry's punitive expedition of 1876 but ultimately has to help the arrogant white men after they have been trounced by the righteous red men.

Kelly and his tenderfoot helper also become involved in the attempts of a non-Sioux Indian girl to escape from her Sioux captors.

At fadeout, the chief who loves the girl, lets Kelly have her after a cruel brave, also a suitor, has killed Kelly's helper and has, in turn, been killed by Kelly.

Director Douglas moves the story along with a speed sufficient to cover up weak plot points and extracts some solid characterizations not implicit in the script: Walker, as Kelly the trapper, is a laconic, gargantuan woodsman; Russell is a magnetically powerful and believable chief; Ray Danton's a handsome swine of a brave; Andra Martin is fetchingly and helplessly lovely as the Indian girl, and Byrnes, although he's not "kookie," enlists sympathy as the tenderfoot.

Excitingly staged action scenes flow rapidly past Carl Guthrie's alert color camera, and editor William Ziegler, by using multiple lap dissolves, has melded the footage into a slickly finished whole. Firm thesping support is provided by Claude Akins, Rhodes Reason, Gary Vinson and Warren Oates. The picture gets strong assists from Stanley Fleischer's art direction, Howard Jackson's music, M. A. Merrick's sound, Marjorie Best's costumes and Gordon Bau's make-up (particularly in regard to Russell). *Glen.*

The 30 Foot Bride of Candy Rock

Okay fantasy spoof for family and children's market starring the late Lou Costello.

Hollywood, Aug. 6.

Columbia Pictures release of a D.R.B. production. Stars Lou Costello; co-stars Dorothy Provine, Gale Gordon; with Jimmy Conlin, Robert Burton, Lenny Kent, Charles Lane, Will Wright, Ruth Perrott. Producer, Lewis J. Rachmil. Director, Sidney Miller; screenplay, Rowland Barber and Arthur Ross based on a story by Lawrence L. Goldman; editor, Al Clark; camera, Frank G. Carson; music, Raoul Kraushaar; art director, William Flannery. Previewed at the Iris Theatre, Hollywood, July 31, '59. Running time, 75 MINS.

Artie Pinsetter	Lou Costello
Emmy Lou Raven	Dorothy Provine
Raven Rossiter	Gale Gordon
Magruder	Jimmy Conlin
Stanford Bates	Charles Lane
First General	Robert Burton
Pentagon General	Will Wright
Sergeant	Lenny Kent
Aunt May	Ruth Perrott
Bill Burton	Peter Leeds
Bank Manager	Robert Nichols
Jackie Delaney	Veola Vonn
Pilot	Jack Straw

"The 30 Foot Bride of Candy Rock" is a mildly amusing fantasy spoof which stars the late Lou Costello. It should strengthen double bills and do best in drive-ins and at children's matinees.

Costello plays a somewhat straighter role than when he was paired with Bud Abbott in that long, successful series of pix in which they met nearly every villain from Captain Kidd to The Mummy.

Instead of the sober-faced Abbott, he has a thinking machine named "Max," which looks like a bird cage in a pepper mill, and when the going gets tough he calls for Max instead of the familiar "Ab-buuht!"

Despite the fact that the joke around which the story revolves is "What does a man do with a 30-foot-tall bride?" the picture is family entertainment, children included, since the picture is done in good taste.

Costello portrays Artie, the rubbish collector in the town of Candy Rock. Except for Artie's business, the town's entirely owned by a humorously despotic gubernatorial candidate named Uncle Raven (Gale Gordon). Artie, of course, love's Raven's niece, Emmy Lou, portrayed by Dorothy Provine.

Artie, with the help of a photographic memory, is a self-taught scientist and his invention, Max, should be able to do practically anything, except that it has Artie's confused personality.

When Emmy Lou inexplicably—there's some nonsense about a mysterious cave—grows to phenomenal height, the machine's too confused to help. Misunderstanding Artie's explanation that Emmy Lou is "bigger," Uncle Raven orders him to marry the girl, which he gladly does.

Before Max gets unconfused and gets Emmy Lou back to the proper size for a bride, the girl frightens the town, attracts a farcical military action against herself and generally is the subject of various photographic stunts. Artie, meantime, goes through a number of fairly funny slapstick maneuvers to protect his little woman.

The photographic effects are satisfactory, the screenplay's pretty well organized, direction and supporting thesping is adequate, Miss Provine and Gale Gordon provide strong support and Costello comes across with his usually competent performance, one which will please the fans who will be catching the last glimpse of him.

The film is technically slick but one is left wondering what "Wonderama and Mattascope" are. Presumably a matte process is used for the trick shots. Whatever it is, it produces no new and startling effects and it evidently isn't adaptable to a point where direct contact between monster and normal-sized persons is possible—a minus factor—but the present production didn't need this particular effect. *Glen.*

Diary of a High School Bride

Good bet meller aimed at femme teenagers. Exploits rather than illuminates boy-girl marriages.

Hollywood, Aug. 8.

American International release of Burt Topper production. Stars Anita Sands, Ronald Foster, Chris Robinson; with Wendy Wilde, Louise Arthur, Barney Biro, Richard Gering, Peggy Miller, Elvira Corona, Clark Alan, Joan Connors, Al Laurie, Glenn Hughes, Dodie Drake, Lili Rosson, Luree Nicholson, Loretta Nicholson, Laura Nicholson, John Hart, John Garrett, Don Hix, Larry Shuttleworth, Gloria Victor. Producer-director, Burt Topper; screenplay, Topper, Mark and Jan Lowell; editor, Richard Sampson; camera, Gil Warrenton; music, Ronald Stein; art direction, Dan Haller. Previewed at Stanley Warner Building projection room, July 31, '59. Running time, 72 MINS.

Judy	Anita Sands
Steve	Ronald Foster
Chuck	Chris Robinson
Gina	Wendy Wilde
Mrs. Lewis	Louise Arthur
Mr. Lewis	Barney Biro
Richie	Richard Gering
Patty	Peggy Miller
Dancer	Elvira Corona
Guitarist	Clark Alan
Madge	Joan Connors
Tony	Al Laurie
Beatnik	Glenn Hughes
Beatnik	Dodie rake
Lydia	Lili Rosson
Verna	Luree Nicholson
Perry	Loretta Nicholson
Eddie	Laura Nicholson
Policemen	John Hart, John Garrett, Don Hix
Truck Driver	Larry Shuttleworth
Wife of Truck river	Gloria Victor

Producer-director Burt Topper's "Diary of a High School Bride" is an exploitable item aimed at drawing the femme teenage market. Packaged with "Ghost of Dragstrip Hollow" as a sop to the male side, "Diary" will go as far as its advertising campaign pushes it.

There's a pious note in the opening titles which asserts that the producers intend to elaborate on an urgent social problem, high school marriages. Since the film is designed to cash in on this problem rather than to clarify it, the claim is pretentious.

The story, which follows the tried-and-true pattern of "true" confession romance mags, has two principle lines: a minor one, in which the parents of a 17-year-old bride try to alienate her affection for her husband, aged 24, by giving the couple gifts which the husband's pride prohibits him from accepting, causing a quarrel; and the major story line, in which the girl's former beau maliciously tries a number of tricks to separate the couple. The jilted boyfriend is accidentally killed during a rape attempt on the girl and the pair, which had been briefly separated, is reunited.

The screenplay doesn't add any substance to the story since the characterizations are two-dimensional and the dialog is shallow.

The happy surprise is that in Anita Sands AIP has a lovely, warm, young actress, who with proper grooming may develop into a boxoffice attraction. She's aided in her screen debut by Chris Robinson who portrays with genuine menace the athlete-son of a Hollywood studio owner and by Ronald Foster who portrays with becoming naturalness the girl's husband.

Most adults will find the picture dreary and trite, but the very oversimplicity of the screenplay will appeal to the target market. There's also an excellent fight scene and a fairly good chase sequence filmed with Amco Studios as the background.

Tony Casanova's singing of "Diary of a High School Bride" and "When I Say Bye Bye" should prove reciprocally valuable to both picture and record.

Technical work is satisfactory for a picture of this type and supporting players are adequate. *Glen.*

Maas: Smart For U.S. in Japan To Use Foreign Pix

With other foreign pictures making quite a splash in the Japanese market, the U. S. companies have before them a recommendation from Irving Maas to take on more non-American product for release in Japan. The Far East supervisor for the Motion Picture Export Assn. said last week that the freeing of European currencies would make it easier for the Yank outfits to handle French, Italian, German or other films in Japan.

For 1959-60, the Japanese have handed 98 licenses to the nine member companies of MPEA. There are "global" rather than national licenses and therefore can be applied to any picture, regardless of origin. However, the Japanese do not qualify a film under the dollar remittance unless it's either American or is substantially American-owned in terms of the production investment in it.

Thus Paramount Pictures will be able to bring in "The Tempest" under the U. S. quota, but another distributor couldn't pick up an Italian picture import it into Japan to bolster its own sked, and then expect dollars. Paramount coproduced "The Tempest." Since the licenses are global, any U. S. distributor can import a film from anywhere, provided he's willing to take payment in the currency of the country of origin.

Maas' view is that the companies would do well to diversify their lineup in Japan to make it more international. He believes that, with the easing of European restrictions, payment in Italian or French or British currencies wouldn't constitute hardship. On the other hand, the success of some of the French and Italian pix in Japan proves that a socko French exploitation entry may at times be more desirable than a run-of-the-mill American picture.

All this is in addition to the fact that the percentage of U. S. screentime in Japan is definitely down.

Japan is becoming a double-feature country in many of the general release situations. The theatres insist on two new American films on the double bills, and several of the Yank outfits have agreed to this.

BRITISH PIX WEEKS SET FOR 2 RED CITIES

London, Aug. 11.

Additional to the British Film Week that's skedded to being in Moscow Oct. 20, similar weeks have been lined uo subsequently for Leningrad and Kiev. Pix to be shown, subtitled in Russian, are "Richard III," "Woman In Dressing Gown," "Horse's Mouth," "Importance of Being Earnest," "Genevieve," "Geordie" and "Oliver Twist."

The British weeks are divorced from the current Moscow Film Fest. But Colan MacArthur and R. M. D. Odgers, managing director and general manager respectively of J. Arthur Rank (Overseas) Ltd., who flew out to the festival Sunday (9), will probably finalize arrangements for the presentation in October of the Rank trio of pix—"Genevieve," "Earnest" and "Oliver Twist."

Reciprocal Russian film weeks are being lined up in Britain, with the first set to start Sept. 21 at the Curzon, London.

San Sebastian, Pula Fests

Continued from page 6

SMRT V Sedle

wind up a cops-and-robbers production.

An avid reader of western pulp, the hero irks his fellow jockeys by pretending he is the original Beaver Kid. Determined to discourage his prairie pipe dream, they stage a mock outlaw raid. In the course of extended horseplay, the farm paymaster is killed and payroll looted. Early reels have some amusingly foolish moments and a scent of adolescent charm, best expressed by the young leads. Otherwise, no outstanding qualities except the above-average exterior color. *Werb.*

Ari No Machi No Maria

(Ragpickers' Angel)
(JAPANESE-COLOR)

San Sebastian, Aug. 4.

Shochiku (Kiyoshi Takamura) Co. Ltd. (Tokyo) production and release. Stars Kakuko Chino, Shizue Natsukawa, Shinji Namzara, Fumio Watanable, Shuji Sano. Directed by Heinosuke Gosho. Screenplay by Keiji Hasebe. At San Sebastian Film Fest. Running time, **110 MINS.**

Film closely follows the real life story of Maria Isabel Kitahara, daughter of a Japanese university professor, who was converted by Spanish Basque nuns. Her missionary zeal among the slum dwellers outside Tokyo inspired Toro Matsui's book on which the script is based.

Contrast in movement between the porcelain-like missionary sans habit and the primitive energy of junk scavengers living on the fringe of extinction, gives the film an unreal quality that defies sustained interest. Maria's long, drawn-out illness and ultimate sacrifice might be reminiscent of Kabuki legit but pace is taxing on audience.

Afgacolor tints and lensing excel. Inspirational value makes it a possible for special religioso slotting, if substantially pruned. *Werb.*

Procesado 1.040

(Prisoner 1,040)
(ARGENTINA)

San Sebastian, Aug. 4.

Argentina Sono Film production (Buenos Aires). Stars Narciso Ibanez Menta, Walter Vidarte; co-stars Alicia Bellati, Tito Alonso, Carlos Estrada, Josefa Goldar, Betto Gianola. Directed by Ruben Cavallotti. Screenplay, Wilfredo Jimenez from book by Juan Carlos Patron. Camera, Alberto Etchebehere; music, Juan Ehlert. At San Sebastian Film Fest. Running time, **85 MINS.**

Merit of this entry is its appeal for discernment in the administration of justice. To accent this, screenwriter Jimenez has contrived situations beyond credulity —taking a lovable old man from his pearl wedding party and almost drowning him in the quagmire of law and penal institutions.

Fortunate coincidence in the prison sequences, pairs this pillar of condemned innocence with a crafty young delinquent. Little Fox, who saves dad from the longest sentence ever imposed for a misdemeanor. Walter Vidarte turns the cagey young felon role into a standout performance. Others play it much too broadly. *Werb.*

Noci I Jutra

(Nights and Days)
(YUGOSLAVIAN)

Pula, Aug. 4.

Bosna Film (Serajewo) production. With Marija Kohn, Vlastimir Stoiljkovic, Milan Srdoc. Directed by Pjer Majbrovski. Screenplay, Mesa Selimovic; camera, Stevo Landup. At Pula Film Fest. Running time, **98 MINS.**

Not much rings true in this partisan picture. Put the blame on a hardly convincing story and old hat character portrayals. If there's much suspense it's because of a partly impressive camera-work.

Story sees the commander of a partisan group falling into the hands of the Germans. A number of partisans, disguised as German soldiers, set out to free their commander. But they arrive too late the commander has been shot. Unquestionably, a lot of energy and ambition was put into this production, yet it looks as though the right technicians weren't at work here. *Hans.*

Zvezda Putuje Na Jug

(The Star Goes to the South)
(YUGOSLAV-CZECH-COLOR)

Pula, Aug. 4.

Lovcen Film (Budva) and Barandova (Prague) production. With Gordana Miletic, Rudolf Hrusciskski, Joza Gregorin. Directed by Oldrih Lipski. Screenplay, Jirzi Sila and Lipski; camera, Ferdinand Pecenka; music, Jirzi Baur. At Pula Film Fest. Running time, **93 MINS.**

A harmless East European musical made by Titoland's Lovcen Film in conjunction with the Czech Barandova outfit. It has the Karel Vlacha orch, top band in the CSR, as the big attraction. Film is a welcome departure from the abundance of war and partisan pix still produced around here. This rates, at least for Yugo and Czech tastes, as top entertainment. Since there's a good deal of rhythmical music along with a number of nice gags in this film, latter may interest some foreign buyers. The Vlacha orch deserves praise. Technical credits are okay. *Hans.*

Viza Zla

(The False Passport)
(YUGOSLAVIA)

Pula, Aug. 4.

Vardar (Skopje) production. Directed by France Stiglic. With Ilija Dzuvalekovski, Slobodan Perovic, Mirka Ocvirk, Aco Jovanovski. Screenplay, Slavko Janevski; camera, Branko Mihajlovski; music, Bojan Adamic. At Pula Film Fest. Running time, **102 MINS.**

France Stiglic, creator of well-remembered film, "Valley of Peace," comes along with another interesting pic which may be given some exploitation chances despite the fact that it's a far cry from being a great production.

Subject guarantees some amount of suspense, but the drawbacks are too much talk and dull moments. The most interesting part about this is the camerawork. There are some unusually impressive shots. Acting is fine.

Pic calls itself a contemporary psychological drama about men who attempt to make some easy money via smuggling narcotics over the border. A routine love story is woven in. The evildoers are arrested as the climax. *Hans.*

Dubrovsky

(YUGO-ITALIAN)
(COLOR-TOTALSCOPE)

Pula, Aug. 4.

Vardar Film (Skopje) and Hesperia Film (Rome) co-production. Stars John Forsythe, Rossana Schiaffino; features William Dieterle, Jan Sid, Paul Dahlke. Directed by William Dieterle. Screenplay, Akos Tolny and De Sanchis, after novel by A. S. Pushkin; camera (Eastmancolor), Aldo Gordani; music, Carlo Ruscelli. At Pula Film Festival. Running time, **115 MINS.**

Disappointing costume adventure yarn adapted from Pushkin's novel of same name. Direction follows the most old-fashioned pattern. It's disappointing to see that William Dieterle is responsible for this. Not even the mass scenes which he once knew how to handle so masterly come off.

Commercially, the title and cast, headed by American John Forsythe and beautiful Rossana Schiaffino, may stir some interest. Dieterle enacts the role of Kirila Petrovitch, the unscrupulous owner of the Pokroskoe estate, with hardly impressive results. Support is adequate. Color photography occasionally is an advantage. *Hans.*

Vrata Ostaju Otvorena

(The Door Remains Open)
(YUGOSLAVIAN)

Pula, Aug. 4.

Bosna Film production. With Radomir Vergovic, Milena Dravic, Teodora Arsenovic. Directed by Frantisek Cap. Screenplay, Vladimir Paskaljevic; camera, Janez Kalisnik; music, Borut Lesiak. At Pula Film Fest. Running time, **98 MINS.**

This film benefits mainly from the skillful direction of Czech-born Frantisek Cap, one of the more experienced pic creators of Yugoslavia. His handling of the players is fine. Plot isn't exactly exciting and occasionally is thin, but he makes the most of it. This well-made production has export possibilities.

Yarn touches the lost youth problem. A young lad, who lost his parents during the war, gets into bad company and becomes a crook. He's put into jail but escapes. He intends to continue his criminal life, and sneaks into a family home with the aim of robbing. The family's care, devotion and love for him mend his ways. Film's technical credits are fully satisfactory. *Hans.*

Vetar Je Stao Pred Zoru

(The Wind Stops Blowing)
(YUGOSLAVIAN)

Pula, Aug. 4.

Avala Film (Belgrade) production. With Steven Stukelja, Radmila Radovanic, Branko Plesa. Directed by Rados Novakovic. Screenplay, Aleksander Vuco; camera, Nenad Jovicic. At Pula Film Fest. Running time, **102 MINS.**

Avala Film, top producing outfit in Titoland, contributed four pix to this year's Pula fete and each of them dealt with war (mostly Partisan) subjects. This partisan pic is of better quality although also being very much on the cliche side.

Imaginative lensing is a definite plus. Also the acting comes up to fine standards. Direction is okay. As it's often the case with Yugoslavian pix, this is much too talky. Looms as a good suspense item domestically, with foreign possibilities regarded as moderate if there are any. *Hans.*

Tri Cetvrtine Sunca

(Three Quarters of a Sun)
(YUGOSLAVIAN)

Pula, Aug. 4.

Triglav Film (Ljubljana) production. With Bert Sotlar, Pero Kvrgic, Nikola Popovic, Antun Vrdoljak. Directed by Joze Babic. Screenplay, Leopold Zaholi; camera, Rudi Vavpotic; music, Bojon Adamic. At Pula Film Fest. Running time, **98 MINS.**

This deals with people who return from Nazi concentration camps after the last World War. Pic is based on human interest material but suffers from slow-paced direction and sketchy character portrayals.

This basically interesting plot could have been exploited to much better advantage. In its present form, film has only slim export chances. Technical credits are fine. *Hans.*

Pukotina Raja

(Heaven Without Love)
(YUGOSLAVIAN)

Pula, Aug. 4.

Jadran Film (Zagreb) production. With Ljubica Jovic, Milan Puzic, Severin Bijelic. Directed by Vladimir Pogacic. Screenplay, Pogacic, Milan Tutorov; camera, Milorad Markovic; music, Bojan Adamic. At Pula Film Fest. Running time, **109 MINS.**

Jadran Film, producer of "Train Without Time-Table," here has a pic that's beyond the domestic ave.age. It's a mixture of several different film categories, but well done and very interesting at the start. Screenplay is overloaded with situations but director Vladimir Pogacic manages to give it an entertaining slant combined with enough depth to cause the viewer to think.

It's the story of a young marriage. The egoism of the husband drives the wife to death. Technical credits are adequate. Though not much for export, film deserves a good classification. *Hans.*

Pogon B

(Factory B)
(YUGOSLAVIAN)

Pula, Aug. 4.

Ufus (Belgrade) production. Directed by Vojislav Nanovic. With Pavle Vujisic, Dragan Lakovic, Milivoje Zivanovic, Desa Beric. Screenplay, Vojislav Nanovic; music, V. Simic; camera, Milorad Markovic. At Pula Film Fest. Running time, **109 MINS.**

Okay meller centering around the search for oil. Until latter is found, there are the usual familiar complications and situations mingled with substantial comedy relief. Latter comes on account of Palve Vujisic, a beardy driller called "Caracas," who received his drilling experience in America.

Pic found a receptive (domestic) audience here and will probably loom as a satisfactory b.o. contender at home. For western release, it's somewhat dull and overlong. Direction and script reach only fair standards. Technical credits are adequate. *Hans.*

Say Japan Dollar Situation Fine, No Need For Film Coin 'Loans'

The American film companies, for the first time in several years, will strenuously oppose another loan to Japanese industry as a means of thawing their blocked funds in Japan. About $7,200,000 are currently accrued to the U.S. film companies in their non-resident accounts in Japan.

Question of how to get that money out will be topmost on the agenda of Irving Maas, the Motion Picture Export Assn. v.p. in charge of the Far East. Maas is skeeded to return to his Tokyo headquarters Friday (14). He said last week that the Japanese so far had not put forward any proposals on what was to be done about the coin.

On three occasions in the past, large sums of similarly blocked monies were loaned to Japanese hydro-electric development outfits, with repayment over a period of years guaranteed (in dollars) by the Japanese government. In addition, large amounts were freed for remittance at the official rate as an incentive for the loan. The three loans negotiated by Maas so far have amounted to around $40,000,000, of which half was remitted direct. In 1959 alone, the companies will be getting about $2,000,000 in loan repayments.

The companies, briefed by Maas in recent weeks, take the view that Japan finds herself in a uniquely favorable dollar position and its capacity to come up with higher payments has never been greater. The basic dollar remittance from Japan each year is 20% of the gross, which in terms of MPEA members means around $3,500,000.

The companies maintain several types of non-resident accounts. In one they had 1,319,000,000 yen (about $3,300,000) as of July 1, 1959. In another (from the sale of films to Japanese indies) they had 150,000,000 yen ($375,000). Dividend funds and realty advances account for another 1,200,000,000 yen (about $3,000,000). Total in these accounts as of July 31, '59, was 2,880,600,000 yen (around $7,200,000), according to the best available information.

Attitude of the companies toward loaning money as a means of remitting it from a restricted territory varies. Most of the outfits don't like the procedure on the grounds that it ties up income over an extended period of years. Also, the conversion rate isn't fixed in advance but depends on economic conditions as, at the time of remittance, they affect the official rate of exchange.

Library of Congress Bids to 700 Films: Become Part of Archives

By JAY LEWIS

Washington, Aug. 11.

Next month some 700 feature films, short subjects, newsreels and tv films will get their bids for immortality.

In one of the least publicized, but perhaps most impressive, of the annual "choices," Motion Picture Section of the Library of Congress will send out requests for films to be deposited and preserved in its huge collection.

The list will include most of the best, some of the mediocre and perhaps even a few turkeys. But all have been adjudged to have some quality making them worthy to keep on tap for posterity.

Some are garnered from Oscar winners, boxoffice standouts, festival choices, etc. Others are picked as examples of a particular genre —a western or a teenage crime drama. The Emmy awards are considered in making the tv film selections.

Last year, for instance, the Library chose 44 "Class A" features and 63 in what it regards as the "B" category. Included were "Bus Stop," "Pal Joey," "Billy Mitchell Court Martial," "Pride and the Passion," "Teen Age Rebel," and "Around the World in 80 Days." About 50 foreign features copyrighted in this country were on the list. There were 81 entertainment shorts and 208 newsreels as well as 128 tv films, including episodes from such series as "December Bride," "Bob Cummings," "I Love Lucy" and "Perry Mason."

They joined in the Library's vaults and shelves about 100 million feet of film trailing back to Thomas Edison's famed "Fred Ott's Sneeze"—the first copyrighted film in 1894. The tens of thousands of titles comprising this footage are what Willard Webb, chief of the Library's Stack and Reader Division, calls the "vitalized documents" of recent times.

One of the most acclaimed jobs tackled by the Library has been the conversion of about 3,000 paper prints into projectionable film. All but a few of these prints were deposited with the Library before 1912 when first provision was made for copyright of motion pictures. To get copyright protection before 1912, the producer filed his motion picture as a "photography" on non-projectionable rolls of paper prints. They make up an unrivalled collection of early American and foreign films, including the pioneer works of Edison, the Biograph Company, Famous Players, and Keystone.

Academy of Motion Picture Arts and Sciences footed the bill (said to be about a million dollars) until last year when Sen. Thomas H. Kuchel (R-Calif.) piloted enactment of a $60,000 appropriation for it. A like amount has been provided for this year, and Motion Picture Section Chief James Culver says the end is now in sight with 2,349 of 3,001 titles now converted. The painstaking job is being done by Renovare Laboratories in Hollywood.

The 1912 provision for motion picture copyrights had an unfortunate consequence. Producers thereafter filed only descriptive texts of films to be copyrighted rather than the highly inflammable nitrocellulose stock. As a result there's a gap of about 30 years in the Library's store which has been only partially filled by donations of private collections.

In 1942, the Library began its present practice of acquiring selected copyright films for its permanent collection. About 2,000 features, shorts and newsreels were obtained before 1950 and are on nitrate film. Library hopes eventually to start job of converting these to acetate film which not only is safer and less expensive to store but has a much longer life.

Library also has custody of some 24 million feet of German and Japanese film confiscated by U.S. occupation forces after World War II. These are available to American producers who have made fairly extensive use of shots for documentaries and war pictures.

Over the years, a number of private collections have been donated to the Library. George Kleine (who started as an Edison assistant) collection is made up of 479 titles, mostly of old-time vintage. Mary Pickford handed over virtually every film she appeared in (111) as well as funds to put them on acetate. William S. Hart films were donated by an admirer from Norfolk. The home movies of Sigmund Freud are among the more unusual donations.

Besides preserving the films, Library is engaged in the enormous job of classifying and cataloguing the tens of thousands of titles. One of the biggest services of the Motion Picture Section is providing colleges, libraries and other institutions with ready-made reference cards for films.

Leonard Gruenberg Aides: Brown, Cox, Rosen, Plus McCullough, Finnerty

Leonard Gruenberg, general manager of NTA Picures, which last week took over distribution of National Theatres' "Windjammer," has expanded his staff for the handling of the Cinemiracle film. All five of the newcomers to the NTA Pictures staff were previously with National Theatres, which recently acquired control of National Telefilm Associates, NTA Pictures' parent company.

Joining Gruenberg's staff are Russ Brown, publicity-exploitation director; James Cox, sales manager; Vic Rosen, head of group sales; Russell McCullough, chief engineer who'll handle theatre surveys and installations, and Tom Finnerty, who'll be responsible for print handling.

With the development of portable equipment by National Theatres' engineers, NTA Pictures is anticipating an upbeat in roadshowings of "Windjammer." Also in the works is a mobile unit which will enable drive-ins to project the Cinemiracle film.

Gruenberg took over as NTA Pictures' general manager a few weeks ago. He was formerly, N.Y. metropolitan district manager for RKO Pictures and later supervised national tv sales for NTA Program Sales.

Self-Deception In Film Co. Diversity

(Continued from page 3)

tivity at some major studios, expansion of motion picture companies into telefilm production as a permanent and increasing source of revenue is not regarded by informed investment analysts as holding great promise. Since tv is a "giveaway" entertainment and sponsors of the first-run showings of programs can't pay enough for them to cover even production costs in some cases, forcing producers to rely on future re-runs for their profits, only a few series stand a chance of making any real money.

Competition for re-run sales is going to get tougher from year to year. There already is a big stockpile of old tv series available for reissue, and with the continuing tremendous output of new programs there soon will be such a glut of these series being offered for re-run that only a fraction can hope to find outlets.

Another factor noted is that tv sponsors are as fickle as fans and often are unreasonably influenced by audience ratings that have little bearing on the intrinsic merits of a program, so producers also are constantly in danger of losing their bankrollers. Theatrical features, on the other hand, never have to worry about losing their retail outlets—the movie houses—and there is no danger of a glut of product such as that being created by the piling-up of tv series awaiting re-runs.

As evidence of the comparatively limited profit that major film companies can make in tv, Columbia Pictures last year derived only 25% of its income from the operations including old feature film sales of its well-established video subsidiary, Screen Gems, a pioneer and one of the most active tv units. The other 75% of Columbia's revenue came from theatrical film rentals.

Warners, most aggressive and emerging also as the most prolific of the major studio entrants into tv, may soon be getting more than 30% of its gross from telefilming activity, but it is not believed likely that net profits from that source will rise proportionately—because there is little chance of a "blockbuster" in tv. Warners also is doing about $15,000,000 in tv commercials this year, all of which helps absorb studio overhead. Because the Warners telefilm activities, personally sparked by president Jack L. Warner with more showmanship than ordinarily goes into this type of production, has resulted in programs that come very close to approximating theatrical features in production values, especially stories, and therefore have superior re-run chances, the company is in a favored position to cope with the ceiling on tv potentials.

Walt Disney Productions last year obtained 20% of its income from video, compared with 40% from its relatively few theatrical films and 28% from its interest in Disneyland amusement park. The other 12% came from merchandise, music and publications. Lately, Disney's tv revenue has been declining while both Disneyland and feature film income have increased.

Loew's Inc. took in only 11% of its 1958 gross from tele, compared with 81% from theatrical films and overseas theatre operations and 8% from music and records. These percentages ran about the same in the first 40 weeks of the 1959 fiscal year. Three-fourths of the tv income, it is significant to note, has come from leasing the company's old films—a source of revenue that ultimately will diminish progressively for all companies.

Sale of Assets

While very helpful financially during the industry's recent hard times, sale of assets is not looked upon entirely with favor by the investment community. It is regarded as a form of liquidation that can go only so far. A company depending to any great extent on this kind of money-raising eventually will reach the bottom of its barrel—and then what? Income from sale of old film libraries is a happy windfall because most of these properties have limited reissue or remake value, and perhaps the greatest harm in selling them to television broadcasting stations was that it gave a lot of choice ammunition to the movies' strongest competitor; and use of some of the old-film proceeds to repurchase company stock is welcomed as having considerable merit.

In the past four years, Warners has reduced its outstanding shares by 31%, Paramount has retired 20% of its stock, 20th-Fox nearly 14%, Stanley Warner 6% and National Theatres 3%. Universal has bought to date 15% of Decca Records, its parent company, which in turn owns some 84% of Universal, and there is talk of consolidating the accounts of the two firms, resulting in some overhead elimination and reducing the number of outstanding Decca shares by 30%. But while these slashes in outstanding shares obviously bolster the value of the remaining stock and create a greater leverage for per-share earnings, it is pointed out that unless the company has money and projects successfully at work bringing in revenue there can be no per-share profits whether the capitalization is 10 shares or 10,000,000.

Differ on Diversification

The diversification trend is running into divided opinions both within the industry and in Wall Street. One group, probably influenced by Stanley Warner's very profitable International Latex Corp., favors diversifying into industries far removed from the precarious amusement field. Another group thinks it best to remain in a sphere in which they are best informed—entertaining the public. Adaptability is a prime consideration here. Theatre operators are regarded primarily as business men—methodical, practical and cautious—whereas producers of motion pictures are creative showmen whose work calls for imagination, daring and willingness to take bigger risks in the hope of gaining bigger rewards. Thus Stanley's success with Latex (72% of profits?) could be ascribed in part to the fact that its heads, Si Fabian and Sam Rosen, are the businessman type. But, to creative showmen, entanglement in real estate, construction, manufacturing and related projects may prove so diversionary that it would seriously impair their efficiency as producers of entertainment.

Advocates of diversifying within the framework of amusements have one compelling argument on their side. Only in this way can amusement business be kept in the hands of the showmen. It is their one way to regain and retain lost ground as purveyors of entertainment to the mass public. Basic show business is still in their hands. *Television is only indirectly show business. Mostly it's advertising business.* There's a big difference between grinding out series for captive audiences and making screen entertainment that must draw paying customers to a boxoffice.

Among ideal diversified amusement setups at present is Walt Disney's company, which includes theatrical films, distribution, program production, music, records, merchandise, publications and Disneyland park, which has become a mecca for visitors from all over the world. Because the indefatigable Walt Disney is a perfectionist in whatever he undertakes, his films, though usually high-cost, have qualities that make for bigger than average reissue value. This is especially true of timeless animated features like "Snow White" and "Sleeping Beauty." And a relatively low-cost feature like the current "Shaggy Dog" can bring the company more profit than 10 times the same investment in tv.

Paramount, not now in television production but seeking other outside diversification, is an interesting situation because of its several electronics affiliates. Its International Telemeter now is spearheading a tollvision experiment in Toronto. It also has considerable diversification through Dot Records, a tv station, a music firm, the New York Paramount Theatre building, vast studios exceeding the company's present needs, and 51% of Famous Players Canadian theatre chain which accounts for half of Canada's total movie gross. For about three decades most of Paramount's biggest grossing films were made by Cecil B. DeMille. With this master showman gone, Wall Street wonders whether the company can hope for another. "Ten Commandments" and "Greatest Show on Earth." But "Commandments" will keep bringing in good rentals for some time yet—$25,000,000 expected in the next two or three years on top of the $40,000,000 already taken in.

Twentieth-Fox, while stepping up its flourishing tv production, continues to turn out a substantial quota of theatrical films under the guidance of studio chief Buddy Adler and with the largest contract list of stars and creative talent now maintained by a major studio. Some of the $56,000,000 to be received over the next 10 to 20 years from the sale of its studio acreage doubtless will go toward buying in more of the company's stock. Oil and gas royalties from successful drillings on its lot should rise substantially as time goes by. Acquisition of tv stations also is planned as added diversification to its music, records, foreign theatres and a film lab.

Warners' activities, in addition to tv, are closely related to the film industry. A major holding is in one of England's most profitable theatre circuits. The company's music holding company controls more than 50,000 royalty-producing copyrights. Warners also has a record firm, while the greatly expanded facilities, special tv equipment and personnel at its spanking Burbank studios are valuable assets whether movies or tv eventually get the upper hand.

Loew's Inc., with its revitalized management headed by president Joseph R. Vogel, looks set for further progress in its strong comeback. The coming release of "Ben Hur," which may well prove the biggest grossing film of all time, is a powerful stimulant in the company's operations. Expansion of tv production calls for making series for syndication, in addition to programs for networks and sponsors. In the-first-time-around for its old films on tv, about $61,000,000 already has been taken in, with another $15,000,000 expected. The company's other diversification is all in the amusement line—music, records and about 40 foreign theatres.

Loew's Theatre, with some 115 houses, derives about 10% of its gross from real estate leases. Nearly all theatres are operating in the black, but the uncertainty of getting sufficiently strong films is one reason for the circuit's stock selling at a discount of about 35% from book value. Diversification out of theatre operation thus is more than likely, especially since most movie chains now get only about half their gross from the boxoffice and the rest from concessions.

Columbia Pictures, after a stretch without any "blockbuster" films, is in for rosier times with "Anatomy of a Murder" and several other highly-rated entries. The distribution fee it receives for handling Samuel Goldwyn's "Porgy and Bess" also will help—a little—to pay overhead, and the tv subsidiary is geared for one of its best years. Music, records, ownership-operation of a newly-built London theatre and acquisition just recently of three radio and tv stations give the company further diversification in the amusement field.

Universal, buoyed and pepped up by two recent big hits, "Imitation of Life" and "This Earth Is Mine," and financially bolstered by the sale of its studio property to MCA, from which it is leasing back only such facilities as it needs, plans to concentrate on higher-budget films. Company is getting substantial income from the sale of its old films to tv, while its United World Films is a dominant factor in the home movies field and could enter telefilm production if conditions warranted.

United Artists, whose enterprising management has been unusually successful in financing and distributing pictures made by independents, is not expected to deviate from this course, though stepping up tv activity, music publishing and records. A keystone of UA's success is quantity production of features—giving the company more chances of coming up with big hits—and intensive selling in the important foreign market as well as here.

Allied Artists, encouraged by the smash boxoffice of "Al Capone" and "The Big Circus," also is taking on new life, concentrating on higher-budget films with good exploitation angles. Its Interstate Television subsidiary handles a modest amount of films for tv, but is not producing any.

Republic Pictures, which has ceased production and now is merely renting its studio and recording facilities plus operating its Consolidated Film Laboratories and running its plastic products manufacturing company, may diversify further and possibly resume film-making under its new president, Victor M. Carter, who heads the group that bought control of the company from Herbert J. Yates. Its subsidiary, Hollywood Television Service, also distributes the old Republic films to video clients.

Stanley Warner obtains most of its revenue from its subsidiary International Latex. As in the case of Loew's Theatres and other circuits, quite a bit of non-cash depreciation is generated by the theatre properties, providing funds for Latex expansion. Disposal of some unprofitable theatres will bring additional finances for contemplated diversification in other lines. SW also owns and operates tv station WAST, Schenectady.

American Broadcasting - Paramount Theatres has been making its best progress in the tv and radio broadcasting end, consistently topping CBS and NBC in percentage gains scored in broadcasting revenues, which last year amounted to 56% of its total income against 38% from theatres and rest from its interest in Disneyland park.

National Theatres, with a recent change in operating management, plans to augment its name to National Theatres & Television for further expansion in the tv field. It already has an 89% interest in National Telefilm Associates, in addition to ownership of several tv stations and community antennae in Williamsport, Pa., which could provide a wedge for pay-tv. NT plans to acquire broadcasting stations up to the limit allowed by the FCC. Increased distribution of film and tape programming through National Telefilm also is contemplated. The circuit operates confection stands at Pacific Ocean Park, and, with earnings in a strong uptrend, further diversification is being charted.

Attendance Up

Theatre operators report a much stronger pickup in attendance this summer than in the corresponding period of recent years. Weather being a factor, drive-ins are doing especially well this summer. This is ascribed in part to better boxoffice films and partly to the heavy programming of re-runs on tv at this time. But exhibitors are worried by the fact that major studios have become so preoccupied with tv, sale of assets and diversification that they are producing fewer theatrical films. To fill theatre needs, since fewer pictures are being made in Hollywood, more films from abroad are being played—two of the biggest current grossers, "Hercules" and "Room at the Top," were foreign-made.

What the realistic motion picture executives and investors here are most concerned about is that, if the Hollywood film output declines any further, the American film industry will lose much of its foreign market. Already the foreign studios are sending almost as many films to this country as we are selling abroad, and they are pushing their product in many world markets where Hollywood has been supreme for decades. To make their invasion easier, they are using as many Hollywood stars, writers and directors as they can get, thus gradually devaluating the "made-in-Hollywood" trademark.

To cope with this, American distributors are scouting the foreign studios for suitable product to take over, also for co-production deals in which they will supply part or all of the financing—instead of making more pictures in their own Hollywood studios even if it means cutting down on the less important and less profitable tv activity. Wallstreeters can't see the logic in this.

Cold to Pay-TV

As for network tollvision becoming the next bonanza, many smart men-in-the-know remain unconvinced. To support doubt they cite, first, the inconsistency of some Hollywood oracles who say pay-see will have studios humming around the clock turning out 1,000 features a year for the new medium—and in the next breath declare there are not enough good stories, stars and creative talent in general to turn out more than 100 top features a year.

Few of the films made now for tele are considered good enough to command an "admission" fee. Those the public would pay for—"Ten Commandments," "Around the World in 80 Days," "Ben Hur"—could not be shown effectively on a midget screen; besides, they'll gross more in theatres.

It has been estimated there would be only a few dozen events annually, including world series and championship fights, that could show a profit on pay-tv—and who's going to finance a multi-billion-dollar network setup for such limited prospects? Furthermore, unlike the simple cash business done by the movie boxoffice, pay-tv has a collection problem and expenses which engineers in the field believe are enough in themselves to lick the project.

The best-informed people on the subject, after studying results of the three unsuccessful pay-see experiments already conducted, maintain that if toll-video were technically and economically feasible it would have been financed into operation by the smart money boys long ago, just like the movies and radio and tv were, instead of facing the prospect of being talked to death.

Future Course

The most logical and likely future course for the motion picture industry, rather than looking to tv or spreading into unfamiliar fields for the mere sake of diversification, thus may shape up to the analysts as follows:

(a) For major studios: Aside from restoring a higher level of theatrical film production, to stay in the amusement field and maintain their most valuable assets—production facilities—since these always will be needed whether to produce for theatres or to supply tv whether sponsored or paid. Five years ago Hollywood thought it had too many studios and that several of them should be merged or scrapped. Today, with the bulk of tv shows being filmed, all those studios are busy and even more could be used, especially when feature production returns to normal.

(b) For theatre circuits: To keep diversification largely within the scope of entertainment. The trend here points to deluxe drive-ins with exciting new features that will make them a community center. They will be attractively landscaped to conceal unsightly ramps. Locations will be closer to town, and the outdoor auditoriums will be surrounded by trim block frontages with office buildings, motor hotels, paving, children's playgrounds, swimming pools, bowling alleys, skating rinks, sidewalk cafes and other concessions.

The first units of these new recreation centers already are in work, and architects are drawing plans for others. Unlike the pay-tv idea, showmen aren't just talking about this development—they are going ahead with it as they did with the present drive-in theatres which mushroomed almost overnight because they were practical and profitable. What's more, this community meeting place and recreation center deal offers showmen both a wide field of diversification and a chance to employ their showmanship—all in one compact location.

St. George Distributors Inc. has been formed to carry on a motion picture distributor business in New York. Capital stock is 200 shares, no par value. Robert C. Baker and Milton Ross filed in Albany.

Hell-Raisers All...

AND ALL SET FOR RED-HOT BOXOFFICE ACTION!

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BURT LANCASTER KIRK DOUGLAS

AND LAURENCE OLIVIER

GEORGE BERNARD SHAW'S

THE DEVIL'S DISCIPLE

Co-Starring JANETTE SCOTT · EVA LeGALLIENNE

Screenplay By JOHN DIGHTON and ROLAND KIBBEE

Based On The Play By BERNARD SHAW By Arrangement With The Estate of Gabriel Pascal

Directed By GUY HAMILTON · Produced By HAROLD HECHT

A Brynaprod, S. A. and Hecht-Hill-Lancaster Films, Limited Production

BOOK IT N-O-W-! THRU UA

40th Anniversary 1919-1959

Royalty on Tickets Sold Is Trick To Dictate Admission—Bennie Berger

Minneapolis, Aug. 11.

Circuit owner Bennie Berger has resumed denunciation of distributors. He now accuses the film companies of "prohibitive" royalty terms—a stipulated amount as the distributors' film rental for every ticket sold—for such blockbusters as "Around the World in 80 Days" and "South Pacific" even in the smaller situations.

This makes it economically impossible to play such pictures in his own small towns like St. Peter and Hastings, Minn., and all other situations of 2,000 to 5,000 population, according to Berger.

He charges royalty is a "gimmick," started by Paramount for its "Ten Commandments," to enable the film companies "deviously" to dictate admission prices for their more important releases. They're prohibited by the consent decree from doing this directly, he points out.

In the cases of "Around the World in 80 Days" and "South Pacific" there's being demanded of the small-town exhibitors a 45c royalty for every admission sold, he says.

"This means that in order to keep his head above water a small-town exhibitor would have to raise his regular admission to $1 for these pictures, declares Berger. "In the small-towns there just aren't enough people who'll pay those prices.

"The small-town theatre thus is frozen out of the big boxoffice pictures. Its problem now is how to exist without such product. I doubt if many will be able to solve the problem."

While Berger regards "royalty" as one of the worst evils ever to hit exhibition, he also declaims against the distributors for demanding a minimum one-week playing time in the small-towns for these big attractions.

Mex Film Producers In Row Over Official Pic To Compete at Venice

Mexico City, Aug. 11.

Differences of opinion among producers as to the selection and non-selection of their epic pictures for international festivals appear to be fast becoming chronic in Mexico. Tiff between producers over official film to represent the republic in Berlin led to situation where "Nazarin," the unofficial entry, won honors over the highly praised, "Fior de Mayo," which laid an egg as far as judges were concerned. Earlier, at the Cannes Film Fest "La Cucaracha" proved to be a big flop although there had been no question here of its being suitable to represent Mexico.

Current wrangle involves producers Raul de Anda and Jesus Sotomayer, vying for a position at the Venice Film Fest. First announcement had Sotomayer's "Sed de Amor" (Love Thirst) as the official entry. But last week the Film Bureau suddenly announced that de Anda's "Los Desarraigados" (The Uprooted) was the choice.

This film treats with American citizens of Mexican descent living in the U. S. When it looked as though "Love Thirst" would carry the ball in Venice, de Anda started beating the publicity drums for his pic. He even edited out scenes adjudged to be "derogatory" to Mexico, on the advice of Film Bureau head, Jorge Ferretis.

Sotomayer charged that de Anda used "pressure" and "political influence" (he is head of the Mexican Assn. of Film Producers) to win official favor for his film. All this is "unethical" conduct, Sotomayer said, and "outside of terms and regulations of the Association to select films for festival competition."

An enraged Sotomayer, now on his way to Italy to fight for his film on an unofficial basis, said he had pulled out of the Association. This was denied at the MAFP headquarters.

HAMRICK ERECTING PORTLAND HARDTOP

Seattle, Aug. 11.

John Hamrick Theatres will invade Portland with a new theatre, to open around January 1.

The house will be known as the Music Box, per Will Connor here this week, and will seat 650. Location will be at SW Yamhill and Broadway, the building to be erected forthwith. The house will be equipped with Todd-AO. Mrs. Katerine Marshall, formerly manager of the Liberty at Portland, will manage.

Hamrick chain includes four theatres in Tacoma and five in Seattle.

French 'New Wave' Film Producers Now Number 23; Fresh Pic Outlook

Paris, Aug. 11.

The so-called "new wave" of filmmaking, which brought a flock of newcomers into the directorial setup here with boxoffice pix largely sans stars and spectacle, and with mainly offbeat subject matter, looks to be building into a tidal wave here. No less than 23 new directors will have new films out this year.

It started off via the prize values of these "new wave" pix at the Cannes Film Fest which then also went on to score at the b.o. Now conservative producers are willing to take chances on new ideas and directors, many without any experience at all. Some are ex-film critics.

If the new entries turn out to be flash-in-the-pans, the wave might subside somewhat. But most picture people feel it will have been a good thing even if only a handful show staying powers and true talents. They reason that new star names may come out of this because all the newcomers are using little known players.

All this also is spurring the old-timers into more offbeat work. With the accent on prestige now the governmental attitude towards films, these newcomers may also get the benefit of quality aid handouts which is also an incentive for producers to go along with them for awhile. But b.o. eventually will tell the story. If the "new wavers" can't keep coming through the turnstiles, the whole thing may peter out.

Besides the known "wavers," newcomers include Gerald Calderon, Maurice Cazeneuve, Michel Deville, Clement Duhour, Georges Franju, Joseph Lisbona, Francois Gir, Yvan Govar, Georges Lautner, Jean Lefevre, Jean Meyer, Paul Paviot, Etienne Perrier, Jean Mitry, Jan-Pierre Mocky, Erich Rohmer and Jean Valere.

Feinstein for Roach, N.Y.

Dick Feinstein has been named N. Y. branch manager for the Hal Roach Distributing Corp. Feinstein succeeds Ira Michaels.

Feinstein has been with Roach company for three years as assistant branch manager. Prior to joining Roach, he had been with Universal and Metro.

Poles Dig Yanks, German Films

Frankfurt, Aug. 4.

The Polish people, even held down under the paw of the Russian bear, have managed to become Americanized and Europeanized in their entertainment tastes. This was learned by a team of German reporters invited to Warsaw to view the filming of the Kurt Ulrich pic, "Jons und Erdme," German production starring Giulietta Masina and Richard Basehart, with Victor Vicas directing.

Not only Masina but other western stars are popular with the younger generation in Poland, the writers found. Film papers there are filled with photos and stories of American and French stars. In the 60 Warsaw cinemas, about 30 French films and 40 U.S. pictures play annually. The public prefers westerns, adventure and science fiction themes. German stars like Curt Jurgens, Maria Schell and Lilli Palmer are popular in Poland.

The country has about 5,000 theatres and last year 23,000,000 Poles went to the cinema.

Television is growing, with tv production studios in Warsaw, Breslau, Lodz, Danzig, Karrowitz and Posen, and new studios being built in Stettin and Krakau. About 150,000 set owners are registered with the government, with countless other "black listeners" who are unregistered.

HEAT SLOUGHS LEGIT SEASON IN PORTUGAL

Lisbon, Aug. 11.

Since early in June, one by one, all theatres have been closing in Portugal so that early last month there was only one open — the subsidized Lisbon Teatro Nacional. It had the comedy, "The Cold War," by journalist Francisco Mata. Despite good crix appraisal, it could not resist the heat wave. It will probably be revamped this fall. Early this month an attempt to reopen the Avenida Theatre with a show by Italian magician Cantarelli resulted in an artistic and b.o. flop.

Hence, this country of 8,000,000 inhabitants has no theatres opened with the exception of occasional shows given in the provinces by legit stars Brunilde Judice and Alves da Costa. The members of the "Theatre Council" decided not to give any subsidy to touring companies this summer, and so many projected tours folded.

Christmas Packages From UA

'Solomon & Sheba' Into 50 Situations—Selected Playoffs for 'Beach' and 'Fugitive'-'Unforgiven'

United Artists will launch "Solomon and Sheba" in its 70m Super-Technirama version in 50 theatreas throughout the country at Christmas time, William J. Heineman, UA's distribution v.p., reported in N. Y. last week.

The film, starring Gina Lollobrigida and Yul Brynner, will probably not be roadshown, but some special form of presentation will be devised to lift it out of the "ordinary" class. UA executives who recently went to London to view the print came back feeling that the film has a very big box-office potential in the States, combining as it does spectacle and a love story plus strong marquee names.

There are, at this moment, no plans whatever for release of the 35m printdown version. "We'll decide on that when we see the results of the 70m showings," Heineman said.

UA's main Christmas release will be "The Unforgiven," the John Huston picture which was shot in Mexico. However, the company also will have "On the Beach" playing in four spots at Christmas time (it preems in these situations Dec. 17) and it'll have two engagements going for "The Fugitive Kind," starring Marlon Brando, Joanne Woodward and Anna Magnani.

Sunday Law-Breakers Pay $1 Each

Exhibitors Fight Archaic Sabbath in Carolina and Small Tradesmen Feel It

Spartanburg, S.C., Aug. 11.

A total of 389 Spartanburg County residents received blue law violation citations for working Sunday, and appeared content not to contest their summonses. Most of the bonds of $1 each posted were forfeited.

Only two of those cited asked jury trials. Marvin Smith, Spartanburg service station operator, and Buck Gregg, operator of a restaurant near Cowpens, want a jury of their peers to decide if they violated an ancient blue law against nonessential work on Sunday.

Defendants who did not appear before a magistrate automatically forfeited bonds.

Most were against service station operators, small groceries and ice cream stands. Drug stores, although doing a land-office Sunday business at their soda fountains, were by-passed because they also occasionally fill prescriptions on Sundays.

The county sheriff, B. B. Brockman, said enforcement Sunday "took every available man" on his Spartanburg force.

Theatre operators triggered the enforcement when they threatened to open and arrests were promised. They then insisted that all blue laws, not just those against paid Sunday amusements, be enforced. They plan a meeting soon to discuss further plans.

A countywide advisory referendum on Sunday amusements went against the theatres as county residents outvoted the city dwellers.

Greenville exhibitors continue to operate on Sunday, without arrests. So do theatres in Darlington, Hartsville, Lancaster, Gaffney, Rock Hill and Easley.

Magistrate Bates Aiken will hear cases against six Greenville theatre operators charged with showing feature films on Sunday in violation of South Carolina blue laws. Aiken freed the six June 29 under $50 bond each after they had been charged by sheriff's officers. Magistrate agreed to a defense motion to have the cases tried at the same time instead of individually.

STANTON GRIFFIS' FALL; SUFFERS BROKEN RIBS

Stanton Griffis, 72, chairman of the executive committee of Paramount Pictures, suffered several broken ribs in a fall while vacationing in Venice recently.

Complications set in and, as a result, Griffis' Gotham physician, Dr. William T. Foley, flew to Italy to take immediate charge.

Prominent in the investment field, Griffis has been a partner in Hemphill Noyes & Co. since 1919 in addition to his Par post.

'Blue Denim' Ending Sad, Not Happy; Critics Crazy, Thinks Chas. Brackett

Hollywood, Aug. 11.

The windup of 20th-Fox's "Blue Denim," which at least three New York film critics cited as an example of a "happy Hollywood ending," not only is far from happy, according to its producer, Charles Brackett, but it's the saddest of any film he has ever made.

Producer made the statement in response to the criticism that the sting was taken out of the James Leo Herlihy-William Noble play and that the "tactful" handling of the film's abortion theme was "conveniently happy" and "a lot more syrupy than necessary." The pic's finish apparently irked the New York Times' Bosley Crowther, Herald Tribune's Paul Beckley and the Daily Mirror's Justin Gilbert. It has the arbortion being prevented and the two teenagers going off to get married, while in the legit version, the illegal surgery was carried out.

Backing up his feeling that the ending is not a happy one, Brackett explained the youngsters must face responsibility, must leave school and take on the responsibilities of marriage and parenthood before they are adult in either years or experience. "Anyone thinking this is a conventional Hollywood clinch or a blah happy ending had better climb back on that psychiatrist couch," he charged.

While Brackett admitted carrying out of the abortion would have posed great difficulties in view of the Production Code, he emphasized that, had it been carried out, the film would have been more an anecdote than a dramatic story.

"Apparently a few of the New York critics think that in confecting a Hollywood film, the writers and producers sit around a ouija board invoking spirit control," Brackett viewed. "The groups, the boxoffice statisticians—which way will they push the pencil? Strangely enough, in arriving at an ending for 'Blue Denim,' we (he includes screenwriters Philip Dunne and Edith Sommer) chose a much more conventional and old-fashioned method. We went to our characters and found out to the best of our ability what they would do."

"A boy and a girl getting together is not necessarily a happy ending," he said. "And in 'Blue Denim' is the proof."

Deejay-Prime MG 10

Hollywood, Aug. 11.

Metro is tuning up titles of 10 pictures on production line. Numbers currently being recorded for deejay exploitation are "The Beat Generation," "For the First Time," "It Started With A Kiss," "Girl's Town," "The Big Operator," "North By Northwest," " The Scapegoat," "Platinum High School," "Please Don't Eat The Daisies" and "The Gazebo."

Up-Post Meilnicki, Shealey

New managerial shifts made by John F. Murphy, Loew's Theatres executive veepee, sees Eugene Meilnicki, upped from assistant manager at Loew's State, Syracuse, to manager of Loew's Stillman in Cleveland, replacing Frank Manente.

Arthur W. Shealey, assistant manager of Loew's Grand in Atlanta, has been named manager of Loew's Ohio in Cleveland.

Big Aussie Indie Exhibs Seeking Laws to Block Blanket Release Setup

Sydney, Aug. 4.
Sydney, Aug. 11.

here have approached the Joe Cahill Labor Government on a combined pressure bid for the quick introduction of legislation prohibiting distributors from operating a blanket release policy in association with the major cinema loops—Hoyts and Greater Union Theatres. The indies aver that a continuance of the policy will force them right out of show biz.

Spokesman for the independents told Gus Kelly, Cahill's Chief Secretary, that by the time these pix reached the indie houses the "guts" had been played out of them, with a resultant low boxoffice intake. Spokesman went on to say that the major distributors had to fall in line with the key circuits on the blanket release policy via contract setups covering the city and suburban day-date release. He pointed out to Kelly that it was impossible for the indies to keep their cinema open with run-of-mill fare when first-run pix were also screening in the same territory.

Kelly was informed that prior to the blanket release policy coming into operation, suburban exhibitors had definite arrangement with distributors on playdates according to their position on the release chart. Understood that Kelly will place the independent's plea before Parliament shortly for a quick decision on any mooted legislation to curb the blanket policy.

General feeling in the trade is that the government will leave the operational policy to the distributors and their top clients on a fair play basis, minus any governmental interference.

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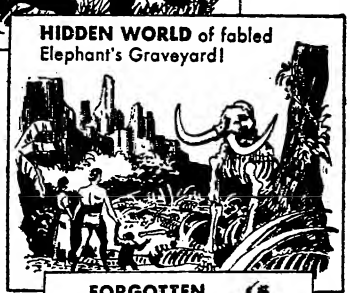

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Directed by JOSEPH NEWMAN · Produced by AL ZIMBALIST · A METRO-GOLDWYN-MAYER PICTURE

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year..... 4
This Date, Last Year.....13

"OUR MAN IN HAVANA"
(Kingmead Prods.)
(Shooting in London)
Prod.—Carol Reed
Dir.—Carol Reed
Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Ralph Richardson, Noel Coward, Jo Morrow, Gregoire Aslan
(Started April 13)

"THE FRANZ LISZT STORY"
(Goetz Pictures
Prod.—William Goetz
Dir—George Cukor
Dick Bogarde, Capucine, Patricia Morison, Genevieve Page, Martita Hunt, Leo Jacobi, Marcel Dalio, Lyndon Brook, Ivan Desny
(Started May 11)

"SUDDENLY LAST SUMMER"
(Sam Spiegel Prods.)
(Shooting in London)
Prod.—Sam Spiegel
Dir.—Joseph Mankiewicz
Elizabeth Taylor, Montgomery Clift, Katherine Hepburn, Mercedes McCambridge, Albert Dekker, Patricia Marmont, Gary Raymond, Maria Britneva, Joan Young.
(Started May 25)

"THE MOUNTAIN ROAD"
(Goetz Pictures, Inc.)
Prod.—William Goetz
Dir.—Daniel Mann
James Stewart, Lisa Lu, Glenn Corbett, Henry (Harry) Morgan, Frank Silvera, James Best, Rudy Bond, Mike Kellin, Eddie Firestone, Alan Baxter, Frank Maxwell, Bill Quinn
(Started June 9)

"GULLIVER'S TRAVELS"
(C-Morningside World Wide S.A.)
(Shooting in Spain)
Prod.—Charles Schneer
Dir.—Jack Sher
Kerwin Mathews, Jo Morrow, June Thorburn, Sheri Alberoni, Basil Sidney, Lee Patterson, Martin Benson, Alec Mango, Waveney Lee, Peter Bull, Gregoire Aslan, Dandy Nichols, Noel Purcell, Richard Goolden, Marion Spencer, Charles Lloyd Pack, Mary Ellis
(Started July 13)

"THE GENE K..UPA STORY"
(Philip A Waxman Picts.)
Prod.—Philip Waxman
Dir.—Don Weis
Sal Mineo, Susan Kohner, James Darren, Shelly Manne, Red Nichols, Anita O'Day, Susan Oliver, Bobby Troup, Yvonne Craig, Celia Lovsky, John Bleifer, Buddy Lester, Larry Dobkin, Ellie Kent
(Started July 13)

"WHO WAS THAT LADY"
(Ark-Sidney Prods.)
Prod.—Norman Krasna
Dir.—George Sidney
Tony Curtis, Dean Martin, Janet Leigh, James Whitmore, John McIntire, Larry Keating, Larry Storch, Simon Oakland, Mike Lane, Barbara Nichols, Jo Lansing, Marion Javits, William Newell, Peter Thompson
(Started July 13)

"BECAUSE THEY'RE YOUNG"
(Drexel Films)
Prod.—Jerry Bresler
Dir.—Paul Wendkos
Dick Clark, Michael Callan, Tuesday Weld
(Started Aug. 10)

WALT DISNEY
Starts, This Year..... 4
This Date, Last Year..... 6

"POLLYANNA"
(Shooting in Napa Valley)
Prod.—Walt Disney
Dir.—David Swift
Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolph Menjou, Donald Crisp, Agnes Moorehead, Hayley Mills, Kevin Corcoran, Rita Shaw, James Drury, Co Platt, Anne Seymour, Janie Egan, Mary Grace Canfield
(Started July 30)

METRO
Starts, This Year.....13
This Date, Last Year.....16

"THE GAZEBO"
Prod.—Lawrence Weingarten
Dir.—George Marshall
Glenn Ford, Debbie Reynolds, Carl Reiner, Mabel Albertson, Jack Kirkwood, Doro Merande, John McGiver, Martin Landau, Robert Eleanstein, Bert Freed
(Started July 20)

PARAMOUNT
Starts, This Year..... 8
This Date, Last Year.....10

"SAVAGE INNOCENTS"
(Magic Films)
(Shooting in England)
Prod.—Maleno Malenotti
Dir.—Nicholas Ray
Anthony Quinn, Yoko Tani
(Started June 1)

"JOVANKA AND THE OTHERS"
(Dino De Laurentiis Prod.)
(Shooting in Rome)
Prod.—Dino De Laurentiis
Dir.—Martin Ritt
Van Heflin, Vera Miles, Barbara Bel Geddes, Jeanne Moreau, Richard Basehart, Steve Forrest, Carla Gravina, Harry Guardino, Alex Nicol
(Started July 20)

20th CENTURY-FOX
Starts, This Year.....21
This Date, Last Year.....15

"A JOURNEY TO THE CENTER OF THE EARTH"
Prod.—Charles Brackett
Dir.—Henry Levin
Pat Boone, James Mason, Arlene Dahl, Diane Baker, Robert Adler, Peter Ronson, Thayer David
(Started June 19)

"BELOVED INFIDEL"
Prod.—Jerry Wald
Dir—Henry King
Gregory Peck, Deborah Kerr, Eddie Albert, Phil Ober, John Sutton, Herbert Rudley, Karen Booth, Tom Greenway, Buck Class, Linda Hutchings
(Started July 13)

"HOUND DOG MAN"
(Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Don Siegel
Stuart Whitman, Carol Lynley, Arthur O'Connell, Fabian, Dodie Stevens, Betty Field, Jane Darwell, Rachel Stephens, L. Q. Jones, Edgar Buchanan, Dennis Holmes, Royal Dano, Virginia Gregg, Claude Akins, Hope Summers
(Started July 27)

"The LAST ROOKIE"
(AP)
Prod.—Tommy Noonan
Dir.—George O'Hanlon
Tommy Noonan, Pete Marshall, Julie Newmar, Jerry Lester
(Started Aug. 3)

"CAN-CAN"
(Jack Cummings Prod.)
Prod.—Jack Cummings
Dir.—Walter Lang
Frank Sinatra, Shirley McLaine, Maurice Chevalier, Lois Jourdan, Juliet Prowse
(Started Aug. 3)

"SEVEN THIEVES"
(Shooting in England)
Prod.—Sydney Boehm
Dir.—Henry Hathaway
Edward G. Robinson, May Britt, Rod Steiger, Eli Wallach
(Started Aug. 3)

UNITED ARTISTS
Starts, This Year.....12
This Date, Last Year.....19

"THE FUGITIVE KIND"
(Jurow-Shepherd Prod. for U.A.)
(Shooting in N.Y.)
Prods.—Martin Jurow, Richard Shepherd
Assoc. Prod.—George Justin
Dir.—Sidney Lumet
Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton, Victor Jory
(Started June 22)

"A TERRIBLE BEAUTY"
(Cine-World Prod. for U.A. Release)
(Shooting in Dublin, Ireland)
Prod.—Raymond Stross
Dir.—Tay Garnett
Robert Mitchum, Dan O'Herlihy, Anne Heywood, Cyril Cusack
(Started July 6)

"NOOSE FOR A GUNMAN"
(Premium Picts. for U.A. Release)
(Shooting at Paramount-Sunset)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Jim Davis, Ted DeCorsia, Walter Sande, Lyn Thomas, Leo Gordon, Harry Carey Jr.
Started Aug. 5)

UNIVERSAL
Starts, This Year..... 5
This Date, Last Year..... 5

WARNER BROS.
Starts, This Year..... 7
This Date, Last Year..... 9

"CAPTAIN BUFFALO"
Prods.—Pat Ford, Willis Goldbeck
Dir.—John Ford
Jeffrey Hunter, Constance Towers, Billie Burke, Willis Bouchey, Carlton Young, Woody Strode, Mae Marsh
(Started July 16)

"ICE PALACE"
(Shooting in Alaska)
Prod.—Henry Blanke
Dir.—Vincent Sherman
Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, Jim Backus, Diane McBain, Ray Danton
(Started Aug. 3)

INDEPENDENT
Starts, This Year.....18
This Date, Last Year.....16

"—30—"
(Mark VII for Warners)
Prod.—Jack Webb
Dir.—Jack Webb
Jack Webb, William Conrad, David Nelson, Whitney Blake, Nancy Valentine, James Bell, Joe Flynn, Louis Lorimer, Dick Whittinghill
(Started July 27)

"THE GIRL IN THE RED BIKINI"
(Edward L. Alperson Prod. for 20th Fox)
Prod.—Edward L. Alperson
Dir.—Bryon Haskins
Mark Stevens, Joanne Dru, Robert Strauss, Asher Dawn
(Started Aug. 3)

BRITAIN

ALLIANCE
Starts, This Year..... 5
This Date, Last Year..... 0

"OPERATION CUPID"
(Twickenham Film Prods.)
Prod.—Guido Coen
Dir.—Charles Saunders
Charles Farrell, Avice Landone, Wallas Eaton.
(Started June 18)

"STRICTLY CONFIDENTIAL"
(Twickenham Film Prods.)
Prod.—Guido Coen
Dir.—Charles Saunders
Richard Murdoch, William Kendall, Maya Koumari.
(Started July 16)

"THE WOMAN ON THE STAIR"
(Ethiro Prods.)
Prod.—Norman Williams
Dir.—Wolf Rilla
Patricia Dainton, Conrad Phillips
(Started July 1)

"AND WOMEN SHALL WEEP"
(Ethiro Prods.)
Prod.—Norman Williams
Dir.—John Lamont
Ruth Dunning, Max Butterfield, Gillian Vaughan.
(Started June 11)

"YOUR MONEY OR YOUR WIFE"
(Ethiro Prods.)
Prod.—Norman Williams
Dir.—Anthony Simmons
Donald Sinden, Peggy Cummings, Richard Wattis, Barbara Steele.
(Started July 17)

BRITANNIA
Starts, This Year..... 1
This Date, Last Year..... 0

"EXPRESSO BONGO"
(Val Guest Prods.)
Prod.—Val Guest
Dir.—Val Guest
Laurence Harvey, Sylvia Syms, Cliff Richard, Yolande Donlan.
(Started July 7)

BRYANSTON
Starts, This Year..... 1
This Date, Last Year..... 0

"THE CATBIRD SEAT"
(Prometheus Film Prods.)
Prod.—Monja Danischewsky
Dir.—Charles Crichton
Peter Sellers, Robert Morley, Constance Cummings.
(Started July 7)

COLUMBIA
Starts, This Year..... 9
This Date, Last Year..... 5

"OUR MAN IN HAVANA"
(Kingsmead Prods.)
Prod.—Carol Reed
Dir.—Carol Reed
Alec Guinness, Burl Ives, Ernie Kovaks, Noel Coward, Ralph Richardson, Maureen O'Hara
(Started April 13)

"SUDDENLY, LAST SUMMER"
(Horizon Pictures)
Prod.—Sam Spiegel
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Montgomery Clift, Katherine Hepburn.
(Started May 25)

"JAZZ BOAT"
(Warwick Film Prods.)
Prod.—Harold Huth
Dir.—Ken Hughes
Anthony Newley, Anne Aubrey, Ted Heath and his Music.
(Started June 22)

"DON'T PANIC, CHAPS"
(Hammer—A.C.T. Films)
Prod.—Edward Baird
Dir.—George Pollock
Dennis Price, Thorley Waters, George Cole, Nadja Regin.
(Started June 15)

"STRANGLERS OF BOMBAY"
(Hammer Film Prods.)
Prod.—Anthony Hinds
Dir.—Terry Fisher
Guy Rolfe, Allan Cuthbertson
(Started July 6)

"GULLIVER'S TRAVELS"
(Morningside Worldwide Pictures—shooting in Spain)
Prod.—Charles Schneer
Dir.—Jack Sher
Kerwin Mathews, June Thorburn, Jo Morrow, Lee Patterson.

RANK
Starts, This Year..... 6
This Date, Last Year.....11

"FOLLOW A STAR"
Prod.—Hugh Stewart
Dir.—Robert Asher
Norman Wisdom, June Laverick, Jerry Desmonde, Hattie Jacques, Richard Wattis.
(Started July 13)

"THE SAVAGE INNOCENTS"
(Magic Films)
Prods.—Joseph Janni and Maleno Malenotti
Dir.—Nicholas Ray
Anthony Quinn, Yoko Tani.
(Started June 22)

RENOWN
Starts, This Year..... 2
This Date, Last Year..... 0

"BEAT GIRL"
(Willoughby Film Prods.)
Prod.—George Willoughby
Dir.—Edmond Greville
Noelle Adam, David Farrar, Gillian Hills.
(Started July 27)

SYDNEY BOX
Starts, This Year..... 4
This Date, Last Year..... 0

"EVERY NIGHT SOMETHING AWFUL"
(Artna Films)
Prod.—Basil Dearden
Dir.—Michael Relph
Alfred Marks, Patricia Bredin, Sidney James, Dick Bentley, Dora Bryan.
(Started July 6)

20TH-FOX
Starts, This Year..... 2
This Date, Last Year..... 9

"SINK THE BISMARCK"
Prod.—John Brabourne
Dir.—Lewis Gilbert
Kenneth More, Dana Wynter, Carl Mohner, Karel Stepanek.
(Started July 6)

Inside Stuff—Pictures

Hernando de Vos Courtright, president of Century City, at 9908 Santa Monica Blvd., Beverly Hills, on the site of a sizable portion of the 20th Century-Fox studios, has recoursed more to his old California Spanish heritage with the new billiing. Courtright was simply Hernando, sans the "de Vos," when he was president and managing director of the Beverly Hills Hotel.

The formal announcement reads: "Century City is being created in 260 acres of an original land grant from the Mexican government—Sancho San Jose de Buenos Aires—until recently a part of 20th Century-Fox studios. It borders on three beautiful golf courses — Los Angeles Country Club, Hillcrest Country Club, and Rancho. Its western entrances faces the projected new Beverly Hills Freeway which will run from downtown Los Angeles to the sea. Century City will become world headquarters for some of America's largest corporations. It will be the site of the country's most spectacular urban fashion and shopping center, built around a boulevard that will become the nation's most newsworthy "Avenue of the Stars," a stately, tree-lined Hall of Fame . . . Century City will contain a great new hotel, characteristic of Southern California's heritage of hospitality . . . Will provide high-income employment for 34,000 people. Its resident population will exceed 19,000. Parking facilities of the most advanced design will be provided for 25,000 cars . . . in all its plans and developments will focus world attention on Los Angeles' role as the new capital city of the American Century . . . another national development by Webb & Knapp." William Zeckendorf is president of W&K.

National chairman of the Muscular Dystrophy Assn. of America, Jerry Lewis broke off an "exhibition bout" with Max Baer to accept a $50,000 check from the Fraternal Order of Eagles, meeting some 10,000 strong in annual convention at the Royal York Hotel, Toronto. Audience included Cardinal Spellman and Jack Dempsey.

Lewis flew from Los Angeles to Toronto to receive the Eagles' 1959 award for outstanding public service. After being eulogized for raising some $40,000,000 since taking an interest 13 years ago in children's muscular crippling, the comedian said: "I have a specific reason for turning my attention to this problem but it's probably the only secret I want to keep. There are a lot of children on the North American continent suffering from these diseases and they are in dire need of help. Because there are so many answers about the problem still to be learned, we can't get too much money for research."

Book publishing is so closely tied to ultimate filmization that the question of a book title also having motion picture marquee values looms importantly as in the case of Glendon Swarthout's new novel, "Where The Boys Are." Metro bought it from manuscript for $100.000 against a percentage. The matter of a title that would give the film fullest values resulted in the "Boys" title, which stems from Fort Lauderdale being a popular Easter holiday resort for the youngfolk.

Author Swarthout, a Professor of English at U. of Michigan, found out that the girls flock to the Florida resort during the spring holidays because that's "where the boys are."

Incidentally, Swarthout who authored "They Came to Cordura" for William Goetz (Columbia), is resigning his college post and moving from East Lansing, Mich., to Phoenix to concentrate on writing exclusively.

Alfred Hitchcock has a special kind of theory about the handling of sex on the screen: It's no good if the gal involved in a hotsy romance situation is a tramp. An associate of the producer-director says he insists on having his femmes lady-like, perhaps slick, but every inch a lady. Otherwise it becomes a debasing affair and the audience identification is disagreeable.

It's noted that Hitchcock, in following through on the theory, in recent years has employed such "lady-like" actresses in his pictures as Joan Fontaine, Ingrid Bergman, Grace Kelly and Eva Marie Saint.

"There's nothing to stop us running day and date with first-run houses," Toronto Star's Ron Johnson was told by Eugene Fitzgibbons, Famous Players-Canadian exec in charge of its Telemeter experiment in Etobicoke, a Toronto suburb, this year. In practice, he said, films shown will be "almost firstrun." Some U.S. stage plays will be carried, plus football, hockey, fights and maybe Metopera. Color will be offered tollviewers with color sets. Films will be shown in 35m instead of 16m. Telemeter will occupy only one channel on present sets, but also three sub-channels, two carrying films and one live.

Bill Diehl, St. Paul Dispatch film critic, in his review of "Anatomy of Murder," slapped out at the RKO Orpheum Theatre for selling children's tickets to it. While praising the picture highly, he declared that it "should be restricted to adults" because of the nature of some of the dialogue. "The kids, who were sprinkled through the audience when I saw 'Anatomy,' lost most of the straight drama but they giggled and snickered at the sex terms and certainly must have annoyed adults in the audience who were trying to enjoy this superior film."

Nat Taylor, Canadian exhibitor on the independent level, is bidding for Paramount's stock in Famous Players Canadian. The Par holdings have been on the block for several months and, according to Toronto sources, Taylor is now on the market to purchase perhaps half of these holdings at a price of $10.000,000, or more.

The sotto voce worked from Par in New York, however, is that neither Taylor nor any other potential buyer has showed a sufficient amount of cash to consummate a deal.

There's a small rhubarb among the operators of the three Minneapolis local neighborhood "art" houses resulting from W. R. Frank's newspaper ad claim that his Avalon "is the only theatre in Minneapolis where you can see true fine art films." Ted Mann and Sol Fisher, owners of Suburban World and Campus, respectively, take exception to Frank's claim.

Martin Davis Coasting

Martin S. Davis, Paramount's national ad-pub-exploitation manager, left New York last night (Tues.) for a week at the Coast.

He'll be confabbing with Herb Steinberg, studio publicity manager, along with promotion staffers and production execs.

UNITED ARTISTS
Starts, This Year..... 1
This Date, Last Year..... 2

"A TERRIBLE BEAUTY"
(D.R.M.-Raymond Stross Prods.)
Prods.—R. J. Lanfian, Raymond Stross
Dir.—Tay Garnett
Robert Mitchum, Dan O'Herlihy, Anne Heywood, Richard Harris, Marianne Benet.
(Started July 13)

Milgrim Gets Fox, Philly

Philadelphia, Aug. 11.

David E. Milgrim, veteran Philadelphia showman, makes his entry into the midtown first-run competition with the acquisition of the Fox Theatre, from National Theatres.

In addition to being president of Milgrim Theatres Inc., the new owner of the Fox is also the founder of the Milgrim Service Organization, with 83 houses throughout Eastern Pennsylvania, New Jersey and Delaware. He has been identified with the local industry since 1922.

Milgrim Theatres take over the operation of the 2,250-seat de luxer tomorrow (12). Milgrim said he anticipates policy changes to be revealed later.

Warners' traveling salesmen for 'Yellowstone Kelly'

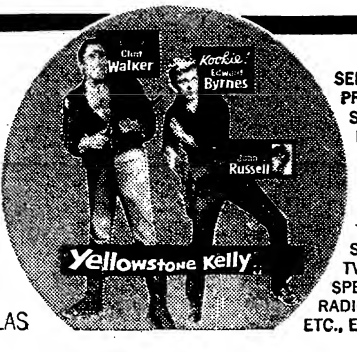
Millions and millions will see 'em on their twin 2950-mile personal 'sell' tours starting August 15th. Thirty-four cities and all surrounding areas covered with gala press luncheons and dinners, mass interviews and saturation appearances on radio and TV. It's just one of the ways in which Warners are going all out to tell 'em all how big they are together on your big theatre screen!

Clint Walker · Edward Byrnes · John Russell

Lawman!

"Yellowstone Kelly" TECHNICOLOR®

with RAY DANTON · CLAUDE AKINS · RHODES REASON · ANDRA MARTIN Screenplay by BURT KENNEDY Directed by GORDON DOUGLAS



SEE THE PRESSBOOKS!
SPECIAL LIFE-SIZE LOBBY SET-PIECE!
SPECIAL TEASER TRAILER!
SPECIAL TV TRAILER!
SPECIAL RADIO SPOTS!
ETC., ETC.!

'Canada Most Over-Censored Land With 8 Provincial Setups'-Pratley

Ottawa, Aug. 11.

"Canada is the most over-censored country in the world," writes Gerald Pratley, freelance film critic, in Toronto Star. "Entertainment for the masses has for years been used as a revenue maker for provincial governments, who appoint boards of small-minded people with the right to cut, mutilate and ban as they see fit."

"It's generally agreed that a country should have a legally constituted censorship board, if only to decide which films should be restricted for adults," Pratley continues. "But Canada has eight boards, and to each of these the film exhibitors must submit all of their films, at a cost of thousands of dollars a year. The stupidity of the system is now shown by television which, being under federal control, cannot be censored provincially, and is bound by no censorship boards or rules other than those of decency and good taste."

Thus, he says, a film banned by a provincial board may be shown on television. Quebec province has banned all Russian films except "Romeo and Juliet" and "Stars of the Russian Ballet," yet some of the banned films have nonetheless been shown on CBC-TV's French network.

A Granada-TV production, adaptation of Donald Ogden Stewart's "The Kidders," was shown on CBC's national tv network at 9:30 p.m. Sunday night, July 26. In it "God damn" and "bitch" were each used thrice, and the French unprintable expletive "Merde."

Pratley thinks that Ontario has a better board than most other provinces, "under the tolerant chairmanship of O. J. Silverthorne," but adds that even in such films restricted to adults (18 and over) as "Room at the Top" and "Lonelyhearts" dialog has been cut by censors.

"When will such men (as U. S. indie producers and distributors Joseph Burstyn with 'The Miracle' and Edward Kingsley with 'Lady Chatterly's Lover') make themselves known in Canada, and take the issue of the legality of provincial censorship to the Supreme Court of Canada?" he asks.

LAW WILL DECIDE ON 'WINESBURG' PICTURE

Hollywood, Aug. 11.

It's to the courts with the Battle of Winesburg. The Mirisch Co., after surveying Jerry Wald's contention he owns film rights to Sherwood Anderson's "Winesburg, Ohio," has revealed it will go ahead with its announced plans to film the property. In counter action, Wald's attorney this week is preparing a law suit, seeking to prevent the Mirisch filming and to have the property delivered to Wald.

Ray Kurtzman, attorney for the Mirischs, declared, "After discussing the situation with Harold Mirisch, we have come to the conclusion we have a binding written agreement whereby the Mirisch Co. acquired film and allied rights to 'Winesburg, Ohio.'" The deal is with Christopher Sergel who, with Anderson's widow, owns rights to the stories.

Wald and his attorney, Gerald Lipsky, explain they have been negotiating with Sergel for over a year and that they have a legally binding agreement in the form of an unsigned contract, a letter from Sergel asking relief on two points and a letter to Sergel advising him relief is unnecessary on one point and that he will be given relief on the other. After seeing the documents, Kurtzman said last week, "There is no actually executed deal in the file."

The legal papers which Lipsky is preparing include a suit for specific performance against Sergel and Mrs. Anderson, seeking to make them deliver the property to Wald, and an injunction against the Mirisch Co., seeking to prevent their filming of "Winesburg." It was not immediately known when the suits would be filed.

Schwalberg Takes On Texas-Made 'Bold Woman'

A feature film financed by Texas industrialist Glenn H. McCarthy and produced by James D. Ross has been acquired for distribution by Citation Films, independent releasing firm headed by A. W. Schwalberg, former Paramount sales chief.

The picture, "Five Bold Women," stars Jeff Morrow, Merry Anders and Dee Carroll. Shot in Eastman color, it was filmed on location in Texas.

Plans are to release the film in August following a premiere in Houston.

Advertising of Company Trademark Essential Abroad, Sez U's Aboaf

Universal is out to sell its trademark abroad wherever it can and as strongly as possible, Americo Aboaf, U's foreign topper, said in N.Y. last week prior to leaving for a trip to Rome.

"Advertising our trademark is important in the U.S., but it is absolutely essential in the foreign market," Aboaf noted. "When our people send in pictures of theatre fronts, and the Universal trademark isn't clearly visible, they hear from me," he added.

Aboaf's theory has its very practical aspects. In many territories, exhibitors buy blocks of films or a whole year's product. "We want them to be aware of who's films they are buying, particularly now that Universal is making such a strong showing," the U exec said. "This is a competitive business and a trademark stands for quality and good business."

Aboaf said Casey Robinson, producer of "This Earth Is Mine," recently congratulated him on the ad-pub campaign for the picture in Europe. "There isn't anybody in Europe who doesn't know that this is a Universal picture and a Universal release," Aboaf stressed. He said, too, that building pride in the trademark also built pride in Universal.

Esther Williams Company Hit With 244G Pool Suit

Minneapolis, Aug. 11.

Alleging that misrepresentations induced them to take over distribution franchises of International Swimming Pool Corp. pools two Minnesota distributors, Futuramic Living and Gus Young of Minneapolis and Austin, respectively, have brought federal court damage suits totaling $244,000 against the company of which star Esther Williams is president.

George Mikan, local all-time basketball great, is president of Futuramic which is suing for $155,000. Young, who seeks $69,000 damages for International, is a former Minnesota Gustavus Adolphus college athletic coach.

They charge that the defendant misrepresented the cost of the pools' installation. Instead of the $600 allegedly represented, the cost exceeded $2,000 in some cases, it's claimed.

Also alleged is that International's advertisements listed pool prices which would have required local dealers to sell and install the units at a loss. It's further charged that International has failed to furnish component parts of some pools and that International claimed falsely it has successful Minnesota dealers.

MULTI-NATION FILM ABLOOM IN MEXICO

Mexico City, Aug. 11.

Multiple nation productions are being promoted here. Following the Ismael Rodriguez plans to turn out a picture in 10 or more foreign locales, with the aid of three associate producers, the formation of Productores Asociadas, S.A., has been revealed here. This outfit, a uniting of independent producers in Latin America, plans to turn out costlier pictures, utilizing talent and technicians from nations involved.

First effort will be an ambitious musical comedy with the most famous variety actors of 10 nations appearing in stellar roles. Featured will be entertainers from Chile, Argentina, Cuba, Puerto Rico, Brazil, Venezuela, Panama, Ecuador, Colombia and Mexico. Indies are taking to the multiple production idea since investments per producer are less than when making an individual picture. Pix produced will be color, wide screen and multi peso efforts for the Latin and International markets.

19 Lands at Stratford Film Fest

By ROBERT McSTAY

Toronto, Aug. 11.

Twenty feature films and 16 shorts from 19 countries showing for the first time in Canada will unreel (Aug. 24 to Sept. 5), as the International Film Festival using the Avon Theatre (991 seats), at Stratford, Ontario, at $1 admission. At the conclusion of the fortnight's showings, plaques will be awarded by Canadian film critics to the best picture, the best male and female performances. Details were made public at a press conference here by John Hayes, director of the Film Festival and production manager of the same burg's Shakespearean Festival which includes the film side-event as one of its 10-weeks' activities.

Opening the proceedings on the evening of Aug. 21 will be "The Scapegoat" (British), starring Sir Alec Guinness and Irene Worth. Guinness starred on-stage in the first Shakespearean Festival here and Irene Worth is starring this season. Both will be present. Also skedded for opening night is Jiri Trnka, Czechoslovakian director, whose Shakespeare's "A Midsummer Night's Dream" will be shown on Aug. 26.

The films will include nine from West Germany; seven from the United States; four each from the United Kingdom, Canada and Poland; three each from Russia and France; two each from Japan, Australia, Hungary and UNESCO; one each from China, India, Italy, Czechoslovakia, Denmark, The Netherlands, Sweden, Jugoslavia and Thailand.

Following is lineup and dates:

Monday, Aug. 24—"The Scapegoat" (United Kingdom), "Short And Suite" (Canada), "Fable For Friendship" (UNESCO).

Tuesday, Aug. 25, 2:30 p.m.—"Power Among Men" (UNESCO), "Alpine Rally" (United Kingdom).

8:30 p.m.—"The Idiot" (U.S.S.R.), "Adventures of *" (United States).

Wednesday, Aug. 26, 2:30 p.m.—"A Midsummer Night's Dream" (Czechoslovakia), "Toy Our Time" (Canada), "Charley Russell's Friends" (United States).

8:30 p.m.—"The Rickshaw Man" (Japan), "The Tender Game" (United States), "13 a Lago" (France).

Thursday, Aug. 27, 2:30 p.m.—"Last Day of Summer" (Poland), "A Dancer's World" (United States), "Mischief Makers" (France).

8:30 p.m.—"Road A Year Long" (Yugoslavia), "Serenal" (Canada).

Friday, Aug. 28, 2:30 p.m.—"Legend of Narayama" (Japan), "Two Men With Wardrobe" (Poland), "Johannes Larsen" (Denmark).

8:30 p.m.—"Sapphire" (United Kingdom), "Harlem Wednesday" (United States).

Saturday, Aug. 29—"The Salvage Gang" (United Kingdom).

10:30 a.m.—"Day Wedding" (U.S.S.R.), "The Insatiable Bee" (Hungary).

2:20 p.m.—"The Doubled Faced Mirror" (France), "Diamond Finger" (Thailand).

8:30 p.m.—"Blue Denim" (United States), "Geometry" (West Germany).

Monday, Aug. 31, 2:30 p.m.—"New Year Sacrifice" (China), "Singing Wood" (Poland).

8:30 p.m.—"Eugene Onegin" (U.S.S.R.), "The Earth Is Born" (United States).

Tuesday, Sept. 1, 2:30 p.m.—"Dreamroad of the World" (Germany), "New Guinea Partol" (Australia), "Das Knalleidoskop" (Germany).

8:30 p.m.—"House Under the Rocks" (Hungary), "The Insatiable Bee" (Hungary).

Wednesday, Sept. 2, 2:30 p.m.—"Sapphire" (United Kingdom), "Harlem Wednesday" (United States).

8:30 p.m.—"Aparajito" (India), "Dance of the Shells" (Germany).

Thursday, Sept. 3, 2:30 p.m.—"Lissy" (DEFA-Germany), "Christmas In Australia" (Australia), "Parliamentarians" (DEFA-Germany).

8:30 p.m.—"Dreams of Women" (Sweden), "Glass" (Netherlands).

Friday, Sept. 4, 8:30 p.m.—"Jonas" (Germany), "The Fishermen" (Canada), "Our Sun" (Germany).

Saturday, Sept. 5, 2:30 p.m.—"The Roof" (Italy), "One Day In Rome" (Germany), "Dom" (Poland).

8:30 p.m.—"The Scapegoat" (United Kingdom), "Short And Suite" (Canada), "Fable For Friendship" (UNESCO).

'Murder' Lone Yank Entry at Venice Festival; Italy Has 3 Pix, France, 2

Venice, Aug. 11.

"Anatomy of a Murder" (Col) will be the only Yank film competing in this year's Venice Feature Film Festival. List of pix selected for the fall film classic by a five-man committee shows Great Britain also in with one entrant, Kevin McClory's "Boy and the Bridge" while Italy placed three and France two feature pix in the total of 14 culled from more than 500 potential entries over a six-month selection period.

Italy's three are Mario Monicelli's "La Grande Guerra" (The Great War); Roberto Rossellini's "Il Generale della Rovere" (General della Rovere); and Carlo Lizzani's "Esterina." France placed Claude Chabrol's "A Double Tour" (Double Turn), and Robert Hossein's "La Nuit des Espions" (The Night of the Spies).

Other contestants at Venice event, which starts rolling Aug. 23, are: "Almatlan Evek" (Sleepless Years) Hungary; "Ansiktet" (The Face), directed by Ingmar Bergman, Sweden; "Enjo" (The Flame of Torment) Japan; "Hunde Wollt Ihr Ewig Leben" (Dogs, Must You Live Forever), directed by Franz Wisbar, Germany; "Pociag" (Night Train) Poland; "Sonada" (Sonata), directed by Juan Bardem, Spain; "V Tvoi Rukh Jizn" (The Life in Your Hands) USSR).

Despite previous reports that it would be included, acceptance of Rossellini's "General della Rovere" caused some surprise as pic is still shooting while another item, Satyajit Ray' "The World of Apu," previously given as a sure entrant, is not on the final list.

U. S. Juve Delinquency Film Banned by Greece

Athens, Aug. 11.

The Greek censorship board banned the picture "High School Confidential" from Greek screens as "teaching the youths by vivid examples methods of crime and misbehavior."

Metro reps here appealed to the Higher Committee existing for such cases. But the appeal was rejected, and the film is definitely banned.

The board lately has been very strict in granting licenses, especially with the "suitable for children" label. But in cases where juvenile delinquency is portrayed, it is more cautious.

Film Booker Tom Burke Sees Video Star-Maker As Hollywood Lags

Minneapolis, Aug. 11.

While the film companies have not had appreciable success the past several years in their efforts to create new young replacement stars of the stature of John Wayne, Gary Cooper, Frank Sinatra, Susan Hayward, Ingrid Bergman, Marilyn Monroe, Bob Hope, James Stewart, Lana Turner and Gregory Peck, etc., for example, whose names in themselves mean something for the boxoffice, television is making a number of young performers theatre draws in this territory.

This is being pointed out by Tom Burke, head of by far the area's largest buying - booking groups comprising more tthan 100 theatres, some of them among the largest and most prosperous, and leading independent circuits.

Burke, an industry pioneer who is regarded as one of its best brains hereabouts, says the tv names like Ricky Nelson, Elvis Presley, some of the Western video stars such as Gene Barry and now, coming up in "Yellowstone Kelly," Kookie Byrnes, have proven marquee value in this territory "and probably in most others."

"Thus, in a way, tv is helping the boxoffice, as well, of course, as hurting it," Burke points out. "A good performance in a good vehicle gives these younger newcomers subsequent boxoffice potential.

"The film companies can't be blamed for not developing more young boxoffice stars to replace the older ones who have managed to hang on. And exhibitors shouldn't be taken to task for allegedly not doing their share to create fresh luminaries.

"One of the main obstacles today is the difficulty in making film personalities glamorous to the public. Our business has changed. In the better old days Hollywood-created glamor was almost commonplace and spelled boxoffice for its luminaries possessors."

In this territory Rock Hudson rates as the No. 1 boxoffice draw among the comparatively newer generation of stars, Burke feels. Others held in respect by the area's exhibitors and helpful to the boxoffice include, of course, Paul Newman, Tony Curtis, Brigitte Bardot, Joanne Woodward, Jack Lemon, Jerry Lewis, Yul Brynner, Doris Day, Robert Wagner, Alec Guinness and Dean Martin.

Promising 'Circus' Pace

Allied Artists' "Big Circus" on the basis of the past week's boxoffice experience looks to become the biggest grosser in the company's history. Big tent entry grossed $76,500 on opening in 28 theatres of the RKO circuit in the New York area, allegedly the biggest opening for a film on second run in 20 years at the chain. "Circus" had its premiere at the Roxy.

For a comparison, the much-pushed "Hercules," Joseph Levine's import which is cleaning up around most of the country, drew $90,000 on debut day. But this was first run—that is, there was no showing on Broadway.

3 VENICE FEST PIX SET OFF LEGAL ROW

Rome, Aug. 11.

Announcement of the names of 14 feature pix admitted to this year's Venice Film Festival already has resulted in a first official protest. Claiming that the three Italian entries ("Esterina," "The Great War," and "General della Rovere") were all unfinished and therefore violaeted one of the Venice admission rules, Italian producers Goffredo Lombardo and Franco Cristaldi have strongly protested their inclusion. They also have initiated legal action to protect their interest with added reservation as to the orthodoxy of the Festival and eventual final prizes awarded during the event.

According to the beef, both "The Great War," a Dino DeLaurentiis production starring Vittorio Gassman, Alberto Sordi and Silvana Mangano, and "General della Rovere," a Zebra (Morris Ergas) Production, directed by Roberto Rossellini, are currently still in the shooting stages while the third item, "Esterina," is still being edited.

Fest authorities already have replied to the protest by pointing out that understandable secrecy (and a festival ruling) covered the films screened and not admitted to the event (14 admitted out of 132 screened from all countries), and that Article 24 of the Venice regulations empowered Fest authorities to make decisions and interpret rulings as it saw fit in certain exceptional cases.

Reported in film circles here that the Lombardo-Cristaldi protest probably stems from non-inclusion in the Venice roster of their recently-finished productions: "I Magliari," directed by Francesco Rosi, and "Il Magistrato," directed by Luigi Zampa. Last-named, however, is reportedly denying the film was up for Venice, together with pix scripters, P. F. Campanile and Massimo Franciosa.

Venice-Hailed 'Melephant' Acquired Globally by UI

Universal has acquired worldwide distribution rights to "The Boy Who Owned a Melephant," a 30-minute Technicolor featurette which won a prize in the children's film competition at Venice. The picture, narrated by Tallulah Bankhead, will be packaged with "The Snow Queen," the animated Soviet film recently acquired for distribution by Universal. Plans are to release the double bill around Christmas.

Dreams of Paradise

Minneapolis, Aug. 11.

Eddie Schwartz, local amusement industry printer, Variety Club treasurer and jokemaker via printed cards, now is issuing life membership cards to show folks and newspaper, television and radio people in a number of new clubs he's launching.

"If you're not the joining kind, you'll still be happy to become affiliated with his organizations because of their charters," says Eddie. "No dues, no don'ts, no officers, no rules, no Tuesday meetings, no suggestions, no announcements, no objections, absolutely no plans."

The clubs to which you can give nothing are called "Comfort Me With Money," "I'm Tired of Having Fun Association," "If You Can't Do It Teach It Association," "I'm Not Completely Worthless —I Always Can Serve as a Bad Example Association," the "I Have Hidden Talent But No One Can Find It Club" and the "John Wilkes Booth Gun Club."

Maryland Exhib Body, 42 Years Old, Regrets TOA's Gumshoe Invasion

Baltimore, Aug. 11.

Allied Motion Picture Theatre Owners of Maryland, an Allied States unit, is disturbed by the invasion of Theatre Owners of America and the organization in this state of a TOA affiliate.

In a letter to George G. Kerasotes, national TOA prexy, Meyer Leventhal, president of the Maryland Allied unit, asked TOA to "review this situation without delay with a view to eliminating this unnecessary additional organization."

Pointing out that the Maryland Allied unit has existed for 42 years, Leventhal called the TOA action a disservice to the industry and to exhibitors in particular because of the establishment of a competitive organization.

Leventhal added that if TOA had a story to tell, it should have been disclosed to all Maryland exhibitors "and not in a hotel room out of state." He noted that "our organization would have been happy, in fact still would be happy to supply a forum to TOA for such a presentation."

While the Maryland unit is affiliated with Allied, Leventhal said there is no reason to believe that "our position is not subject to re-evaluation at all times. Certainly our membership would properly demand that the Maryland unit affiliate nationally with that organization which demonstrates that it can most effectively help our membership.

PAR PROBES POTENTIAL OF THREE REISSUES

Paramount has scheduled three reissues for the fall and each of them has a special marketing angle. Par has done well with certain re-runs in the recent past and obviously is convinced that some of the better product of the past is capable of doing "A" business in the present.

In this instance the "A" business falls into the category of $1,000,000 in domestic rentals.

First of the three is "Samson and Delilah," older Cecil B. DeMille entry which comes on the playoff heels of "Ten Commandments."

Other two are "Country Girl", and "Bridges at Toko-Ri," both starring William Holden and Grace Kelly, whose names (markedly enhanced lately) are being given prominent campaign attention. Bing Crosby also in "Girl" and Mickey Rooney and Fredric March also are in "Bridges."

'BEN-HUR' BOOKINGS

Atlanta, Dallas Make 12, 13 In Metro Deals

Atlanta and Dallas became the 12th and 13th cities to obtain exclusive hardticket engagements of Metro's "Ben-Hur." Roxy Theatre in Atlanta, a Wilby- Kincey Theatre, and the Tower Theatre in Dallas, an Interstate house, signed contracts this week for longrun engagements.

Previously the picture had been booked at Loew's State, N. Y., where the world premiere will be held in late November; Boyd, Philadelphia; Egyptian, Los Angeles; Saxon, Boston; Academy, Minneapolis; United Artists, Detroit; Alouette, Montreal; University, Toronto; Capitol, Vancouver; Warner, Pittsburgh; Empire, London. All theatres signed to date have exclusive runs for their territories.

Allied Artists Protests Zugsmith and Par Titles

Hollywood, Aug. 11.

Allied Artists has filed two title protests with MPAA, one against Mike and Albert Zugsmith's "This Rebel Generation" and the other against Paramount's "Streets of Naples."

Protest against Zugsmiths' title is based on AA's recently completed "The Rebel Set." Protest against the Par film is based on similar registration, "Streets of Montmartre," biopic of Suzanne Valadon which will topline Lana Turner. Director Douglas Sirk puts pic into production in France next spring.

In a third protest last week, Hughes Productions filed against registration of "The Blonde in 402," by Edward Small and United Artists.

Nabs Dramatize Archaic Sunday In Pennsylvania

Philadelphia, Aug. 11.

The Pennsylvania Supreme Court has been asked to hear arguments on the legality of the state's Sunday blue laws by attorney Harold E. Kohn, counsel for the Roosevelt Drive-in Theatre, in Langhorne, and the Town Theatre, in Levittown.

Five employes of the two theatres were arrested and fined by Justice of Peace Earl B. Dougherty, of Bristol Township, who was conducting a "convicted on sight" campaign to focus attention on the blue laws.

Kohn asked the court's permission to argue in conjunction with the hearing on a writ of prohibition, skedded for Aug. 17. The writ, an injunction asked from the higher court against a lower court, is sought by Jan Boylan, an employe of the Bristol Playhouse, who contends the "on-sight convictions" are unconstitutional.

Kohn's petition will raise several points not covered by Mrs. Boylan's action. Kohn will argue that the operation of motion picture theatres is authorized after 2 p.m. on Sunday; and that the entire Sunday Blue Law passed in 1794 is unconstitutional, because it respects the establishment of a religion. Counsel also contends that the law is discriminatory by virtue of the number of exceptions to it.

Chief Justice Charles Alvin Jones has already signed an order restraining Dougherty from convicting any more violators. On his one-man Sunday rampage through Bucks County (26), Justice Dougherty issued more than 200 onviction notices ($4 fine and $9 costs). Among his arrests were two toll collectors for the Pennsylvania Turnpike Commission.

Richard D. Heffner Inc. has been authorized to conduct a business in the production and broadcasting of motion picture film, with office in New York. Capital stock is 200 shares, no par value. Directors are Benjamin Heffner, John E. Joseph, David Gerstein.

LICKS VANDAL PROBLEM VIA GOOD KID CLUB

Chicago, Aug. 11.

Plagued by an excess of juvenile vandalism, Chi's Nortown Theatre, a nabe house, licked the problem by initiating a "Good Citizenship Club" that requires membership and rules compliance by its 8 to 18-year-old Saturday matinee patronage.

Begun late last May, Nortown manager Erwin Noyer says the scheme since then has reduced seat-cuttings and wall-marking by more than half. Noisemaking has also been lowered to at least a tolerable decibel level.

Noyer relates that part of the problem was finding a "tactful" solution to the mischief, a cure that wouldn't alienate business. He and his staff then hit upon the club idea, and since have issued more than 5,000 membership cards which the youngsters must flash at the boxoffice for Saturday matinee admittance (with the price of a ticket, of course). Club's regulations even provide for punching a card for minor infractions, and a serious violation is enough to get the offender evicted from the club. In that case, says Noyer, the miscreant is allowed into the theatre only if a parent is in tow.

As expected, the project did inhibit biz some at the outset, but since then moppets and parents alike have come to see the wisdom of the plan. Now Noyer is thinking of issuing snappy membership buttons, figuring that kids, too, are status-seekers.

Arbiter Clears 'Murder' In Title; Burt Balaban Now Seeking Release Deal

Rights to the title "Murder Inc.," originally claimed by seven different producers, went to Princess Production Corp., headed by Burt Balaban, as a result of arbitration proceedings conducted by the Motion Picture Assn. of America. Balaban's outfit won out over two different firms which were part of the final arbitration hearings — Milton Sperling's United States Pictures and the King Bros. Allied Artists, also a claimaint to the title, withdraw before the hearings started. The other firms fell by the wayside in the course of the controversy.

With the title now free and clear, Balaban is proceeding with plans to place the film in production. His version will be based on "Murder Inc.," the book by Burton Turkus, the assistant district attorney who prosecued the mob that became known as Murder Inc. Balaban is presently negotiating with a number of majors for financing and distribution.

29 Theatres, Return to Fed Judge, Demand Earlier Runs in Pittsburgh

By LENNY LITMAN

Pittsburgh, Aug. 11.

Some 29 Western Pennsylvania theatre owners went to court Wednesday (5) to get an earlier shot at showing films after their downtown theatre runs

The suit filed in Federal Court is a follow-up of an action taken by Basle Theatres Inc., operators of the Mt. Lebanon Drive-In Theatre. The operators charged that five major Hollywood film distributors have "rigged" rules to the disadvantage of outlying situations.

Federal Judge McIlvane last January handed down a ruling requiring the distributors to make prints available to theatres outside the first run category within 17 days after downtown runs.

The ruling allowed Warner Bros., RKO, Loew's, Universal and United Artists to exempt three special films a year from the quick playoff order.

In last week's action, the theatre owners said the ruling has led to the establishment of a revised booking system under which they are required to bid for recent releases against owners of theatres who are not their competitors.

They also complained that the distributors have cut the number of prints available to outlying houses.

The three-film exemption is also being abused, it was claimed.

The petition asks the court to end any conspiracy to delay suburban showings of the movies and to force distributing firms to make the films available on the terms outlined in the order involving Basle Theatres' suit.

Mending Some Fences?

St. Paul, Aug. 11.

Exhibitors here are going the limit to improve their public relations which apparently haven't been sufficiently good to bring effective antidaylight saving time pressure on state legislators.

For example, the local Riviera theatre held an invitation special screening of "The Nun's Story" (WB) for Catholic sisters who found it impossible to attend during regular theatre hours.

Riviera also unspooled Allied Artists' "The Big Circus" for some 250 children of various community houses and orphanages.

Common Mart Shows Little Effect on Pix

Paris, Aug. 4.

According to sources here, the Common Mart since its inception in January last year has had little real effect as yet on films. However, it is expected that certain repercussions and changes because of this CM economic sharing setup may be visible perhaps next year.

So far co-productions have not appreciably risen since 1958. France passed an eight-year aid bill which stymied burgeoning coproduction with West Germany which has no aid program and therefore acts against cooperation since French would be giving aid and partners would not be reciprocating.

There is a movement afoot to set up a CM statistical pool to give a clearer picture of CM film activities. This is a proposal of the French Centre Du Cinema crack statistics man Claude Degand. It is also felt that under the CM a near future project is to make a general quota setup for all CM nations instead of individual quota arrangements between all the countries. This, it is said, could give a new competitive push to film biz in the CM and provide the countries having better films more playing time.

There will be a major CM film meeting in Brussels in October which should clarify the CM film setup. So far the CM has had no effect on Yank positions in either of the six (France, Italy, West German, Holland, Belgium, Luxembourg) CM signatories.

'NEW FACES' SHORT FOR TV FROM COLUMBIA

As part of its new talent development program, Columbia has prepared a seven-minute short, "New Faces," designed to introduce its new players to tv audiences.

Personalities shown in the film include Evy Norlund, Michael Callen, Joby Baker, James Darren, Jo Morrow and Rian Garrick.

Film company has also readied for distribution to tv a featurette plugging William Goetz's "They Came to Cordura." Television release is handled through an organization headed by Bruce Balaban.

FAREWELLING KURTZMAN

Dinner of 800 Expected, Including Cardinal and Governor

Boston, Aug. 11.

A dinner honoring Charles Kurtzman, former northeast div. mgr. Loew's, has been set for Sept. 12 at Sheraton-Plaza hotel. About 800 are expected to attend the affair, dubbed a "Thank You, Charlie Kurtzman" dinner.

Kurtzman, transferred to the New York office of Loew's, was active in civic, social and community affairs during his long run here. William Elder, managing director of Loew's Warfield Theatre, San Francisco, has been named division mgr. for Loew replacing Kurtzman, who also came from Frisco.

Dinner party will also serve as a farewell to Kurtzman and his bride, the former Mrs. Harriet Rosenwald, widow of the late M-G mgr., Benn H. Rosenwald. George Swartz, one of the originators of the Jimmy Fund, is chairman of the dinner committee.

Among prominent Bostonians who will attend the Kurtzman testimonial are Cardinal Cushing, Governor Furcolo, Mayor Hynes.

Visit to the Starlight Drive-In

New York.

Editor, VARIETY:

At a time when exhibitors are so fond of giving lip service to the public's comfort and convenience, and not a convention goes by when exhibitor leaders don't exhort their colleagues to modernize and put stress on service, it is as astonishing as it is frustrating and annoying to come across theatre operations where the management in fact tells the public to go to hell.

Last week, on one of those warm nights, I took my family and some friends to the Starlight Drive-In on the Albany Post Rd. in Harmon, N.Y. The picture was Columbia's "It Happened to Jane," a light comedy and just the kind of fare we were looking for that evening. By the time we drove out of the Starlight—well before the feature was finished—all of us were thoroughly disgusted and swore that, next time 'round, we'd just stay home and gab.

After paying our 95c admission, we never saw another person from the drive-in personnel. Nobody directed cars, nobody checked on anything, in short we were completely on our own. A car had trouble backing out, so we stood for long minutes until the "traffic jam" got straightened out. Finally, we found our post and settled down to enjoy the show.

Next discovery: The speaker didn't work. We backed up to another speaker. This one carried the voices from the soundtrack, but they were indistinguishable. We tried a third, still no good. In all, we hooked on five different speakers. Not one of them gave satisfactory service. We finally resigned ourselves to the fact that the speakers at the Starlight just weren't clear.

As the film progressed, an "announcer" at frequent intervals broke into the screen dialog with such important items as: "Jeannie is wanted at the concession booth," "Joe, the projectionist wants you," etc; all this *over* the soundtrack. After about a half hour, a steady static blanked out anything else in the speaker. It lasted for six to seven minutes. By the time it disappeared, most of the cars were blowing their horns furiously and people were turning on their brights in an effort to catch the projectionist's attention.

In the car next to us were two couples. We heard them vent their anger in no uncertain terms. When the static returned briefly, and it seemed to us that the film had run out of ideas, we decided to quit and go home for a cup of coffee.

Fred Hift.

New York Theatre
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CARY GRANT EVA MARIE SAINT JAMES MASON
in ALFRED HITCHCOCK'S
"NORTH BY NORTHWEST"
An M-G-M Picture in VistaVision - Technicolor®
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Sports to Get a Big Tintplay On NBC-TV; 21 Color Remotes Set For '59-'60 Slotting; Add New 350G Unit

In NBC-TV's drive to put more color on the airwaves, the only area not really exploited by the network until now is sports, but when next season gets underway the tinted athletes will be present in infinitely greater force than ever before on the schedule. Web will have completed a second remote color unit, costing some $350,000, by Aug. 29, in time for the first of the colorized sports events.

New four-camera truck unit, plus the original two-truck, five-camera job now on the Coast, will enable the network to move to sports locales with much greater flexibility than previously, thereby enabling, for instance, tint treatment of all World Series baseball games. In the past, NBC-TV couldn't travel its one unit fast enough or far enough to catch both cities of a World Series.

Expanded color athlete slate will carry NBC-TV into mid-January, but that's not the whole story; web is in the preliminary stages of mapping out a tinted sked through as much of the rest of the year as possible.

With the new unit, NBC-TV will multichrome the final two-days, beginning Aug. 29, of the Davis Cup tennis games at Forest Hills, N. Y.

Last year, NBC-TV did only half of the World Series, and only four of the games on the whole college (NCAA) football agenda. Next season, the web will do all of the baseball championships, barring any technical difficulties that might be encountered if either of the Chicago teams or Milwaukee gets into the big league finale. Otherwise, web can easily utilize its two color remote units on the ballparks of the winning clubs.

And instead of four games, NBC will do at least 11 games—maybe more—grid frays in color. Having a unit on the Coast will also enable the network to tint up the Jan. 1 Tourney of Roses from Pasadena. In all, the immediate plan calls for a potential of 21 color sports remotes, with the planned windup on Jan. 17, when the pro grid bowl game is played in Los Angeles.

NBC-TV, like all other tv webs, still faces a problem when it comes to doing color remotes, whether in sports or international exhibits. Although the color lens has become, and is reportedly still becoming, more sensitive, there are

(Continued on page 50)

WELDON'S NEWS AS WNEW-TV ENTRY

Metropolitan Broadcasting Corp. is finally going to utilize Martin Weldon's news services in the tv area. Weldon, hired some months ago to establish an exclusive news-gathering department for WNEW Radio, N. Y., which he did, will sometime in September begin on sister WNEW-TV a bi-weekly half-hour on feature news.

Video program, aimed for Sunday exposure with Sept. 20 the tentative WNEW-TV starting date, will have a "magazine" concept, in which several recent news stories will be analyzed. Weldon, whose prinicpal job at WNEW Radio has been to oversee the 15-man reporter-writer staff, will not only produce but reportedly appear on the tv showcase.

NBC Can't Unload Hudson as Legiter So Must Renovate

NBC board of directors has decided to reconvert the Hudson Theatre on Manhattan's West 44th St. to its original 1,117-seat legitimate theatre status, in an effort to attract a buyer. Web made the decision late last week to spend approximately $100,000 to wipe out the marks of the tv studio that the Hudson became in 1949.

Web had been trying for months to sell the theatre-turned-studio to legit interests, but none of the many dickers came to anything. NBC was asking a reported $850,000 for building and property, which runs from 44th, east of Broadway, through to 45th St. Network converted the house to tv in '49, after paying nearly $600,000 to a syndicate including Howard Lindsay and Russel Crouse, Leland Hayward, Elliott Nugent and Howard Cullman. In 1958, the property was assessed at $535,000 and the land alone was assessed at $440,000.

Network board decided that it would be easer by far to sell the property back to legit if it were first reconverted.

NBC feels the setup is no longer necessary. Web has more live programs coming from Hollywood next season than from New York, and, besides, the NBC big color studios in Brooklyn apparently suffice the web's immediate production needs in the east. All of the programs, including the Jack Paar latenighter, have in recent months been moved from the Hudson to other studios in N. Y.

CARNEY'S 'OUR TOWN'

Thornton Wilder's "Our Town" gets another whirl on tv. This time Art Carney will be the star. It'll be done as one of the Pontiac series of specials on NBC-TV and has been pencilled in as a 90-minute entry the night of Jan. 8.

Carney all told will do six Pontiac specs.

Breck's Yen For Sunday Specials

After fishing around four weeks for some tv specials to sponsor, Breck Shampoo is on the brink of lighting upon eight of the NBC-TV "Sunday Showcase" original dramas. Should the deal be finalized, the network will have 11 of the live hourlong dramatic originals buttoned up for 1959-1960.

Web is not sure whether there'll be 16 or 17 originals in all. And, besides the pending Breck biz, RCA has closed for three of the stanzas during the early part of the season. Breck's buy would be for eight after the first of next year.

Nevada 'World Premiere' Hoopla for 'Bonanza'

Hollywood, Aug. 11.

NBC-TV is adopting an old Hollywood custom and will "world premiere" its hourlong "Bonanza" series in Reno and Virginia City, latter the locale of the series, in a special hoopla on Aug. 22.

Network will plane the Hollywood press to Reno for two days of parades and civic ceremonies wrapped up in a "Bonanza Days" tagline. Participating will be Governor Grant Sawyer of Nevada, along with Lieut. Gov. Rex Bell and Mayor Bud Baker of Reno.

Wells, Bradford Team On Kern TV Special

Hollywood, Aug. 11.

Bob Wells and Johnny Bradford, the brother team who used to script the Dinah Shore show (Wells co-produced last season) are being reunited for Wells' one-shot NBC-TV production, "A Toast to Jerome Kern."

Wells has hired Bradford to collaborate on the script of the Sept. 22 special, which the U. S. Brewers Foundation will sponsor and which Wells will produce. Meanwhile, in their separate endeavors, Wells and Sidney Miller have finished the script for Gene Kelly's Pontiac special on NBC Dec. 10, which Wells will produce, and Bradford has completed an untitled original comedy screenplay for Joe Pasternack at Metro.

Admen, TV Producers' Hostility Can Botch Up Many a Show: Dozier

Chicago, Aug. 11.

CBS v.p. William Dozier, here last Friday (7) to address the second annual workshop on Creativity in Advertising, counseled the ad trade to stop its petty haranguing with producers and to work instead for the longrange stature, integrity and success of tv shows. "People involved in putting on tv shows usually produce more memoranda than shows," he said.

Dozier, in charge of Hollywood programming for the web, stated that "the open hostility which exists between ad representatives and tv producers had doomed many shows to failure. The over protective ad man and the agency-bating producer now stand for two hostile factions."

Ideally, he said, the networks should retain control of all programs, but producers should be able to expect help, not interference, from the ad boys. If the creative ability of producers is hamstrung by ad men it will discourage new talent and alienate those already in the field. "It's the duty of the agency men and producers to work together to insure the best programs possible for the tv audience," he averred.

Dozier was a late replacement at the workshop, selected to participate for Hubbell Robinson, when the latter left CBS a month ago.

PHILCO'S $2,386,000 6-MONTH EARNINGS

Philadelphia, Aug. 11.

Philco Corp. reported earnings of $2,386,000, or 54c a common share, in the first half of 1959. During last year's first six months the firm suffered a loss of $1,442,000.

Profits for the second quarter totaled $797,000, or 17c a share, compared with a loss of $344,000 in the second quarter of 1958. First half sales spurted to $181,345,000 from $149,895,000 in the corresponding 1958 period. Second quarter sales totaled $85,787,000, compared with $75,879,000 in the same three months last year.

Balto's Big Stick

Baltimore, Aug. 11.

Baltimore's new tv tower for all three local channels went into operation Sunday at 11 p.m. with ceremonies in which Governor Tawes and Mayor Grady took part.

Tower, which is said to be the second of its type in existence and the only one carrying three antennas, is 1,049 feet above sea level. Located at Television Hill home of WJZ-TV, the tower is built to withstand winds up to 165 miles per hour.

'Kangaroo's' Pouch Loaded

Not much more than a year ago CBS-TV was considering the advisability of calling it quits with its early morning "Capt. Kangaroo" entry. It was costing the network something like $2,000,000 a year and was getting nowhere.

The tables have now been reversed, however, and "Kangaroo" will move into the realm of daytime success stories when, as presently anticipated, it posts an SRO on sponsorship in October. Instead of losing $2,000,000, it will be netting the web about $1,000,000.

In addition to the Mon.-through-Fri. entry, "Kangaroo" will have an additional crack at some Saturday income, moving into the 8 to 9 a.m. period, where it can be had for $7,500 per segment (as against $5,000 per seg during the week).

Strange-Things-Are-Happening Dept.

Something approximating the Eisenhower-Khrushchev "one-big-happy world" make-believe seems to be taking hold in television.

Take, for example, "America Pauses In September," first in the new series of musicals specials sponsored by Coca-Cola. It'll be seen next month on NBC-TV. But the show is presently being pre-taped with a CBS crew.

Then there's the new Rodgers & Hammerstein musical headed for Broadway starring Mary Martin.

NBC has put up the coin for the show. But the album doesn't go to RCA. It goes to Columbia Records.

No Dawn-to-Dusk Coverage On Mr. K.; B'casters to Play It 'By Ear'

Certainly Premier Khrushchev will get extensive radio-tv coverage when he visits the U.S. next month but few believe that the top Communist leader will be the recipient of dawn-to-dusk attention on the part of American broadcasters.

"We'll play it by ear, all along," William R. McAndrew, veep of NBC News, said this week. "Naturally, this is a big story, and Khrushchev is a shrewd politico and showoff in front of the mike. He does indeed make for a colorful video personality but we don't propose to give his appearance here complete sunrise to midnight coverage that some people have been led to believe. We don't expect to be on hand with our mikes and cameras everytime Khrushchev coughs, but you can bet we'll cover his significant steps at all times."

Top news execs said the Khrushchev visit here would be in the nature of a diplomatic exercise insofar as the broadcasters were concerned but, above all, a certain amount of American patriotism will go into each of the broadcasts.

Broadcasters made it clear that under no circumstances would they take orders from the State Department or other governmental agencies as to when and how to handle the Khrushchev visit here. Broadcasters of course, would confer with Press Secretary Hagerty in the White House, on occasion, for guidance but, most assuredly final decisions regarding radio-tv coverage will be made by web execs and emphatically no one else.

McAndrew had suggested to Washington that NBC was interested in doing an hour-long program with the USSR Premier in which the first 30 minutes would be straight talk and the remainder given over to questions from newsmen.

McAndrew was planning to bring over Joseph Michaels, Moscow correspondent, for the Khrushchev visit. Other staffers on the job here would be David Brinkley, Frank McGee and Pauline Frederick. Don Meaney, national tv news editor, would be coordinator for tv-radio.

Zenith's Peak Biz

Chicago, Aug. 11.

Zenith Radio Corp. continues to operate at record highs. Net income for second quarter of 1959 was $1,577,830 or 54c a share, up 65% from the 1958 period, and total sales registered $47,642,024, more than $15,000,000 better than the same period a year ago.

Zenith also reported record sales and earnings for the six months ended June 30. Consolidated net earnings were 64% better than for the same period a year ago, and sales totaled $106,862,800 vis-a-vis $74,470,506 in 1958.

All N.Y. Flagships (WABC, Too) Into News-Pubaffairs

Alert to similar rumblings from network rivals in N. Y., the ABC radio and tv flags are also taking steps which could readily lead to the establishment of news and public affairs departments separate from those at ABC proper.

WABC Radio just hired Edwin Silverman as its first director of news and special events, effective this week. Rather than depend on John Daly's ABC operation entirely, radio outlet is gearing on its own to provide more extensive local news coverage. Like so many other stations in the Gotham market, Silverman's principal job will be to provide lots of on-the-spot news.

Meantime, at WABC-TV a decision has reportedly been reached to do an extensive public affairs program, something the station has not done before. For the time being, at any rate, it doesn't appear as though WABC-TV will hire a fulltimer like Silverman at WABC Radio, but, if it does go ahead with the local pubaffairs series it is said to have in mind, it will request Daly's aid in preparing the skein. Later on, perhaps—or if Daly doesn't come through with the manpower for the locally-inspired WABC-TV will hire its own men.

Decision to do some kind of local public service telecasting was made last week by WABC-TV's newly-organized program plans board. Involved in a three-day meeting were program chief Al Hollander, WABC-TV topper Joseph Stamler, research director Larry Pollock and sales manager James Szabo.

Though it is known the board was also considering the possibility of a live latenight program strip in lieu of feature films. Otherwise, the ABC-TV flag recently bought several 20th-Fox reruns, pictures that originally showed on in the met area via WNTA-TV. At the close of the meeting, WABC-TV declined discussing what, if any, was the decision on the live show.

MBS' 13 New Affils

In the five weeks under new management, Mutual Broadcasting has signed up 13 new affils and renewed its contract with N. Y. flagship WOR for the radio web's daily feed of news, sports and features.

Among the new outlets is KAYO, 33-year-old Seattle, Wash., indie.

Colgate Ponders Daytime Stake

Colgate, along with General Foods, is one of the major spenders on CBS-TV, with something like $20,000,000 in the Columbia sponsor kitty. The two major items next season (representing $12,000,000) will be half of the Ed Sullivan show and half of the "Perry Mason" Saturday entry.

In addition, Colgate will be continuing with the Wednesday night "Millionaire" half-hour series, and two daytime shows, "Top Dollar" and "Big Payoff." It's in the area of the latter two shows, both of which have been declining on the rating charts, that Colgate has been doing some reappraising with an eye toward a possible change. It's considered possible that if Colgate's interest in "Millionaire" holds up, the series will be moved into either one of the two daytime slots for network stripping. Decision will probably rest on early fall rating returns

Jerry Lewis' 'Merton'

Jerry Lewis will follow up his "Jazz Singer" dramatic entry on the Ford Tuesday night NBC-TV specials with a second drama entry. It'll be "Merton of the Movies."

Both will be produced jointly by Hubbell Robinson Productions and Jerry Lewis Productions.

CAN RATINGS BE MINIMIZED?

Clairol: Will She or Won't She?

To term it mildly, Clairol Inc. is upset by ABC-TV and its president Oliver Treyz. Sponsor, a division of Bristol-Myers, believes that it was given the runaround by the network regarding the Thursday 7:30-8 p.m. time period for next season, and (through its lawyers) is presently mulling what action should be taken against the network.

Time period in question was sold to Warner Lambert for the new Gale Storm show, allegedly after a Clairol commitment for the half-hour had been accepted by Treyz.

Reliable sources have reported that early in July ABC-TV delivered to Foote, Cone & Belding, the Clairol agency, a written proposal offering minute participations in the Gale Storm show at $23,000 each, which is far less than network rate card. The 7:30 time period was then difficult to sell.

By July 17, a verbal okay from Clairol is understood to have been given to Treyz. Since verbal deals are par for the network tv course, Clairol assumed that the order, for 22 minutes over 13 weeks in the 30-minute telefilm program, was firm.

But four days later, ABC notified FC&B that since a written order was needed and had not been forthcoming, the time and the program were sold entirely to Warner Lambert.

Tensions have been mounting since that date. For a short while, Bristol-Myers is known to have been involved in making policy on the situation. This week, though, a high-ranking spokesman for BM had no comment other than "it is a Clairol matter."

This is the second instance come to light in as many weeks where ABC-TV has had trouble with sponsors over meeting alleged commitments. Previously, Carnation, which had evidently been offered a substantive discount by ABC-TV to participate in "Untouchables" and "Sugarfoot," felt the need of taking legal steps to force ABC to comply with the agreement. Case never got into court; threat of action seemed sufficient to bring ABC around.

A Bill of Paar-ticulars

NBC-TV Star Unburdens Himself In One Fell Swoop As Mag Gives Him Platform

Jack Paar and his guests have been snaring considerable feature space in the national mags. Paar in the final installment of his three-parter in Look comments rather sharply on a number of his guests. He tells of his experiences with Elsa Maxwell and her "uninhibited burblings" particularly the one in which she said Walter Winchell had never voted. Miss Maxwell was wrong and Paar subsequently went on the air with a correction. That Paar's sentiments concerning Winchell haven't changed one iota is evidenced by other opinion in the Look article.

Nor is Paar sweetly disposed toward Steve Allen. "I don't think Steve is feeling very well, but he'll be better after the operation to have Maverick removed from his back," Paar writes. "He has done so much public soul searching that he is beginning to sound like a saint. But he has to convince me he can walk on the water. Until then, he will have to take the Staten Island ferry like the rest of us."

Paar also has some wry observations to make about his "well-publicized difference with Dody Goodman." He observes that "before long, people began to consider us a team . . . It was like being a guest of honor at a shotgun wedding. Eventually Dody was doing so much of the talking I felt like

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Write & See the World

The radio-tv writer is the newest addition to today's global show business. Writer Bill Jacobson, who just returned from Paris where he penned a radio spec for fall presentation by NBC, planed out to Copenhagen this week to script a tv spec for Victor Borge which is set for NBC-TV exposure.

Jacobson, who has been signed to write the Pat Boone show this fall, is also working on a Bell Telephone special in association with Ervin Drake.

NBC-TV's 'Dollar' No 10:30 Scholar, Sponsor Scrams

Because NBC-TV could not clear the number of stations demanded by Mogen David, the wine advertiser gave up its hold on the 10:30-11 p.m. slot on Thursdays in order to buy the 8-8:30 p.m. Wednesday slot on ABC-TV for next season.

Mogen David has scheduled "Dollar a Second" for the NBC time, but with the bankroller's departure, the network has knocked off "Dollar" and put the Herb Wolf-produced "Masquerade Party" in instead. Web is currently dickering with two new, alternate-week sponsors to buy the panel show, but on a shorter station lineup than sponsor Mogen David wanted for "Second."

Winery settled on "Beat the Clock" as its new ABC-TV nighttime entry, ironically, after the same sponsor tried to get "Masquerade Party" over to ABC-TV. But, "Party," which is running this summer on NBC-TV in the same period that it will get next fall, proved too costly for Mogen David's tastes.

"Clock" is also an ABC-TV daytime program strip. Because this Clayton (Bud) Collier audience participation stanza is among the web's stronger pre-dark entries, plans are to keep it on as both a day and night program. Package belongs to Goodson & Todman.

During the summer Block Drug and P. Lorillard sponsor "Masquerade Party" on NBC. It's understood one of the two fall sponsors for the program NBC is seeking is again Block Drug.

Velotta Shifting Back to Gotham

Thomas Velotta is returning permanently to New York for ABC where he will be placed in charge of special events, reporting to the web's programming veepee Thomas Moore. According to the web, veteran Velotta's new job will not conflict with that of pub-affairs-news boss John Daly.

Velotta, who once was second-in-command to Daly in the news and public affairs field for ABC, moved to the Coast about two years ago for the network. His return was speculated nearly a full year ago —as Daly's replacement.

However, when he does come back shortly it'll be to oversee what shapes as an upbeat schedule by ABC-TV of sports and entertainment one-shots.

IF NOT, NETWORKS ARE OUT ON LIMB

By GEORGE ROSEN

Just about this time each year the tv networks do some collective thinking on "how can we minimize the ratings in the upcoming season and help create a whole new healthy atmosphere in which quality programming rather than nose-counting, will be the major yardstick?"

Things are no different now as the networks gird for the '59-'60 semester. In fact, the distress has been compounded by a determination, both at NBC and CBS (ABC is playing it strictly for mass audience appeal), to move into areas more calculated to invite a success d'estime rather than runaway ratings. With a little less accent on the Nielsen and the Trendex, and a little more appreciation for the "uplift" aspects of the undertakings, the two networks realize they might stand a chance. But in the prevailing climate of Madison Ave. jitters where a whole way of life centers around a Top 10 philosophy, the webs are also cognizant that they can take a terrific beating.

How, then, to dwarf the impact of the ratings and generate a universal enthusiasm for qualitative programming, regardless of what Nielsen says?

In the past they said it couldn't be done—and they were right. Apparently nothing has changed to alter the picture. If the success of a show were predicated on critical hosannahs, an "Omnibus" with built-in sponsors would still be around.

The dilemma is a particularly rough one for NBC, which is going way out on a limb on its weekly 8 to 9 "Sunday Showcase" series of dramatic presentations. It could well wind up as a $3,000,000 out-of-pocket undertaking, unless the sponsorship picture changes. Yet this is the calculated risk NBC is willing to take. Slotted opposite "Maverick" (ABC) and Ed Sullivan (CBS), "Sunday Showcase," despite its array of creative writer-producer-director components, is virtually destined for "low man on the Nielsen poll" ratings. It's to NBC's credit that it says it will gladly settle for a 15 Nielsen, considering the "Maverick"-Ed Sullivan pull. (By Madison Ave. standards you're a flop if you don't have a 20.) But what disturbs the network hierarchy is the anticipation of next-morning headlines proclaiming the fact that, with a 15 and whatever the merit of the program, "Sunday Showcase" was clobbered by the competition.

Yet in all fairness it must be conceded, no matter what the protestations over the "evil rating system," that the networks themselves have been the guilty parties in the past in perpetuating the Nielsen tallies. Let any network entry, no matter how lowercase the quality, wallop a meritorious effort on the competing network, and quicker than you can say "gee whiz" the rating results have been posted with every trade and consumer journal in America. The

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Susskind Dickering Cambridge Festival

Boston, Aug. 12.

David Susskind's Talent Associates is negotiating for tv rights to the Cambridge Drama Festival's current produetion of "Macbeth," starring Jason Robards Jr. and Siobhan McKenna, officials of the festival reported.

If agreement is reached, the play would be presented with Robards, McKenna and Roy Poole, as Macduff, and almost the identical cast current at the Boston Arts Center theatre. Festival officials said the tv producer is particularly interested in keeping the battle scene, the sleep walking scene and the witch scenes exactly as done on the stage.

'Research Boy' Makes Good As Katz Gets CBS-TV Program Slot

With CBS board chairman William S. Paley back in action this week after his Biarritz vacation, network prexy Lou Cowan lost no time in tieing together the loose ends of the tv programming department. Designation of Oscar Katz as top program man to fill the shoes of Hubbell Robinson Jr. came after several weeks of rumors that Katz was the Paley-Frank Stanton - Cowan choice, with Stanton giving the nod prior to his departure for Moscow last week.

Katz, who has been vice-president in charge of daytime tv programming, is a vet of 21 years at the network. Like Stanton before him, he originally came out of research. Within 24 hours after announcement, CBS was convinced it had moved in the right direction; trade reaction was good.

There will be no successor to the network's ex-No. 2 program man, Harry Ommerle, who left the network shortly after Robinson resigned when he learned the network had gone looking outside for a Robinson successor. Instead there will be an east-west coast division of responsibility under Katz, with v.p. Mike Dann continuing in N. Y. and Bill Dozier dittoing in Hollywood.

It's no secret that several within the program dept. had coveted the No. 1 spot, but CBS brass was quick to point out that the internal climate is healthy; "everybody's happy about the appointment."

Paley was particularly anxious to resolve the program situation in time for today's (Wed) board meeting. Hence Cowan's decision to announce it on Monday (10).

Schnoz's All-Star Lineup

Gisele MacKenzie, Phil Harris, Lawrence Welk (of rival ABC-TV) and singer Bobby Darin have been signed to appear on NBC-TV's "An Evening with Jimmy Durante" on Friday, Sept. 25. Web, along with the one-shot co-sponsor's Zerex and Warner Lambert, expected to get Eddie Fisher for the program (originally called "The Best of Durante") but deal fell through.

Second NBC-TV Durante show, slated for Sunday, Dec. 6 and sponsored by Shaeffer Pen, is seeking the services of Eddie Hodges.

P&G to ABC-TV: It's 'No Soap' On 'Cheyenne' 400G

Before it even gets on the air, Procter & Gamble is likely to withdraw over $400,000 worth of business from ABC-TV's hands. Angry situation is the aftermath of a squabble between the sponsor's agency Benton & Bowles and the network over product conflict on the Monday hourlong "Cheyenne" series.

The billings being taken back represent an alternate-week minute sponsorship for Zest soap, a P&G brand. Earlier in the game, it appeared as though P&G might press ABC-TV to end the conflict by requesting the network to axe the rival Armour's Dial soap, but instead the bankroller is simply thinking now of eliminating its participation for Zest in "Cheyenne."

Story, as reported, is simple: P&G feels it placed its "Cheyenne" biz before Armour, and also considered product protection part of its pact with ABC. Then, according to a spokesman for the sponsor, Armour brought in Dial.

P&G will still half another alternate week minute sponsorship in "Cheyenne." This will be for P&G's Crest toothpaste, but no soap.

Meantime, ABC-TV, anxious evidently to placate P&G and to keep the $400,000, asked the Armour agency, Foote, Cone & Belding, if it would be willing to take a P&G powdered detergent as a "Cheyenne" mate. FC&B says it said okay, under certain conditions, but at the moment it doesn't shape up as if P&G is gonna go along with substituting for Zest.

Linkletter's 'On the Go' Told 'Go Away' as Calif. Beach City Protests Airer

Los Angeles, Aug. 11.

The beach city of Venice would like for the beat generation to beat it. The town's Civic Union claims they're giving the good burghers a bad name and that Jack Linkletter's CBS-TV show, "On the Go," is only making matters worse. So they've complained both to the show and the network about a recent two-part taping of the odd-balls at their "gas house" rendezvous.

Civic Union insists that Venice is a clean, progressive city and the telecast would only show the so-called slum area and not the respectable side of the town. They have asked that the show be kept off the network but producer Bill Kayden is contesting their claim on the ground that the show reflects a much publicized area and not the town itself. It is slated for telecast Aug. 20 and 21.

TV Battle is On For Sniffle Buck

The cold war is underway early this year with Warner-Lambert's Anahist and Vick's Double-Buffered Cold Tablets already clashing in spot buys around the country, securing availabilities for the annual winter season of national sniffles.

Vick's cold tablets, last year handled by house agency Morse International, is making placements on news and feature films for the last quarter of this year and the first two months of next year through Oglivy, Benson & Mather. Firm is tangling with Anahist in several markets and also American Home Products' Dristan. Latter has been buying through summer months for hay fever and allergy pitch.

Vick's also, through Morse Int., has been buying heavily for its cough syrup. Sinex and VapoRub, and in network has a slice of "Lineup" and "Rawhide."

At the same time, Anahist is into NBC-TV's "Five Fingers" and "Laramie" and ABC-TV's "Alaskans," "Bronco," and "Untouchables."

Besides spot, Dristan's drive has totaled close to $2,500,000 for network in the first five months of this year, according to TvB.

RCA TO SPONSOR CHI 'GREAT MUSIC'

Chicago, Aug. 11.

Radio Corp. of America has purchased a third of WGN-TV's fall series of tint specials, "Great Music From Chicago" with the Chi Symphony Orchestra, a buy which will probably go down as RCA's biggest for a non-network show in the coming season. Series of music specs starts Oct. 18 in the 7-8 p.m. slot (CST).

Station is selling the series in thirds with one sponsor taking a whole installment on a skip-two-weeks basis. RCA so far is the first sponsor in the fold for the high-priced localer.

Too Many Labor Pains, 'Third Man' Quits London Shooting for H'wood

London, Aug. 11.

After a month's uneasy production work at Shepperton Studios on "The Third Man" skein of vidpix, the BBC, Associated Television Associates Inc and British Lion Films Ltd. have decided to shift shooting back to Hollywood. Reason given is that requested assurances from labor unions guaranteeing that there would be no further work stoppages and that "reasonable" overtime would be put in were not forthcoming.

"Third Man" went into Shepperton on July 6, after 20 episodes had been finished in Hollywood, with another 19 remaining to be shot. A statement from British Lion records that during the first three weeks in the British studio there were the "usual inevitable teething troubles" which were aggravated by labor upsets, listed as a refusal by two unions to work overtime during the first week, a one-day stoppage on July 20 by members of the National Association of Theatrical and Kine Employees, and a further stoppage on July 22 by members of the Electrical Trades Union.

At a meeting on July 30, British Lion and NTA and BBC discussed plans to accelerate production that, they agreed, must assume the working of reasonable overtime if the series was to be completed on schedule and budget ($1,400,000). BBC and NTA then indicated that, otherwise, production couldn't continue at Shepperton. Then on July 31, NATKE imposed an overtime ban throughout the industry following the rejection of a wage claim put to the British Film Producers Assn.

On Aug. 4, BBC and NTA notified British Lion that they'd have to pull out of Shepperton, but agreed to reconsider if the last-named could get the necessary assurances from the unions. These weren't forthcoming.

Three "Third Man" episodes were shot at Shepperton, employing an estimated 100. Though costs are said to have gone up 25% over these three it's reckoned that the whole skein can still be pulled in within budget and that the pix will start to be screened in the fall, as scheduled.

Ironic footnote is, that the NATKE lifted its overtime ban on the day—Thursday (6)—that the "Third Man" triumvirate reached its back-to-Hollywood decision. The return to normal didn't really figure in calculations, anyway: it was those reassurances of no recurrence that were still needed.

Chi Stations Hot For Blurb Prod.

Chicago, Aug. 11.

Two network-owned stations are now sidelining here in the production of video tape commercials for local, regional or network advertisers. WBBM-TV started it several months ago, and now that its video tape recorders are set up WNBQ too has embarked on the new business. Blurb production is expected to help both stations earn back some of the cost of the machines and is also enabling them to use their productoin crews with greater efficiency.

First client of WNBQ was Goldblatt Bros. department stores, which taped and ran a series of 10-second spots on the station. First network sponsor to use the NBC station's tape facilities was Wrisley soap, which had a 30-second blurb made for use on "Who Pays?" WNBQ has made its prices competitive with those of WBBM-TV and is tossing in color at no extra charge. In addition, it is making available Chroma-Key, NBC's electronic photomatte process.

Possibly because it produces more live-on-tape shows than the other stations, WGN-TV, although first to have its Ampexes here, has not yet ventured full-scale in commercial production. WBKB probably will not because its VTRs belong to ABC-TV's Video Tape Central, for which they facilitate clock time telecasting, and the station has limited access to them.

'NATIONAL VELVET'S' ALL-CANADA SETUP

Toronto, Aug. 11.

With 26 half-hour episodes of the new "National Velvet" series to start rolling in the Fall, Robert Maxwell, production chief of Trans-Video Productions Ltd., is searching Canada for another 12-year-old girl who looks like Elizabeth Taylor did when the latter was launched by Hollywood in the picture of that name.

Says Maxwell, who produced "Lassie" and "Cannonball": "We have succeeded in developing a 100% Canadian technical crew for our Toronto undertaking and see no reason why this policy should not carry over to the performing end of production. Every effort will be made to cast the series with entirely Canadian performers."

$7,000,000 Dip In Brit. Cinemagoing With TV 'Culprit'

London, Aug. 11.

Almost the entire cost of commercial television in the U. K. last year was met out of manufacturer-to-consumer advertising, according to the Advertising Association, which reckons that the service offered to the viewing public is worth $42,000,000. On this same basis of assessing what advertising does for the public, the Association calculates that the cost of cinema going was cut by $7,000,000.

The United Kingdom spent $1,019,200,000 on all forms of advertising in 1958, according to the same source, this being equivalent of 2% of the national income and the same proportion as in 1938. Total spent on press advertising was $431,600,000, being $28,000,000 more than in 1957, and on tv $134,400,000 which was $58,800,000 up on the previous year.

Lowendahl to Wilding

Walter Lowendahl, onetime president of Transfilm, has given up his own production firm to join Wilding Inc. as an executive producer.

He formed Walter Lowendahl Productions in 1958, after leaving Transfilm, one of the larger tv film commercial blurberies. Wilding also makes industrial films and commercials.

Syndication Review

Skyfighters (Flight)

Pilots were made to sell and when they don't they're put to work to get back their negative cost. That's how this little number got on the station via the Cal. National syndication circuit. It was intended for a series that didn't sell and was pressed into service, the 39th, as a closer-out for "Skyfighters."

Being a story of fliers in the first world war, it became necessary to re-create some of the old Jennies and crates flown by Eddie Rickenbacker and other aces of that faraway day. Nothing out of the library was used, says Cal. National. The air shots were not too exciting and the best photography was done on the ground. The aerial dogfight between a Yank airman and his German foe, the result of a challenge, was more a tingler than a nerve-wracker.

What the airplay needed was a story rather than an episode of incidents. For some small reason, two French babes were brought in for needless footage to ply a brace of flyers with rare wines and rarer personal attention. It all led up to the fight in the sky, with the German ace double crossing the Yank by having two other planes jump him. Needless to recount, the Hun bagger of 39 planes was shot out of the sky. Gen. George Kenney's narration gave the play authenticity.

Leads were taken by Joe Maross, Joe Flynn and Brian Kelly with acceptable conviction. The two la belles, Lisa Gaye and Lee Whitney, were oo, la la. Jean Yarbrough's direction didn't help much.

Helm.

Morton Scott In Studio City Exit

Hollywood, Aug. 11.

Morton Scott has resigned from Studio City Productions, tv wing of Republic Pictures, after being its president for eight years. Producing company is practically folded and new management won't make a decision for six months as to its reactivation or abandonment.

Under Scott's stewardship, SCTP turned out three series for the syndication market—"Stories of the Century," "The Frontier Doctor" and "Adventures of Fu Manchu." Company has been inactive for the past year and no new properties have been scheduled.

Before heading up the tv operation, Scott passed most of his 18 years with Republic as director of the music department. After a vacation in Hawaii he'll disclose his future projects.

Like Pay-TV, But You Don't Pay

In the air-conditioned cities of Duluth, Minn. and Superior, Wis., Tuesday night tele is just like cooling it at the nabe motion picture house.

On that night local CBS affil KDAL-TV feeds viewers an uninterrupted feature film—nary a blurb from beginning to end.

Benevolent sponsor of the 10:15 p.m. "Producer's Playhouse" is the Iron Mining Industries of Minnesota, which gets in a six-minute institutional lick before the feature starts. The iron men's segment receives as high viewership as the feature because of its documentary interest to locals. The weekly commercial features program director Earl Henton and KDAL crew on a visit to a Minnesota ore mine and an interview with a miner at work and at home with his family.

The industry's soft pitch is summed up in the slogan, "Producing Ore, Providing Jobs," along with a mild plea for a healthy climate for industry in Minnesota. The latter part of the pitch may soon land in the laps of the Minnesota lawmakers, the men who control the industrial climate, with IMIM strongly considering extending "Producer's Playhouse" to WCCO-TV, Minneapolis-St. Paul. Latter city is state capitol.

NTA Network Looks Kaput, Dimming Hopes of a 4th Web for '59-'60

The NTA Network, for all intents and purposes, has suspended operation, and with the suspension disappears any recognizable hope of a fourth tv network during the 1959-1960 season.

Web, a pet of National Telefilm Associates for the past few years with some measure of success under its belt during the last tv season), reportedly has no fulltime employees at the moment. Among the last of them to go was salesman Charles (Chuck) King, who rejoined the Mutual radio web not too long back. Charles (Bud) Barry left the top NTA web job before that for a high post with Young & Rubicam. And the skeletonized subsidiary of NTA is currently under the direct control of Ely Landau, National Telefilm topper.

No word of fresh production for the film network has emerged from NTA. "How To Marry a Millionaire" and "Man Without a Gun," two of the three shows that constituted the backbone of the partly sponsored web last season, are in further production, but not for network use. The 13 new shows for each of the two half-hour telepic skeins are intended to bolster original 39-week network productions; idea is to throw 52 half-hours of each stanza into NTA syndicated sales.

Landau indicated that he figures the biggest block in the way of a fourth web to ABC, NBC and CBS is the option time situation. That's why he appealed last week to the FCC for an absolute limit to the amount of prime time optioned to anyone of the big webs. If the FCC acts at all in excluding ABC, NBC and CBS from more than two-and-a-half hours of option time nightly, then there is a glimmer of a chance for NTA, it's felt. It's most doubtful that the NTA Network can reactivate in time for any major part of the 1959-1960 season.

Landau's network apparently suffered from a lack of clearances more than anything else.

Broderick Crawford Into John Nasht Series

London, Aug. 11.

Producer John Nasht has signed up Broderick Crawford for world television rights and for at least two years Crawford will operate from London. Nasht, who helped to pioneer tv series here, with "Holiday In Paris" and "Oriental Express" said: "We plan to make 78 programs based on treasury agents. No title has yet been fixed, since the title "T-Man" has already been used. No tieup has yet been made with any of the tv companies here, but it is expected that they will be shown in Britain and the States simultaneously."

Crawford starts work on the new project Nov. 16. It is possible that the series will be made at Pinewood.

KNXT's Clearance Rap With KTTV Reaping the Coin

Hollywood, Aug. 11.

One-shot hourlong telecast on the new Paris fashions will beam on KTTV Sept. 1, despite the fact that the program was produced by a CBS-TV owned station, WBBM-TV in Chicago, and the fact that CBS has its own station here in KNXT. Adding to the irony is the fact that the program comes with a sponsor, Perma-Life Bras, with KNXT missing out on an hour's worth of business.

Unusual situation came about because the program has been set for release Sept. 1. That's the date that press, wire services and magazines can release pictures of the new Paris fashions out of Dior, Lanvin, Jacques Heim and others. Though it had first crack at both program and sponsor, KNXT was unable to clear prime time for the show. It had a half-hour open that date, but couldn't preempt the local Kellogg-sponsored "Huckleberry Hound," to spring the full 60 minutes, and so had to turn down the offer.

Program was filmed by WBBM-TV, and Perma-Life, out of a Chicago agency, Stein & Co., bought sponsorship of the show in Chi and asked for New York and Los Angeles as well. In New York, show will be carried on the CBS-TV station, WCBS-TV. But in L. A., with KNXT unable to take it, WBBM-TV and the sponsor made their deal with KTTV, which was naturally delighted to get the business.

Topper is the fact that subsequent to KXNT's turndown, the station had to preempt "Huckleberry Hound" again anyway, for the half-hour network news special on the Congresional labor bills tonight (Tues.).

NTA Underwater Vidpix Series Set

Hollywood, Aug. 11.

No doubt inspired by Ziv's success with "Sea Hunt," National Television Associates has set a deal for an untitled series of 39 underwater-adventure half-hours to be produced by Liberty Enterprises, newly created firm jointly owned by ex-20th-Fox producer Bernard Glasser and Security Pictures, Sidney Harmon-Philip Yordan feature indie.

Production on the series, which stars Bill Williams (ex-"Kit Carson" for MCA-TV), gets underway the end of this week, with first show to be shot off Catalina Island and the second and third in San Francisco Bay. Most of the series will be filmed on location, with Glasser as producer, ex-actor George O'Brien as associate producer and Ed Bernds as director.

Deal was set by NTA Coast v.p. Berne Tabakin. Series marks Security's entry into the tv field, Company's features are distributed by Columbia and United Artists. Glasser's last assignment at 20th was "Return of the Fly."

Kayden's 'Hot Cuts'

Editing Cued to Actual Camera Switches Making Life Easier for 'On Go' Producer

Hollywood, Aug. 11.

Best way to use videotape is to write and plan in terms of its advantages and its limitations. So states Bill Kayden, who as producer of the CBS-John Guedel "On the Go" daytimer, is in his 17th week of working on a five-a-week schedule of mobile vidtaping.

More specifically, Kayden emphasizes that there are limitations on the way tape can be edited, and the writing, the direction and the acting all have to be done with those limitations in mind. Such preplanning permits editing far beyond the "black to black," technique that has predominated thus far. In fact, it enables the use of so-called "hot cuts," that is, editing cued to actual camera switches.

Problem in editing, of course, is that sound and picture tracks on the same two-inch tape lag by several inches. Consequently, the only spots where tape can be edited are those spots where there is no audio for at least a sixth of a second as a minimum.

In hot cuts, the idea is to cut on a camera switch—from a close-up to a medium shot, for example—and the trick is to plan these cuts beforehand when scripting and blocking so that there is no audio at the point where the camera switch is made. This way, it's relatively simple to edit on the camera cut.

One way of doing it, at least in "On the Go," is the pacing of emcee Jack Linkletter. He's learned, according to Kayden, to skip a "beat" after each question and answer. It permits him to react to his guest, but also provides that necessary sixth-of-a-second pause to permit editing. Directors switch cameras on that "beat" as well, thus synchronizing the camera cuts to the pause in audio and permitting editing right on the switch.

Ability to edit in this fashion gives "Go" far more flexibility than other shows, according to Kayden. It permits 11 different "setups" per show — that is, instead of shooting continually in pure live technique, the "Go" crew can stop and reset lights and camera positions many times during the show.

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WANTED: PRODUCTION EXECS

Metro TV: Prelude to a Shakeup

Entire Metro TV production department, outside of Bill Gibbs and his commercial staff, appears on the verge of a shakeup. Major has had a tough season: seven tv pilots and no sales.

Richard Maibaum presently holds the job as chief of Metro's vidfilm production, but it is known that at least one network executive has been approached by the company to fill the job in the not too distant future. Besides others who have been reportedly approached, a few other "big men" in production, after the word that Metro was looking got around Hollywood, applied for the job.

Top Metro exec in New York refused to comment on what he called "internal matters."

There was a report—this one specifically denied by Metro—that William Dozier, CBS-TV Coast program striper, would be Maibaum's replacement. As the Metro search for a new production topper as well as some new producers seems to be gaining intensity, other names have come up. It is believed that Metro will approach Hubbell Robinson Jr. to take over at the termination of his contract to produce the Tuesday night NBC-TV series of Ford-sponsored programs.

'Four Just Men' Hot on Sales Front, But How Do You Turn a Profit?

Independent Television Corp. has 55 markets firm for "Four Just Men," company's first entirely new syndicated telefilm entry. To boot, it appears as though by the end of the week, 19, and possibly more, markets will be absolutely firmed up for a sales gross of $1,100,000.

Despite the hot sales status of "Just Men," ITC doesn't anticipate any significant profit, even over the long pull, from the 39 episodes. Each episode is coming in at an extremely high $50,000, largely because of the big-name fronters involved: Dan Dailey, Jack Hawkins, Richard Conte and Vittorio De Sica. Best ITC figures on laying off via exposure on ATV (ITC's British partner) in England is $10.-000, which still leaves a domestic nut of $40,000 per episode to meet. That's high for syndication.

Whatever the other problems connected with the stanza, ITC has had a lively three weeks (since selling began), wrapping up several substantial regional deals. And "Just Men" also becomes the only syndicated show this side of the border to be picked up by the whole CBC-TV network of 49 stations.

Drewry's Beer bought 15 markets in the midwest. Standard Oil of Texas took 11 in the southwest. All five Crosley stations (Cincinnati, Columbus, Indianapolis, Atlanta and Dayton) bought the stanza.

And Volkswagen, which has only had limited tv activity heretofore, bought Frisco, Sacramento, Seattle, Portland (Ore.), Salt Lake City and Fresno. Those are the markets for which the bankroller has absolutely definite time periods set aside, and three or four more markets may be added, if Volks can clear stations in other western markets.

Schaefer Beer has ordered 10 "Just Men" markets. Two of them have already been put together—Hartford and Syracuse—and ITC expects the rest to be cleared

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$1,000,000 Cincy Deal on Par Pix

Cincinnati, Aug. 11.

WKRC-TV has contracted for seven-year rights to 700 films made by Paramount Pictures in what was tabbed a $1,000,000 deal.

Agreement was inked here last week by Roger B. Read, general manager of the station, and Louis N. Friedland, New York, vice president of Music Corp. of America, in charge of tv picture distribution, and De Arv G. Barton, Cleveland, vice president of MCA, Ltd.

Pact gives WKRC-TV control over the pix package and the station pays whether it uses any or all of the 700 films, the parties stated.

Read said the acquisition increases the WKRC-TV library to 2,000 films, including those from Warner Bros., 20th Fox, United Artists and Paramount.

Bud Chase Exits Cincy For Ziv Int'l Post

Cincinnati, Aug. 11.

Bud Chase winds up 14 years of radio and tv writing, producing and acting for Cincy stations to join the Ziv organization Oct. 1 as South American representative of its International Television Programs, Inc.

He came to terms here last week with Edward Stern, Ziv president. For the past five years Chase has been with WCPO-TV, mostly in the role of Stringbean of "Stringbean Playhouse."

His headquarters will be in Puerto Rico. Chase is to be in charge of production sales in Caracas, Venezuela and the Porto Rican area.

CBS O&O's Buy 20th-Fox Bundle For $5,500,000

The 160 newly-released 20th Fox features were bought for four CBS-TV owned & operated stations at a total price of $5,500,000. Package of films was released by the major two weeks ago to National Telefilm Associates, which made the multi-million dollar sale to CBS.

Web bought the flicks for its stations in Philadelphia, New York, Los Angeles and Chicago.

In addition WCBS-TV, the network's Gotham kev, just closed a separate deal with M&A Alexander for 20 feature films of post-'48 vintage. Included in the group was a 1950 Martin & Lewis comedy, "At War with the Army," and such pictures, ranging from 1953 to 1957, as "Dragon Wells Massacre," "Jack Slade," "Three for Jamie Dawn" and "Strange Intruder." Pix, while some were released via the Hollywood majors, are indie produced.

Flamingo's New Reps

Flamingo Films new veep in charge of syndicated sales, Arthur Gross, has named five new sales reps.

They are John Fugate, formerly general manager of KATV, Little Rock, Ark.; Robert Thorne, formerly account exec at station WLWA, Atlanta; Barney Mackall, formerly with Official Films (he'll open new San Francisco offices for Flamingo); George Gilbert, who rejoins the firm after a year with ABC-TV; and Stan Byrnes, formerly with stations in Nevada and Arizona. Gilbert will rep the company in Michigan, Ohio and West Virginia. Byrnes will headquarter in New York.

Gross has just returned from a swing around the country in which he held sales confabs with the new men.

TV FILM MAJORS CAN'T FIND 'EM

By ART WOODSTONE

Television is in critically short supply of production executives. At the very least, there are five large and important companies, who would pay abnormally high amounts of cash to solve the problem.

But the men just aren't there to be had.

The biggest sufferers appear to be the motion picture majors who just lately have made a bid in tv. Time, according to observers, is against them; it's largely a process of trial and error finding men to fill key production or production administration posts, yet the 1959-1960 video season is hurtling down upon them and they have commitments to fulfill.

Metro TV has been described as being desperate to find producers. And since that has proved such a trial, the major is willing to buy out an existing production unit. It's common knowledge that George Schupert, the new Metro boss, has made strong overtures to Dick Powell for a buyout of the well-established Four Star Productions. And Metro hasn't given up hope yet for a buyout, although it admits there is nothing really promising about a deal at this time.

United Artists TV has obviously had its problems, not so much with finding a top program manager as with finding producers for individual telefilm series. Rough position has been manifest in the trouble UA has had in locating the right producer and right production setup for its "Troubleshooters," a series committed next season on NBC-TV. It was so much of hassle finding the right guy that sponsor Philip Morris seemed desperate to sever its tie with the program. And while PM is evidently going to ride with the series after all, because it has a firm contract to that effect, there doesn't seem to be any reason to believe the bankroller is any happier today with the situation than it was three weeks ago, when the problem broke into the open.

At 20th-Fox, which like Metro and UA, is a virtual newcomer to tv production, there is another serious production problem reportedly mounting. Martin Manulis was hired by Spyros Skouras of 20th to do feature films. But Manulis is an old tv hand, so, lacking sufficient tv manpower, the major film company converted his talents back to tv so that several pilots, among them "Adventures in Paradise" (for ABC-TV) and "Five Fingers" (for NBC-TV) also committed for 1959-'60, might be completed to the satisfaction of advertisers.

Still, what is not commonly known in the tv industry is that Manulis has a contract permitting him within the next few months to enforce his feature film status. Should he do so, and there are sources who expect he will, it'll leave 20th with several tv series that, having to go a full season on video, are still lacking unequivocally expert tv producers.

CBS Films on Prowl

CBS Films is minus a top production chief. Merle Jones, the CBS Inc. exec who is charged with control of the syndication arm, is on the lookout for such a man, and, from what's been heard the past few days, the new choice isn't coming easily.

And not to be overlooked is that the supposedly well-entrenched Warner Bros. next season will be producing almost twice its previous amount of tv fare—and without any appreciable increase in manpower. Question is: How much can even the best production men do and do well?

ABC-TV was not counted in the five companies with the most pressing problem, but there are those who feel the network is shy a sufficient number of production-program officials. Web has a numerically thin program staff, partially because it's depending

(Continued on page 52)

Ascendancy of Writer-Producer In Telefilm Arena; 17 Such Entries Helming Major Network Shows

By BOB CHANDLER

Hollywood, Aug. 11.

The writer-producer, a modern fixture in motion picture production since the indies took hold, is now coming into his own in Hollywood's telefilm production fixture. As of now, there are some 17 writer-producers helming key network series, about half of them assuming the reins for the first time.

Evolution of the writer into a producer has stemmed from a number of factors, but the principal one is the ever-increasing requirements in the script department. As series tend to grow more and more repetitious in terms of story, imitative of both themselves and each other, it has become more and more apparent that the key to a successful new series is a fresh approach and fresh material. More often than not, it devolves upon a writer to come up with the new angles and to maintain them through the series.

Another factor, of course, is the success of the first writer-producers. Blake Edwards, who also directs but began as a writer and still does considerable scripting, created something of a revolution in tv-film stylization with "Peter Gunn." Dave Dortort did a top-flight job for two years as producer of "The Restless Gun," and subsequently was awarded stewardship of NBC's "Bonanza" for the coming year.

A third consideration is contractual commitment to become producer of the series if the pilot is sold, as well as taking part-ownership in the show. That was the case with Aaron Spelling, who scripted the "Johnny Ringo" pilot for Four Star's "Zane Grey Theatre" and is now producing the series for Four Star.

There are eight writers now producing series for the first time. Warners has two of them, Stanley Niss, the old CBS Radio scripter ("21st Precinct," etc.), who's helming "Hawaiian Eye," and Coles Trapnell, who succeeded Roy Huggins (another writer-producer) on "Maverick." Screen Gems has Herb Meadow (who created "Have Gun, Will Travel" with co-scripter Sam Rolfe, who's now producing that series for CBS) doing "The Man From Black Hawk," property which Meadow created. Desilu has Norman Retchin as producer of "The Untouchables," while Goodson-Todman has Gene Wang, ex-story editor of "Perry Mason," producing its "Philip Marlowe" series.

Other newcomers are Rod Serling, who's functioning as exec producer on his "Twilight Zone" (Buck Houghton is producing the film segs while Serling will take over production of the taped

(Continued on page 50)

Schubert in Major Overseas Expansion

Bernard L. Schubert, Inc., has opened five new overseas offices in the sort of expansion move that is becoming standard procedure for U. S. telefilm syndicators.

New outlets, opened by Samuel Gang, Schubert's director of international sales, are: Paris, covering Germany, Denmark, Finland, Sweden and Norway and headed by Margaret Jansson; Tokyo, covering all of Japan with Akira Shimizu supervising; Sydney, for Australia and New Zealand with Stanley Eskill managing; Mexico City, covering Mexico and Central America with Robert S. Benjamin in charge; and Buenos Aires, covering Argentina and Uruguay and managed by Isidro Rosenfeld.

Gang says the offices will serve as co-production and film buying centers as well as sales branches. Co-production deals have already been made in Japan and Germany where segs of the half-hour "David Harding, Counterspy" series will be shot.

Fancy Profit For Buckeye Corp., Big In Vidfilm Arena

Buckeye Corp., which this year got its feet good and wet in entertainment by making several corporate tv purchases, reported better than a 100% increase in sales for the year ended last April 30. Outfit, which now owns Transfilm Inc., the tv blurbery, Flamingo Telefilm Sales and Pyramid Productions, had a gross of $11,877,401 with a net (after taxes) income of $190,052.

Net income represented 36 cents a share on an average of 471,716 shares of Buckeye common outstanding. This was after dividends of $2,689 were paid on the 5½% preferred stock and $16,174 on the 5% preferred.

This compared to 1957-1958 fiscal year net sales and other gross income of $4,706,713 and a net income after taxes of $85,827 or 20 cents per common share.

Big reason for the upbeat, according to the company, was that the Buckeye Incubator Division (poultry equipment maker), "had one of the best years in its history." Other major reason was acquisition of camping-hunting-fishing manufacturing firm of Hettrick Mfg. Co.

Buckeye first got into video via Transfilm. That was last February. Then it bought out Flamingo, a telefilm distribution house, and also Pyramid. It also acquired a film library from Essex Universal Corp.

Barnum's Africa Series

Hollywood, Aug. 11.

Pete Barnum, former ad agency exec and producer, has formed Africa Corp. for the filming of a tv series in the Mozambique jungle country of South Africa. His partners in the project are Ed Love and Eugene Trope. Stories will deal with the natives and jungle life as seen through the eyes of Myron Mahaleto, professional hunter and guide. Series of 39 half hour shows in color is planned.

More than 300,000 feet of film never before exposed in this country have been made available to Barnum for atmosphere and background. Barnum will write and direct.

O'Dwyer Coin Into 'Bandit' TV Series

Mexico City, Aug. 11.

Ex-Ambassador William O'Dwyer, already having unspecified investments in the motion picture industry here, now is putting up coin with producers Ron Gordon and Steve Glick for the "Bandits" television series set to go before the cameras Sept. 1. Series has been bought by ABC Films.

Producers state series of 39 segments will cost approximately $1,-000,000, with majority of talent and personnel, outside of Sonny Tufts and a few others, being Mexican.

At a press cocktail party producers revealed production plans calling for sizeable use of local talent and technicians. And series is to be retitled, they said, after a U.S. contest.

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VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included where or possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"BEAU GESTE"**— Gary Cooper, Ray Milland, Susan Hayward, Brian Donlevy; Paramount; 1939; MCA-TV	1st Run	Best of CBS Sat. June 6 10:00-12:15 p.m. WBBM-TV	25.0	27.0	19.2	67.6	Divorce Court	WGN	8.3
							Shock Theatre—"Captive Wild Woman" (1st Run)	WBKB	4.3
2. **"ABBOTT AND COSTELLO MEET FRANKENSTEIN"**— Bud Abbott, Lou Costello, Universal; 1948; Screen Gems	1st Run	Movie 5 Sun. June 7 10:00-11:30 p.m. WNBQ-TV	16.5	17.0	15.4	44.4	News; Weather; Sports	WBBM	20.3
							Prestige Performance— "The Great Ziegfeld" (Repeat)	WBBM	6.7
3. **"THE AMERICANO"**— Glenn Ford, Caesar Romero; RKO; 1955; Barry Grafman	1st Run	Festival of Stars Thurs. June 4 10:00-11:45 p.m. WGN-TV	10.0	10.7	6.3	25.9	Standard News Roundup	WBBM	27.7
							Jack Paar Show	WNBQ	14.0
4. **"PRISON SHIP"**— Nina Foch, Robert Lowery; Columbia; 1945; Screen Gems	1st Run	Mages Playhouse Wed. June 3 10:00-11:15 p.m. WGN-TV	9.4	10.1	8.2	24.1	Standard News Roundup	WBBM	28.0
							Jack Paar Show	WNBQ	14.4
5. **"JACK SLADE"**— Mark Stevens, Dorothy Malone, Barton McLane; Allied Artists; 1953; M&A Alexander	1st Run	Movietime USA Fri. June 5 10:00-12:00 p.m. WBKB-TV	8.3	10.4	2.5	23.9	Standard News Roundup	WBBM	23.6
							Jack Paar Show	WNBQ	14.3
6. **"FLAME OF THE ISLANDS"**— James Arness, Howard Duff, Yvonne DeCarlo, Zachary Scott; Republic; 1955; Hollywood Tele. Service	1st Run	Movietime USA Thurs. June 4 10:00-11:45 p.m. WBKB-TV	7.9	8.8	4.4	20.5	Standard News Roundup	WBBM	27.7
							Jack Paar Show	WNBQ	14.0
7. **"HIGH BARBAREE"**— Van Johnson, June Allyson; MGM; 1946; MGM-TV	Repeat	Evening Performance Tues. June 2 10:15-12:00 p.m. WBBM-TV	7.7	9.1	6.9	23.5	Jack Paar Show	WNBQ	13.6
7. **"GASLIGHT"**— Charles Boyer, Ingrid Bergman, Joseph Cotten; MGM; 1943; MGM-TV	Repeat	Evening Performance Wed. June 3 10:15-12:30 p.m. WBBM-TV	7.7	8.8	5.7	29.3	Jack Paar Show	WNBQ	12.9
8. **"WYOMING"**— Wallace Beery, Ann Rutherford, Leo Carrillo; MGM; 1940; MGM-TV	Repeat	Evening Performance Mon. June 1 10:15-12:00 p.m. WBBM-TV	7.4	7.9	6.9	22.6	Jack Paar Show	WNBQ	12.4
9. **"FINGERMAN"**— Frank Lovejoy, Forrest Tucker, Peggy Castle; 1955; M&A Alexander	Repeat	Movietime USA Mon. June 1 10:00-11:45 p.m. WBKB-TV	7.2	8.8	3.8	18.7	Standard News Roundup	WBBM	32.4
							Jack Paar Show	WNBQ	13.1
10. **"TIMBER JACK"**— Sterling Hayden, David Brien, Vera Ralston; Republic; 1954; Hollywood Tele. Service	1st Run	Movietime USA Tues. June 2 10:00-12:00 p.m. WBKB-TV	6.7	9.1	2.2	20.4	Standard News Roundup	WBBM	30.8
							Jack Paar Show	WNBQ	13.1

CHATTANOOGA

STATIONS: WRGP, WTVC, WDEF. SURVEY DATES: JUNE 8-14, 1959.

1. **"PHANTOM FROM SPACE"**— Noreen Nash, James Seay; United Artists; 1953; M&A Alexander	1st Run	Early Show Thurs. June 11 5:00-6:30 p.m. WDEF-TV	21.3	22.4	21.1	61.4	Chattanooga Bandstand	WTVC	11.2
							Circle 3 Ranch	WRGP	6.1
2. **"GIRL CRAZY"**— Mickey Rooney, Judy Garland, June Allyson; MGM; 1943; MGM-TV	1st Run	Early Show Mon. June 8 5:00-6:30 p.m. WDEF-TV	17.6	19.0	15.5	65.0	American Bandstand	WTVC	8.9
							Circle 3 Ranch	WRGP	4.3
3. **"COMMAND DECISION"**— Clark Gable, Walter Pidgeon, Van Johnson; MGM; 1948; MGM-TV	1st Run	Early Show Fri. June 12 5:00-6:30 p.m. WDEF-TV	13.7	14.7	12.9	52.1	Flatt and Scruggs	WRGP	5.8
							Circle 3 Ranch	WRGP	7.7
4. **"SECRET HEART"**— Claudette Colbert, Walter Pidgeon; MGM; 1946; MGM-TV	1st Run	Early Show Tues. June 9 5:00-6:30 p.m. WDEF-TV	13.6	14.7	12.1	52.7	American Bandstand	WTVC	8.2
							Adventure Time	WTVC	6.0
							Cisco Kid	WRGP	6.9
5. **"PICTURE OF DORIAN GRAY"**— George Sanders, Donna Reed, Hurd Hatfield; MGM; 1945; MGM-TV	1st Run	Early Show Wed. June 10 5:00-6:30 p.m. WDEF-TV	12.3	12.9	11.6	44.7	Circle 3 Ranch	WRGP	9.6
							Roy Rogers	WRGP	10.8
6. **"BIG HOUSE USA"**— Broderick Crawford, Ralph Meeker; United Artists; 1955	1st Run	Sunday Afternoon Movies Sun. June 14 4:15-5:45 p.m. WRGP-TV	11.9	12.9	11.2	54.1	Pic for a Sunday Afternoon— "Strike Up the Band" (1st Run)	WDEF	8.4
							Jet Jackson	WTVC	6.0
7. **"THE AMERICANO"**— Glenn Ford, Cesar Romero, Frank Lovejoy; RKO; 1956; Show Corp. of America	1st Run	Sunday Afternoon Movies Sun. June 14 2:30-4:15 p.m. WRGP-TV	10.7	12.9	7.8	42.8	Major League Baseball	WDEF	14.6
							Pic for a Sunday Afternoon— "Strike Up the Band" (1st Run)	WDEF	9.0
8. **"THE LUSTY MEN"**— Susan Hayward, Robert Mitchum, Arthur Kennedy; RKO; 1955; Show Corp. of America	1st Run	Sunday Afternoon Movies Sun. June 14 1:00-2:30 p.m. WRGP-TV	10.6	12.1	9.1	38.6	Major League Baseball	WDEF	12.7
9. **"MAN AGAINST SPEED"**— Farley Granger, Mona Freeman, Rick Jason; 20th Century Fox; NTA	1st Run	Popcorn Theatre Sun. June 14 6:00-7:30 p.m. WTVC-TV	8.9	11.6	7.3	34.2	Meet the Press	WRGP	7.4
							Annie Oakley	WRGP	9.5
							Lassie	WDEF	14.2
10. **"WITNESS TO MURDER"**— Barbara Stanwyck, Gary Merrill, George Sanders; United Artists; 1954; UAA	1st Run	Night Owl Theatre Fri. June 12 11:00-12:15 p.m. WTVC-TV	8.8	9.1	8.2	44.0	News; Weather	WRGP	7.8
							News Final; Late Show	WDEF	8.2
							Jack Paar Show	WRGP	5.2

HOW D'YA ZING UP AN INDIE?

Olds Goes FM in Test Buy

Chicago, Aug. 11.

For its client Oldsmobile, the D. P. Brother agency is testing FM as a medium for the institutional message.

Test case will be the brand new East Lansing, Mich. FM-er, WSWM, on which the agency has purchased seven hours a week for Olds for 52 weeks. Buy is for an hour of classical music nightly with institutional blurbs for the sponsor and is worth, per the WSWM rate card, roughly $10,000.

Although it has only been on the air a month, station was selected for the test because of its proximity to the Olds homeoffice in Detroit and because the agency and client were impressed with the station's promotional campaign leading up to its launching. WSWM bought billboards, newspaper space and time on AM and tv to announce its inception and, unlike most beginning FM-ers, it started with a fulltime staff of 20.

Station's primary area includes Jackson, Flint and Saginaw, Mich., in addition to Lansing and East Lansing.

British Advertisers Up in Arms Over Hiking of Peaktime TV Rates

London, Aug. 11.

A major row is brewing between advertisers and most of the commercial television companies over the increases in peaktime rates that the latter are introducing on various dates this year and next. Feeling in ad circles is running so high that it could result in something like war.

The general rise in rates works out at roughly 10%, though it's as high in at least one case—Associated-Rediffusion, the web serving the London area weekdays—as 20% during peak hours. Though some off-peak prices have been cut, not many customers look on this as great consolation. And the tv companies' argument that audiences have grown to a degree that warrants an increase is dismissed with the reply that the viewer total has swelled not primarily through any effort on the webs' part, but because the public has bought more sets thanks to the freeing of credit controls.

The Incorporated Society of British Advertisers has written in what its director D. C. Kinloch calls "the strongest possible terms"—he told VARIETY that he wasn't making the details public as yet—expressing such viewpoints to the tv companies concerned on behalf of all buyers of spots. "There's very real apprehension on the part of advertisers at the so-far unjustified action which certain tv companies have taken," was Kinloch's summing-up. He wasn't sure, while waiting for replies to come in, what other positive action the ISBA might take, but it's been suggested by Walter Graebner, managing director of the major agency Erwin Wasey Ruthrauff & Ryan, that a round-table conference might not be a bad idea.

Meantime, the latest statistics compiled by Media Records Ltd., covering commercial tv advertising revenue in July, show that the program companies are still getting the business at the pre-increased rates.

CBS Makes With Press Previews

Following the lead of NBC-TV and ABC-TV in years past, CBS-TV is going to proceed this week with the first of its big press previews of programming for the upcoming season. And the web, to enable its o&o stations and affiliates "to make their points too," has thrown the job to the stations.

Network is going to do three closed-circuit previews on the fall sked. They'll be shown under the auspices of the CBS stations around the country on successive Thursdays.

The closed-circuitry for the press, et al., begins tomorrow (Thurs.), with a preview of the CBS-TV Tuesday-Wednesday lineup. On Aug. 20, featured will be the Sunday-Monday sked, and seven days later, the CBS affils will host a runthrough of the network's Thursday-Friday-Saturday programming.

Hot Dog !

Hollywood, Aug. 11.

"How Hot Do They Like It?" will be debated on KCOP Aug. 16. Turning on the heat will be Jennie Lee, prez of the Exotic Dancers League comprising 1,500 strippers and who bills herself as "the bazoom girl."

Deflating the issue will be Bob Ellis of the Catalina Chamber of Commerce. Behind the scenes will be the guy who started it all, the press agent for "Some Like It Hot."

Equal Time Waits Pending Action On Labor Reform Bill

Washington, Aug. 11.

The House won't take up the equal time bill until sometime next week—after the decks have been cleared of hotly controversial labor reform legislation.

In its report on the bill finally filed with the House last week, House Commerce Committee declared that broadcasters and Federal Communications Commission must exert "conscientious and intelligent efforts" to achieve fair and balanced news presentation. House version of bill would exempt "bonafide" newscasts, on-the-spot coverage and news interviews from the equal time requirement.

Spelling out its intent, the Commerce Committee said use of the term "bonafide" meant to refer only to such newscasts and interviews which are "under the control of a broadcaster or a network."

Although news documentaries and panel discussions were deleted during course of Committee consideration, the report said this doesn't imply any intention not to exempt such programs when they may fall in the categories of either newscasts or on-the-spot coverage.

Committee also stressed that it did not regard "staged incidents" or "stump speeches" as constituting "news" within the context of the bill. In this connection, the report said that most "events" during the course of a campaign "are

(Continued on page 53)

Good Casting

Atlanta, Aug. 11.

WAGA-TV has pulled a coup on two rival Atlanta stations. Their new weather man, Alan Sloane, actually knows something about weather forecasting. In fact, Sloane, took graduate work in meteorology at the U. of Pennsylvania after graduating from Miami (Ohio) U.

Sloane, who succeeded Bob Mann, one of those funnyman weather prognosticators, predicts weather himself basing his information on study and analysis of weather charts.

PLAY 2D FIDDLE TO WEBS' SKEDS

Television networks have created an atmosphere that bodes fresh hardship in 1959-1960 for the 25 or so major independent television stations.

Despite their always having been able to "get along nicely," the indies, most of them centered in the big markets where there are four or more outlets, are now confronted with the problem of countering all that network hoopla about improved programming. Whether it's actually improved is mostly beside the point; the webs have thrown their big publicity-promo guns behind a campaign to reach the public with talk of more tv specials, more live, more public affairs and just plain "more of everything."

Certainly, with national spot television on the rise, the major indies are for the present in no danger of any serious financial setbacks—even if some of the coin they receive is tantamount to spillover from the network affiliates. Yet what still remains to be found, it is widely felt, is a satisfactory way for the indies to counteract the promises of lavishness the networks have made and are making, to the viewing public.

Any program innovations by the indies seem virtually lost amid the noise from ABC, CBS and NBC. Lacking adequate funds for "bigtime" programming, most of the indies are linked strongly to syndicated telefilm.

Being acutely aware long ago the potential problem vis-a-vis the webs, some indies have initiated new live shows, playing strongly on local audience needs. Only trouble is that tv so far hasn't proved out as well as radio, it seems, regarding a constantly appealing formula for local shows, although there are exceptions. Moreover, it is thought to be economically unsound to expose a major local live production in prime time when it's needed most, against the lush promise of a network stanza.

No matter how it's viewed, the indies recognize that it's going to be a harder fight than ever to find not only a format but a way of transmitting the find to an American public which is being pushed virtually into thinking all there is of tv is network television.

With the possibility of a relatively small number of exceptions, the indies know they're in for a tough year on the Nielsens.

'Murder' Title Invites Pamela Mason Protest; TV Special at Stake

Hollywood, Aug. 11.

Pamela Mason filed a protest over the weekend with the MPAA Title Bureau over producer Alex Gordon's registration of "Murder in the Red Barn." Mrs. Mason claims a priority on the public domain property by virtue of having co-authored with husband James Mason the "Murder" script in which she starred last week at the Laguna Playhouse.

Mrs. Mason claims that on the basis of the Laguna version, in which she appeared with daughter Portland Mason, Lionel Ames and the Irish Players, she has already received television offers for the property from Ford and du Pont for use as tv specials, and is also contemplating a future pic. Moreover, James Mason is now dickering a Los Angeles theatre for the end of this month for a local production of the play, with Mrs. and Miss Mason and Ames to repeat their roles and Mason to produce.

Situation is an unusual one in that in the recent past, motion pic producers have requested television producers and networks in the case of a title conflict to defer to the picture—"Ben Hur" is the latest case in point. But in this instance, Mrs. Mason in effect is asking a pic producer to defer to a projected tv production.

TV's Swing to Coast Includes Live 'Uns, Too; Near-Parity Status

Hollywood, Aug. 11.

Hollywood is approaching parity with New York as a live origination point for the television networks, at least in prime evening time. Coast will originate eight and a half hours a week of live nighttime programs in the fall, vs. only 10 hours weekly for New York.

Near parity isn't due to any particular upbeat on the Hollywood scene. On the contrary, it's due largely to a reduction in live programming overall, with Gotham suffering primarily in the cutback. The 10-hour-a-week slate is New York's lowest live lineup ever, reflecting a total of only 16 live shows among all three networks at night. New York primetime figure doesn't include Jack Paar's late-night entry, which would add four more hours a week (fifth is a taped repeat).

Hollywood live lineup, comprising 12 shows, is about the same as last fall, reflecting little or no change. Breakdown finds NBC originating more shows here than in New York, with six segments comprising five hours a week to emanate from Hollywood as against five shows comprising three hours weekly from New York. NBC Hollywood lineup consists of Dinah Shore, Steve Allen, the majority of the Ford specials, "This Is Your Life," the Ernie Ford show and the majority of the Friday night specials.

On CBS, four shows involving two and a half hours a week will originate in Television City, these being the alternating Jack Benny and George Gobel shows, the Red Skelton show and "Playhouse 90." CBS has nine live shows slated out of New York for a five and a half hour weekly total.

At ABC, only the weekly Lawrence Welk stanza and the new Ernie Kovacs panel show will originate here, but the network has only three live entries from New York, the two Dick Clark shows and the Pat Boone stanza, which account for a mere 90 minutes a week, same as the Coast.

Coming: 'Madhouse 60'

CBS will be glad to hear from anybody with an appropriate title for the projected weekly hour crazy show the network intends slotting 7:30 to 8:30 p.m. designed for both kids and adults. This is the Nat Hiken produced-directed-written kind of a "Hellzapoppin" in which Robert Dhery, author and star of "La Plume de Ma Tante" legiter, will star-emcee. Audition show will be taped Aug. 23.

Working title is "The Lawmakers." But CBS doesn't want to ride with that monicker. One network exec has suggested: "Madhouse 60."

CBC Doldrums Cue New Axings; NABET Protests

Toronto, Aug. 11.

Because of a claimed shortage of summer work, the Canadian Broadcasting Corp. laid off a further 40 Toronto tv technicians, with the dismissed getting registered letters over the weekend that 30 of the men are affected as of Aug. 24 and 10 on Aug. 31. A month ago, 107 IATSE stagehands and painters were laid off, with the CBC stating that several employees would not be taken on again. On priority, the second group will be taken back again the latter part of September but the need for the 40 Toronto employees continued this summer because of the Royal visit needs.

A telegram protesting the layoff and demanding a meeting with top-level union officals was sent over the weekend to Clive McKee, CBC industrial manager, and signed by O. R. McGuire, president of the Toronto local of the National Assn. of Broadcast Employees and Technicians; and Timothy O'Sullivan, director of network affairs for the CBC's laid-off workers. The weekend wire also said, in part; "We do not believe this layoff is warranted or justified or that it will result in increased efficiency or economy but will cause a marked increase in overtime costs. This decision was made by the Corporation without prior discussion with the union as required in our collective agreement."

CBC officials said that the heavy production schedule last Fall necessitated hiring some 60 addition technical staff for the CBC's English-language network centre in Toronto but that, with the Summer sked back to normal, the extra technicians are not needed.

GEN. FOODS DICKERS SOUPY SALES SHOW

Soupy Sales, the Detroit comic, whom ABC-TV has long sought for a network stanza, is expected to handle a live kidvid stanza on Saturday mornings next season. General Foods is eyeing the stanza, which will probably be a half-hour in length.

No precise time slot has been chosen. Sales has long had a show on WXYZ, the ABC Detroit owned & operated station.

Nordic Network

Stockholm, Oct. 11.

Denmark, Sweden, Norway and Finland are working on plans for a Nordic network. At present there is only a tie between Sweden and Denmark, but by the end of the year the network should have branched out to include Norway.

Denny's Global 'Town Meeting'

George V Denny Jr., whose "Town Meeting of the Air" was a flourishing enterprise on radio for 21 years until it went off the air in 1952, is making a comeback with a global format and specifically for tv. New entry will be tabbed "Town Meeting of the World—TV," designed as a filmed series with personality exchanges from different parts of the world in the manner of "Small World."

Denny disclosed his plans in an appearance over the weekend on NBC Radio's "Monitor," recalling that back in '43 "Town Meeting" did a radio show with two speakers and an audience in Radio City, N. Y. Thus the global tv format would be extension of that original premise.

Denny has already had tentative discussions with NBC-TV program execs and has been huddling with IBM World Trade officials on possible sponsorship.

More Participation Coin For 'Laramie,' 'Plainsman'

NBC-TV is moving along on the participation sales front. After a number of bits-and-pieces sales in the last three weeks (which add up to a fairly sizable chunk of fall billings), web this week came up with Ansco camera buys in the hourlong "Laramie" and the half-hour "Plainsman."

Sponsor brought the equivalent of 13 minutes in the combined shows. Deal is for the fourth quarter, October to December of next season.

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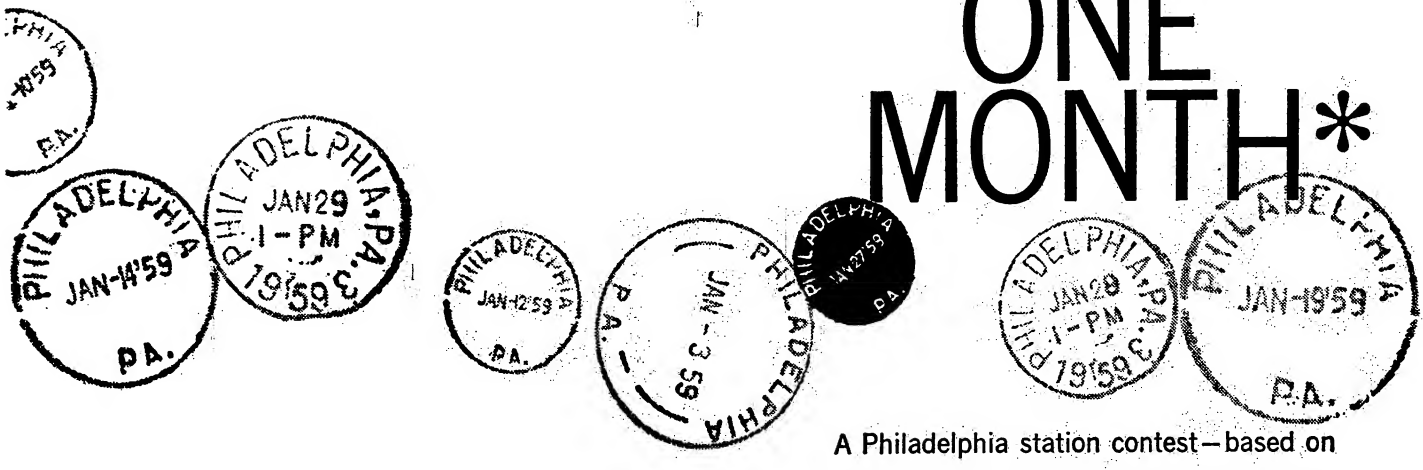

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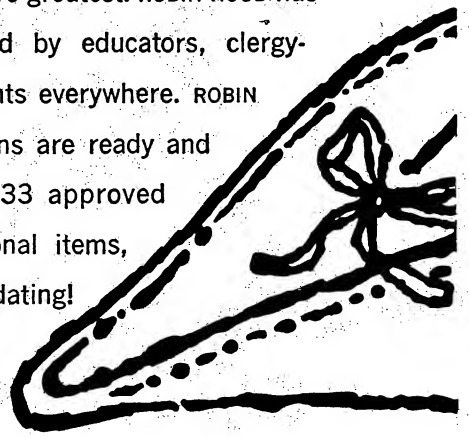

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VARIETY-ARB SYNDICATION CHART

VARIETY's *weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.*

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. *Coupled with the rating performance of the top ten network shows on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

DAYTON

STATIONS: WLWD, WHIO. SURVEY DATES: JUNE 8-14, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	45.6
2.	Desilu Playhouse (Mon. 10:00-11:00)	WHIO	35.8
3.	Zane Grey Theatre (Thurs. 9:00-9:30)	WHIO	35.0
4.	Real McCoys (Thurs. 8:30-9:00)	WLWD	34.6
5.	Alfred Hitchcock (Sun. 9:30-10:00)	WHIO	33.6
5.	The Rifleman (Tues. 9:00-9:30)	WLWD	33.6
6.	Have Gun, Will Travel (Sat. 9:30-10)	WHIO	33.3
7.	The Millionaire (Wed. 9:00-9:30)	WHIO	32.5
8.	Perry Mason (Sat. 7:30-8:30)	WHIO	32.3
9.	Red Skelton (Tues. 9:30-10:00)	WHIO	32.1
10.	I've Got A Secret (Wed. 9:30-10:00)	WHIO	31.9

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Badge 714 (Sat. 10:30)	WHIO	CNP	15.4	40.1
2.	Decoy (Tues. 10:30)	WLWD	Official	14.1	40.8
3.	Mike Hammer (Wed. 8:30)	WHIO	MCA	13.5	30.8
4.	Bold Venture (Sun. 10:30)	WLWD	Ziv	11.6	29.7
4.	Huckleberry Hound (Thurs. 5:00)	WLWD	Screen Gems	11.6	65.2
5.	MacKenzie's Raiders (Thurs. 7:00)	WLWD	Ziv	11.4	35.1
5.	Sea Hunt (Wed. 10:30)	WLWD	Ziv	11.4	31.8
6.	Special Agent 7 (Fri. 10:30)	WHIO	MCA	11.2	26.5
7.	Rescue 8 (Thurs. 6:00)	WLWD	Screen Gems	10.8	54.5
8.	Woody Woodpecker (Tues. 5:00)	WLWD	Kellogg	10.3	66.0
9.	If You Had A Million (Thurs. 7:30)	WHIO	MCA	9.9	23.1
10.	Death Valley Days (Mon. 7:00)	WLWD	U.S. Borax	8.4	51.2

RK.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
	D.A.'s Man	WLWD	15.8
	Garry Moore	WHIO	17.1
	Ozzie & Harriet	WLWD	18.0
	What's My Line	WHIO	23.6
	Wild West	WHIO	3.4
	Amos & Andy	WHIO	14.8
	Circle Theatre	WHIO	24.5
	Major League Baseball	WLWD	24.9
	Little Rascals	WHIO	5.9
	Wild West	WHIO	1.7
	Leave It To Beaver	WLWD	26.0
	U.S. Marshal	WHIO	4.6

EL PASO

STATIONS: KROD, KTSM, KELP. SURVEY DATES: JUNE 8-14, 1959.

1.	Desilu Playhouse (Mon. 8:00-9:00)	KROD	47.6	1.	State Trooper (Mon. 9:00)	KROD	MCA	39.6	67.5	Medic	KTSM	18.2
2.	Gunsmoke (Sat. 8:00-8:30)	KROD	42.1	2.	Highway Patrol (Sun. 9:30)	KTSM	Ziv	30.0	53.9	Rawhide	KROD	24.9
3.	Garry Moore (Tues. 8:00-9:00)	KROD	39.6	2.	San Francisco Beat (Mon. 7:30)	KROD	CBS	30.3	60.0	Goodyear Theatre	KTSM	19.7
4.	Perry Mason (Sat. 9:30-10:30)	KROD	38.8	3.	Mike Hammer (Fri. 9:30)	KTSM	MCA	26.4	50.5	Premium Theatre	KROD	25.4
5.	Have Gun, Will Travel (Sat. 7:30-8)	KROD	38.6	4.	Special Agent 7 (Fri. 9:00)	KTSM	MCA	26.2	52.4	77 Sunset Strip	KELP	26.2
6.	Red Skelton (Tues. 7:30-8:00)	KROD	37.3	5.	Badge 714 (Fri. 7:30)	KROD	NBC	25.9	51.7	Worlds Greatest Fighters	KTSM	17.1
7.	Wagon Train (Sun. 8:30-9:30)	KTSM	34.6	6.	Colonel Flack (Sat. 8:30)	KROD	CBS	25.7	47.1	D.A.'s Man	KTSM	27.9
8.	Trackdown (Mon. 9:30-10:00)	KROD	33.8	7.	"26" Men (Tues. 9:00)	KROD	ABC	25.4	49.0	Rescue 8	KTSM	21.2
9.	The Millionaire (Wed. 9:00-9:30)	KROD	32.8	8.	Huckleberry Hound (Thurs. 5:00)	KROD	Screen Gems	24.2	70.3	4:30 Hop; Regional News; News	KTSM	9.8
10.	What's My Line (Sun. 8:30-9:00)	KROD	29.9	9.	MacKenzie's Raiders (Mon. 9:00)	KTSM	Ziv	21.2	48.1	U.S. Marshal	KROD	20.9
				9.	Rescue 8 (Tues. 9:00)	KTSM	Screen Gems	21.2	40.9	"26" Men	KROD	25.4
				10.	U.S. Marshal (Thurs. 9:00)	KROD	NTA	20.9	47.4	MacKenzie's Raiders	KTSM	21.2

EVANSVILLE

STATIONS: WTVW, WFIE, WEHT. SURVEY DATES: JUNE 8-14, 1959.

1.	Wagon Train (Wed. 6:30-7:30)	WFIE	46.5	1.	Highway Patrol (Tues. 9:30)	WFIE	Ziv	22.5	34.2	Garry Moore	WEHT	31.8
2.	Desilu Playhouse (Mon. 9:00-10:00)	WEHT	41.0	1.	State Trooper (Fri. 9:30)	WTVW	MCA	22.5	46.3	Person To Person	WEHT	15.5
3.	Gunsmoke (Sat. 9:00-9:30)	WEHT	39.1	2.	People's Choice (Wed. 9:30)	WFIE	ABC	19.2	33.4	Circle Theatre	WEHT	21.1
4.	Price Is Right (Wed. 7:30-8:00)	WFIE	32.6	3.	San Francisco Beat (Sat. 10:00)	WFIE	CBS	19.0	38.3	Wrestling	WTVW	20.9
5.	This Is Your Life (Wed. 9:00-9:30)	WFIE	31.0	4.	U.S. Marshal (Sun. 8:30)	WEHT	NTA	17.2	34.1	Summer Chevy Show	WFIE	18.4
6.	Garry Moore (Tues. 9:00-10:00)	WEHT	30.7	5.	Bold Venture (Tues. 8:30)	WTVW	Ziv	15.7	23.8	Red Skelton	WEHT	27.9
7.	Ernie Ford (Thurs. 8:30-9:00)	WFIE	30.2	6.	Danger Is My Business (Sat. 9:30)	WEHT	NTA	14.9	26.3	D. A.'s Man	WFIE	23.6
8.	Peter Gunn (Mon. 8:00-8:30)	WFIE	29.1	7.	Huckleberry Hound (Thurs. 6:00)	WTVW	Screen Gems	13.8	42.6	News; Sports; News	WFIE	17.4
9.	Bat Masterson (Wed. 8:30-9:00)	WFIE	28.9	8.	Death Valley Days (Mon. 9:30)	WFIE	U.S. Borax	13.6	23.0	Desilu Playhouse	WEHT	41.1
9.	What's My Line (Sun. 9:30-10:00)	WEHT	28.9	8.	Special Agent 7 (Thurs. 9:30)	WTVW	MCA	13.6	24.8	Masquerade Party	WFIE	24.2
10.	77 Sunset Strip (Fri. 8:30-9:30)	WTVW	28.3	9.	Rescue 8 (Sun. 6:00)	WTVW	Screen Gems	13.2	44.7	Lassie	WEHT	12.2
				10.	Woody Woodpecker (Tues. 6:00)	WTVW	Kellogg	11.8	31.0	News; Sports; News	WFIE	20.9

GREENSBORO-WINSTON-SALEM

STATIONS: WFMY, WSJS. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WFMY	51.7	1.	Cannonball (Fri. 8:30)	WFMY	ITC	31.5	77.0	Adv. of Ellery Queen	WSJS	7.4
2.	Have Gun, Will Travel (Sat. 9:30-10)	WFMY	51.5	2.	Colonel Flack (Tues. 8:30)	WFMY	CBS	26.4	61.5	Jimmie Rodgers	WSJS	9.7
3.	Perry Mason (Sat. 7:30-8:30)	WFMY	47.4	3.	Sea Hunt (Sat. 7:00)	WFMY	Ziv	24.6	74.5	Welk's Dancing Party	WSJS	5.9
4.	Wanted—Dead or Alive (Sat. 8:30-9)	WFMY	45.1	4.	MacKenzie's Raiders (Sat. 10:30)	WFMY	Ziv	21.5	60.6	D.A.'s Man	WSJS	13.6
4.	Zane Grey Theatre (Thurs. 9:00-9:30)	WFMY	45.1	5.	U.S. Marshal (Tues. 8:00)	WFMY	NTA	20.7	57.0	Steve Canyon	WSJS	13.3
5.	Yancy Derringer (Thurs. 8:30-9:00)	WFMY	42.7	6.	Death Valley Days (Tues. 7:30)	WFMY	U.S. Borax	19.7	63.8	Dragnet	WSJS	9.2
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WFMY	38.2	7.	Huckleberry Hound (Fri. 5:30)	WFMY	Screen Gems	17.2	81.1	Mickey Mouse Club	WSJS	3.0
6.	The Texan (Mon. 8:00-8:30)	WFMY	38.2	8.	Superman (Wed. 5:30)	WFMY	Flamingo	17.0	78.3	Mickey Mouse Club	WSJS	3.0
7.	Ed Sullivan (Sun. 8:00-9:00)	WFMY	36.6	9.	Sky King (Sat. 6:30)	WFMY	Nabisco	16.5	59.4	Welk's Dancing Party	WSJS	7.9
8.	G.E. Theatre (Sun. 9:00-9:30)	WFMY	36.0	10.	Woody Woodpecker (Mon. 5:30)	WFMY	Kellogg	15.3	65.9	Mickey Mouse Club	WSJS	5.9
9.	Rawhide (Fri. 7:30-8:30)	WFMY	35.8									
10.	Wagon Train (Wed. 7:30-8:30)	WSJS	35.0									

RALEIGH-DURHAM

STATIONS: WRAL, WTVD, WFMY. SURVEY DATES: JUNE 8-14, 1959.

1.	Wagon Train (Wed. 7:30-8:30)	WRAL	43.4	1.	Highway Patrol (Sat. 10:30)	WTVD	Ziv	21.8	59.1	D.A.'s Man	WRAL	13.9
2.	Peter Gunn (Mon. 9:00-9:30)	WRAL	41.5	2.	U.S. Marshal (Fri. 8:30)	WTVD	NTA	18.8	47.5	Pete Kelly's Blues	WRAL	16.7
3.	Gunsmoke (Sat. 10:00-10:30)	WTVD	38.0	3.	Sea Hunt (Wed. 7:00)	WRAL	Ziv	17.1	66.8	Wyatt Earp	WFMY	7.9
4.	Have Gun, Will Travel (Sat. 9:30-10)	WTVD	37.0	4.	Cannonball (Thurs. 8:30)	WRAL	ITC	13.0	30.6	Yancy Derringer	WTVD	23.1
5.	Perry Mason (Sat. 7:30-8:30)	WTVD	35.5	5.	Annie Oakley (Mon. 5:30)	WRAL	CBS	10.9	61.2	Mickey Mouse Club	WTVD	5.6
6.	Tales of Wells Fargo (Mon. 8:30-9:00)	WRAL	34.2	6.	Sky King (Wed. 5:30)	WRAL	Nabisco	10.3	57.5	Mickey Mouse Club	WTVD	6.8
7.	Maverick (Sun. 7:30-8:30)	WRAL	33.0	7.	Woody Woodpecker (Tues. 5:30)	WRAL	Kellogg	10.1	65.6	Adventure Time	WTVD	3.8
8.	Price Is Right (Wed. 8:30-9:00)	WRAL	31.2	8.	Silent Service (Mon. 7:00)	WRAL	CNP	9.2	40.0	Border Patrol	WTVD	8.5
9.	Te Tell The Truth (Tues. 8:30-9:00)	WTVD	30.3	9.	Superman (Fri. 5:30)	WRAL	Flamingo	9.0	57.3	Mickey Mouse Club	WTVD	5.6
10.	Alfred Hitchcock (Sun. 9:30-10:00)	WTVD	29.7	10.	Huckleberry Hound (Thurs. 5:30)	WRAL	Screen Gems	8.8	61.5	Adventure Time	WTVD	4.0
10.	Wanted—Dead or Alive (Sat. 8:30-9)	WTVD	29.7									

ROCK IS.—DAVENPORT (QUAD CITY)

STATIONS: WHBF, WOC. SURVEY DATES: JUNE 8-14, 1959.

1.	Wagon Train (Wed. 6:30-7:30)	WOC	54.1	1.	Whirlybirds (Sun. 9:30)	WOC	CBS	28.4	44.4	What's My Line	WHBF	35.5
2.	Desilu Playhouse (Mon. 9:00-10:00)	WHBF	46.5	2.	State Trooper (Tues. 9:30)	WOC	MCA	28.3	52.1	Garry Moore	WHBF	25.3
3.	Gunsmoke (Sat. 9:00-9:30)	WHBF	43.9	3.	Sea Hunt (Thurs. 10:00)	WOC	Ziv	27.3	58.6	Alcoa Presents	WHBF	19.3
4.	Have Gun, Will Travel (Sat. 8:30-9)	WHBF	38.9	4.	New York Confidential (Thurs. 9:30)	WOC	ITC	24.3	47.3	Playhouse 90	WHBF	27.1
4.	Wyatt Earp (Sat. 10:00-10:30)	WHBF	38.9	5.	"26" Men (Fri. 10:00)	WOC	ABC	22.1	53.6	Bold Venture	WHBF	17.3
5.	Red Skelton (Tues. 8:30-9:00)	WHBF	36.9	6.	Flight (Sat. 9:30)	WHBF	CNP	21.4	40.2	D.A.'s Man	WOC	30.9
6.	Alfred Hitchcock (Sun. 8:30-9:00)	WHBF	36.2	6.	Highway Patrol (Mon. 10:00)	WOC	Ziv	21.4	43.9	Ozzie & Harriet	WHBF	27.3
7.	What's My Line (Sun. 9:30-10:00)	WHBF	35.5	7.	U.S. Marshal (Wed. 9:30)	WOC	NTA	19.5	39.7	Circle Theatre	WHBF	27.7
8.	Price Is Right (Wed. 7:30-8:00)	WOC	35.0	8.	Special Agent 7 (Tues. 10:00)	WHBF	MCA	17.5	45.0	Tombstone Territory	WOC	20.0
8.	The Millionaire (Wed. 8:00-8:30)	WHBF	35.0	9.	Bold Venture (Fri. 10:00)	WHBF	Ziv	17.3	42.0	"26" Men	WOC	22.1
9.	David Niven (Tues. 9:00-9:30)	WOC	33.0	10.	Sheriff of Cochise (Wed. 10:00)	WHBF	NTA	15.3	40.3	Rough Riders	WOC	21.8
10.	Person To Person (Fri. 9:30-10:00)	WHBF	32.1									

TOLEDO

STATIONS: WTOL, WSPD, WWJ. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WTOL	43.5	1.	Sea Hunt (Thurs. 10:00)	WSPD	Ziv	20.6	34.1	Playhouse 90	WTOL	22.0
2.	77 Sunset Strip (Fri. 9:30-10:30)	WSPD	42.7	2.	Death Valley Days (Thurs. 7:30)	WSPD	U.S. Borax	19.0	38.4	State Trooper	WTOL	7.9
3.	Desilu Playhouse (Mon. 10:00-11:00)	WTOL	38.9	3.	Huckleberry Hound (Thurs. 6:00)	WSPD	Screen Gems	16.4	52.7	News; Big Show	WTOL	9.3
4.	The Rifleman (Tues. 9:00-9:30)	WSPD	36.0	4.	Bold Venture (Thurs. 8:00)	WSPD	Ziv	14.0	26.4	December Bride	WTOL	20.6
5.	Have Gun, Will Travel (Sat. 9:30-10)	WTOL	34.8	5.	Soldiers of Fortune (Tues. 7:00)	WSPD	Flamingo	13.6	61.5	Watch With Ward	WTOL	5.1
6.	Red Skelton (Tues. 9:30-10:00)	WTOL	34.4	6.	Highway Patrol (Sun. 10:00)	WSPD	Ziv	13.4	25.7	Richard Diamond	WTOL	21.8
7.	I've Got A Secret (Wed. 9:30-10:00)	WTOL	31.6	6.	New York Confidential (Tues. 8:30)	WSPD	ITC	13.4	25.6	To Tell The Truth	WTOL	23.6
8.	The Millionaire (Wed. 9:00-9:30)	WTOL	30.4	7.	U.S. Marshal (Fri. 8:30)	WTOL	NTA	12.4	27.8	Major League Baseball	WSPD	23.4
9.	Perry Mason (Sat. 7:30-8:30)	WTOL	29.9	8.	MacKenzie's Raiders (Mon. 7:00)	WSPD	Ziv	10.5	51.0	Watch With Ward; D. Tabner's Trophy Rm.	WTOL	5.1
9.	Real McCoys (Thurs. 8:30-9:00)	WSPD	29.9								WTOL	5.1
10.	Circle Theatre (Wed. 10:00-11:00)	WTOL	28.3	9.	Deadline (Mon.-Fri. 6:30)	WSPD	Flamingo	8.8	39.3	Big Show	WTOL	8.6
				10.	Roy Rogers (Sat. 5:00)	WTOL	Roy Rogers	8.0	44.7	Scoreboard; Film; Short; Town Topics	WSPD	1.9
											WSPD	1.9

(Continued on page 48)

N.Y. Stations Crack Editorial Whip

More vinegar is being poured into the moral fibre of Gotham indie operators as evidenced by the upsurge of editorial expression on the airlanes. Whereas once it was a lone station that dared to express an opinion on its wavelength, the tendency today is for more N.Y. outlets to become indignant or to fingerpoint with scorn at aberrant behavior on the part of man and institution.

In recent weeks, Gotham radio stations haven't hesitated to call attention to many injustices, notably the Harlem situation. Station WLIB, for one, has been sounding off editorially on police conduct in the Harlem sector and WNEW has been doing likewise. In the WNEW instance, it has been doing it on a Sunday night program, "News Closeup" a public service panel show with an eye to making news for Monday dailies. Martin Weldon, station's director of news and special events, has been the moderator shooting at public officials. Program, with a strong point of view, has presented open letters to Mayor Wagner; the Bedford-Stuyvesant-Glendale school hassle; the Harlem race tensions; the why and aftermath of a Brownsville tenement fire that killed a number of people.

Significant too is the fact that station isn't limiting itself to sounding off primarily on local matters but is determined to spread out as in its current "Open Letters to Khrushchev" series. Impact of "News Closeup" has been such that Voice of America recently asked the station for permission to rebroadcast the weekly program.

Station WMCA, which began editorializing years ago and was one of the first in the country to stick its neck out, is prepping an exchange of editorials feature with other stations starting next month. Stations that have indicated a desire to join in an exchange of editorials are KMPC, Los Angeles; WSAZ, Huntington, West Va.; WWKY, Winchester, Ky.; WWDC, Washington, D.C.; WCLI, Corning, N.Y.; KFMB, San Diego and WLAM, Lewiston, Maine.

Meyers & Goad on TV News: 'Find Your Story, Let Camera Tell It'

Television news appears to be catching up with journalism. The best techniques of magazine journalism are now being applied to tv news specials, so said J. O. Meyers, NBC director of news, and Rex Goad, NBC manager of news, this week.

Both Meyers and Goad pointed out that NBC News staffers today are taking the opposite tack from the familiar documentary form of producing a story from available film.

Video newsmen today canvas the prospects first, learn where the story lies and then film it speedily and with economy. Of course, if there's no story, the project is abandoned.

For example, in "The Big Ear," NBC writer Eliot Frankel researched for nearly six months before coming up with a story outline. For "I Take Thee," Chet Hagan dispatched several reporters to look into the broad aspects of the marriage rackets and from their diggings came the story suggestions and from these the final programs. This was equally true of several other NBC News specials such as "S-Bahn Stops at Freedom," "The American Stranger," "Our Children and Their Schools," "The World of Inner Space," "Hawaii: Pacific Miracle" and "The Fourth Coast," the story of the St. Lawrence Seaway.

Making the picture fit the story is also uppermost in the minds of newsmen currently working on specials. It is true of Wilson and Lee Hall presently scouting Caribbean republics for a Latin American report story. Chet Huntley's advance crew spent weeks in West Africa before he got there. Several reporters across the country found the raw materials for the Aug. 25 report "Back to School-59" before Reuven Frank and his staffers sat down to pinpoint what was to be shot.

The important thing to bear in mind, according to Meyers and Goad, is that you look for the story before you shoot it and you find it in the same way an inquiring reporter goes after a yarn. The difference is that when you get it, you let the camera do much of the telling, if not most of it. They contend that the pictures, the filmed episodes, carefully chosen, relate a story more vividly than words or footage brought in at random.

"This is really a method of operation, not a formula," Meyers said. "It is efficient and, in a costly business, money-saving. Through it we're able to trim budgets considerably."

This technique opened up a vast realm of factual material and affords newsmen a real chance to go after a story. Because of this technique, NBC News was recently able to convince the web's purse string holders to give it more money for developmental projects.

Revue's 'Come Join Us' To Robinson; Readies His Studio-Bungalow

When Hubbell Robinson Jr. gets back to the Coast, which will now be both his home and business headquarters, MCA should have his bungalow fully equipped on the Revue (Universal) lot. He just got back from a London-Paris-Swedish quickie, the latter in company with literary agent Kay Brown and director-producer John Frankenheimer after huddling with Ingrid Bergman.

The honeymooning Lars Schmidts (Miss Bergman) are on an island off the Danish coast, sans phone, electricity, etc., which he owns, and rather than meet the American showmen at Goteburg, as first-intentioned, they were invited to the primitive retreat. (Understood Miss Bergman is getting around $100,000 for her tv stint under Robinson's Ford "specials" aegis, but he would not confirm or deny also that she has no residual rights.)

Robinson is now flirting with a slogan thrown at him—"television's finest hour"—but he is abjuring it. Realistically he feels that's "asking for it," because not all the 39 Ford specials will be "finest hours"—it's just not in the cards. Incidentally, since Edsel and Mercury will also be in the sponsorship act, an all-inclusive "Ford hour" is also a misnomer.

Robinson and his wife, Vivienne Segal, have bought the Lew Kerner house in Bel Air for their Coast home and have placed their Katonah (N.Y.) diggings on the market for sale.

New German TV Center

Munich, Aug. 11.

Riva Synchronstudios has acquired in Oberfohring near Munich 100,000 square meters of ground to build a German TV Center.

The two stages (600 square meters each and nine meters high) will be inaugurated in the end of August and be used for live and film production.

WAYNE & SCHUSTER IN GRANADA SERIES

Toronto, Aug. 11.

After filming a series of one-hour tv shows for Granada, first of which will be beamed to the British public on Sept. 23, Wayne & Schuster, Canadian comedy team, are back in Toronto. A remake of their sketches for the Canadian Broadcasting Corp., plus English slang terms, their Granada series will be tagged "An Hour with Wayne and Schuster."

After two or three weeks holiday, the pair will start writing their new scripts for fall on the CBC and Ed Sullivan programs.

Quinlan Dickering More Bullfights

Mexico City, Aug. 11.

Sterling C. Quinlan, of WBKB-TV, Chicago, is in this city negotiating a deal whereby bullfights will be telecast regularly over a chain of stations. He said that this would lead to "a better understanding between Latin American and American citizens."

But there has been misunderstanding on part of U.S. authorities who already banned a former telecast until the scenes showing killing of bull were eliminated.

There has been much criticism in the industry press on the U.S. stand, for commentators sarcastically pointed out there is no Society for the Protection of Bullfighters in the United States.

There is no certainty that bullfights will become popular program entertainment in Chicago or other areas and plan is to have a few more programs as "tests" to see if weekly bullfight telecasts, via tape, will be feasible.

OVERSPENT KELLOGG TRIMS ON 'DENNIS'

CBS-TV, at the request of Kellogg Cereals, bought back half of the Sunday half-hour telefilm "Dennis the Menace." Sponsor claimed it was financially overburdened for the fall tv season, so now the web is out trying to sell off the other half.

If no sale is made, CBS is financially responsible for the remaining half of the Screen Gems-produced program. Slot for the stanza is 7:30-8 Sundays.

Poston Into 'Personality' But Preem Put Back

NBC-TV is going to delay the start of the new "Split Personality" a month, putting off the preem of the daytime strip until Sept. 25. This gives a month more of life to "County Fair," the 4:30-5 p.m. cross-the-boarder which is to be replaced.

Reason for delaying "Personality," which was to start Aug. 31, was the unavalability of Tom Poston, who is to host the stanza. Poston is going out on the road for five weeks shortly in order to warm up "Golden Fleece," a legit production opening next fall on Broadway. Poston will be back in N.Y. in time for the Sept. 25 telecast. (He'll tape his Wednesday stanza to avoid conflict with the regular theatrical matinee day.)

Atlanta — Russ Paulson has joined Crawford & Porter Advertising Agency. His fromer ad agency connections included J. Walter Thompson, Kenyon & Eckhardt and Burke Dowling, Adams, all in Atlanta.

TAM's Top 10 in Britain

(Week Ending Aug. 2)

	Homes Viewing (000's)
Wagon Train (AR/ATV/GRANADA)	4932
Emergency-Ward 10 (Tues.) (ATV)	4021
Concentration (Tues.) (GRANADA)	4021
Concentration (Wed.) (GRANADA)	3718
Skyport (GRANADA)	3566
Crime Sheet (AR)	3490
Summer Song (AR)	3338
Television Playhouse (ATV)	3338
Emergency-Ward 10 (Fri.) (ATV)	3262
Saturday Spectacular (ATV)	3262

Match the Audience With Product Profile

By AL HOLLENDER

(Exec. vp., Grey Adv. Agency)

The Checker Game for 1959-1960 is almost over . . . Hallelujah!

Let's go off skiing in Switzerland, sunning in Nassau, or skating in Sun Valley and try to figure out what producers, networkers, agency men and clients have bought—or wrought! Comes Fall Premiere Time, what will the Crosbys, Goulds, Kerns, Wolters, O'Brians and Van Hornes have to say—and what will John Q. Public's verdict be?

Most important, will we have effective sales vehicles to move products off the shelf? After all, this is really what all the shouting is about. In the headlong rush for a "hot Western" or a "third of Perry Mason" we too frequently forget the prime consideration of product selling. Ratings are critical, we must reach people to sell them, but how often we reach 'em and don't sell 'em!

We have all learned that sales success in network broadcasting is not always directly correlated with audience size. Of course, every advertiser wants a big audience, at a fair price. The bigger the audience, obviously, the more customers he can bring into his net. If the audience is too small, he's got to sell those he does reach mighty hard indeed to get a volume.

But it isn't all that easy. If it were, advertising success in television would be entirely a function of show business sense. And we'd have little need for effective media men, sound marketing men and great creative folk, plus all the other loyal and vital cogs in the machinery that churns out television advertising success.

Merchandising Climate

One of those important contributing factors that tends to be forgotten in the battle for rating points is the advertising climate. True, there are products and commercials that need precious little "advertising climate." Perhaps they are impulse items or items that are well-known. They don't need, perhaps, endorsement as much as they need exposure. Perhaps, too, in fact, the commercial has a well-established spokesman already built into it—so it doesn't need to "borrow" credibility from the star of the show, or from the environment of a compatible program.

But many products do need this environment. They do need star support. They do need proper audience orientation. They need more than "circulation"—they need circulation depth and the proper advertising climate!

Too often the show is bought before a clearly defined marketing strategy is determined. Too often the "sales facts of life" are realized after the programming decision is made. One well-known advertiser sponsored a "hot show" for two and half years before he realized that his program was not oriented toward his particular market . . . but, boy, he was sure getting great ratings and cost efficiency!

Marketing strategy must be the core of programming decisions—how often does it happen. It's no accident that Grey decides on such properties as Jack Benny for Greyhound and Benrus; Macy's Parade for Ideal Toy and Lionel Trains; Emmy Awards for Lilt; Linkletter for Greyhound; or Dragnet for Mennen. It's no accident that the measure of effectiveness of live recall of sales point by persons who see shows containing Grey commercials is unusually high. Certainly, the commercial must be exciting, dramatic, convincing, and contain news value. Certainly, it must have a potent selling proposition! But it must have something else—the right home! And that means the right program concept, the right program star, and the right frame of reference. Once the programming concept and marketing strategy are "in sync," then, and only then should we worry about ratings. Mind you, ratings are not to be belittled—we simply must make certain that every home is a right home.

Therefore, to the great mass of network tv advertisers, it is imperative that waste be minimized through matching—to the extent possible—the audience with the product profile—or, at least, the desired market profile.

Of course, there are extremes in everything—but—a Grey rating analysis showed that of 95 evening shows for which data were available

(a) The Lawrence Welk Dancing Party was
  (I) 13th in homes whose housewife was 50 or over
  (II) 73rd in all other homes.
  What a great show from this point of view to reach the older folk!

(b) People Are Funny, despite its 7:30 broadcast hour is 18th among homes with housewives 50 or over, 63rd among homes with housewives 35-49, and 83rd among homes with housewives 16-34. What a great property for a product—like Greyhound—that gets a tremendous amount of its business from older folks! Maybe the overall cost per thousand will not be the lowest on the air (last year it was 32nd)—but it was 11th in cost per thousands of those senior citizens!

Once we're certain that we know what programming concept we're after, let's look at our choices for the new season. Is there much in the new offerings? Yes, enough for marketing approaches of many varieties, enough for budgets of all shapes and sizes. But the selection must be cautious, and not confined only to rating considerations. The new season shapes up good! Real good! Far superior to the last.

Tremendous programming commitments have been made, showmanship has really come to the fore replacing a good deal of last season's me-tooism. This could be television's brightest year! And properly harnessed, the best for sales effectiveness.

Sure, there will be more Westerns—but there will also be more dramas, more new comedies, more new Specials, and more new programs that are beginning to wear the mantle of important Hollywood productions off the major sound stages. TV programming is moving off the side streets and is finally taking its rightful position in the production world. As a result, better scripting, wider scope, and finer technicians are contributing to the end product. Everyone's trying—and trying hard! Forty percent will inevitably fall flat on their collective faces, but it could be the remaining 60% will set new standards for greater tv entertainment value.

1959-1960 will see NBC's Riverboat, the new Ford series, Fibber McGee, Edie Adams, and Johnny Staccato; and CBS promising new Space shows out of Ziv and Paramount, Dobie Gillis, Hennessey, Rod Serling's Twilight Zone, Blue Men; and the resources of Twentieth and Warners behind such new ABC offerings as Alaskans, Bourbon Street, Paradise, Diamond Head plus new half-hour entries including Robert Taylor, John Gunther and others.

Yes, the new season has a lot to offer both clients and viewers. But pick 'em right and use 'em right. Watch the difference in sales power.

Hub's College-at-Home

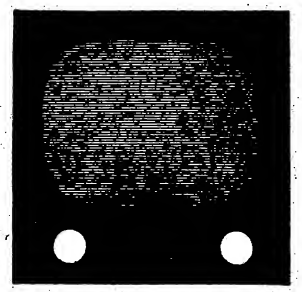
Boston, Aug. 11.

TV viewers around Hub can earn college credits taking courses from their living room this fall through the Commission on Extension Courses and WGBH-TV. Courses will count toward degree of adjunct in arts given extension studies by Harvard U.

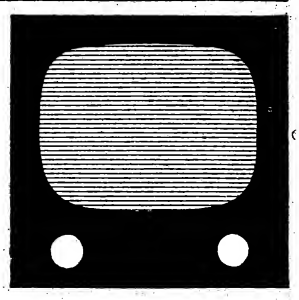
It won't be all tv easy though. Viewers will have to exit their living rooms and tv sets for confabs at Harvard and for the final exam. To take the tv courses for credit, they will have to register at the office of the Commission, and pony up a $5 tab per term. Classes kick off Sept. 28.

MAN

This diagram represents a TV screen, showing a picture approximately indicating the 'density' of 625 lines. This is the 'standard' used in a typical European country. British TV sets, with a different 'standard', could not at first receive European programs.



This diagram represents a screen of the same size as the one above, but approximately indicating the picture as it would be on the BBC, working to a standard of 405 lines. BBC engineers succeeded in converting European standards to the British standard, and vice versa.



*The **BBC**, operating home and overseas radio and TV broadcasting systems, is an independent and autonomous corporation under Royal Charter. The BBC is therefore free to explore fields of research and endeavor that are concerned only in the interests of better broadcasting, both radio and TV. The BBC is able also to experiment in forms of entertainment without reference to political or commercial interests. That is why there is a world-wide demand for BBC programs... why all European countries with TV, for example, enjoy the privileges of Eurovision, thanks to the pioneering work of the world's senior TV broadcasting system.

EUROV

NETWORK OF THE NATIONS

ABOUT TO THROW A SWITCH*

which will bring 224,000,000 Europeans closer together!

THIS MAN IS A BBC ENGINEER. By simply throwing a switch he is completing the television link which means that programs being televised in any part of Europe can be seen in Britain. Similarly, other European countries with their own TV networks can obtain programs from any other country. This was made possible by the combined research of Britain and France into the problem of 'standards' conversion. The problem was in fact how to make two different sets of parallel lines meet in the interests of international TV enjoyment with the vital accompaniment of greater understanding between 'foreign' peoples. The answer is called Eurovision, now an accepted part of European TV.

What is Eurovision?

The realization of an idea came in 1952 when live programs from Paris were transmitted via a BBC 'Standards' Converter to the British Public. For the first time, two countries using different TV standards shared the same Television programs and this was really the start of Eurovision. Programs can now be sent in either direction between any or all of the following countries: Great Britain, France, Italy, Germany, Austria, Holland, Switzerland, Denmark, Sweden, Belgium, Monaco and Luxembourg. Programs have also been transmitted from behind the Iron Curtain, from the borders of Hungary when refugees were escaping to other parts of Europe and even from Algiers, which involved 1231 miles of radio and cable links and aircraft over the Mediterranean relaying signals to receivers in the ground. The total viewership of a program of international importance, linked through Eurovision to all Europe, can be measured only in tens of millions.

How was Eurovision made possible?

When various European countries developed television after the war, it was inevitable that the engineers of the BBC, the world's senior TV broadcasting system (Britain first had television in 1936) should face the responsibility of bringing events in Europe to British homes. Before the huge network which now exists could be built up 'standards' converters had to be developed. In Europe it was a question of converting a picture of, say, 625 or 819 lines into a picture of 405 lines and vice versa. (This problem does not exist in the United States or Canada.)

BBC engineers solved the problem of bringing European TV programs to Britain; they were glad to make this contribution towards the bringing together of the countries of Europe. Today, the results of their years of work have been made available to the world.

THE BRITISH BROADCASTING CORPORATION

TELEVISION CENTER • LONDON W 12 • ENGLAND • 630 FIFTH AVENUE NEW YORK 20 N Y • U S A

ISION and the BBC

THE WORLD'S SENIOR TV BROADCASTING SYSTEM

Foreign Television Reviews

PERCHANCE TO DREAM
With Terence Morgan, Marion Grimaldi, Sally Bazely, Gladys Spencer, Richard Bebb, Lewis Wilson, Peter Tuddenham, June Grant, Simon Oates, Malcolm Watson, Joyce Gregg, Candy Scott, Brenda Orton, Joy Carter, William Patenall, George Mitchell Singers and Dancers, orchestra directed by Eric Robinson
Producer: Graeme Muir
Writer: Ivor Novello
Adaptation: David Whitaker
75 Mins., Mon., 8:30 p.m.
BBC-TV, from London

Sticking to a policy of aiming primarily at the less frenetic generation when doing its "Musical Playhouse" spectaculars, BBC-TV hit the bell fair and square with Ivor Novello's "Perchance To Dream." Schmaltzy in the extreme, the story is sit-back-and-look stuff that nevertheless seldom sticks in the most treacle-allergic gullet, while the music and costumes and ensembles are delightful by most standards. Using two large studios, the web did well by the concept of the piece, the direction intelligently cutting down on close shots to give as much impression of spaciousness as the small screen will allow.

The tale is told in three periods, Regency and Victorian and present, involving two constantly reincarnated lovers (Terence Morgan, Sally Bazely) whose paths seem forever destined to cross. It was one of the triumphs of Novello to get the period feel pretty well: in the Regency episode, Morgan plays an impoverished roue who bets that he'll seduce the gal but doesn't collect because he genuinely falls for her, while in the Victorian passage he's a convention-tied married man whom the lady renounces when she learns wifey is going to have a child. In the modern part, all's well.

Morgan was excellent, putting over the right devil-may-care attitude as the caddish buck redeemed, alas too late, by l'amour, and scoring equally well as the rigid Victorian. Miss Bazely was charming throughout, while Marion Grimaldi as the inevitably unfortunate third woman did a sterling stint. At which point, since the Misses Bazely and Grimaldi were the principals concerned here, it's apposite to mention the singing: the rendering of Novello's splendidly tuneful ditties was tops. In the rest of the cast, the contribution of Gladys Spencer as an old warhorse stands out.

Settings and costumes were lavish, and the occasional dance routines — notably one involving Miss Bazely in Victorian undies— were imaginatively conceived.
Erni.

MINE OWN EXECUTIONER
With Michael Gwynn, Ursula Howells, Jack Hedley, Gene Anderson, Maxine Holden, John Brooking, Thomas Hare, Ronald Leigh-Hunt, Laurence Hardy, Maurice Colbourne, Roy Patrick, Ian Ainsley, Geoffrey Adams, Rodney Burke
Producer: Harold Clayton
Writer: Nigel Balchin
Adaptation: John Hopkins
95 mins., Tues., 8 p.m.
BBC-TV, from London

The BBC-TV team that handled Nigel Balchin's "The Small Back Room" turned in another crackerjack job with "Mine Own Executioner." If the result was less exciting, that's largely because the latter novel isn't such a standout work in the first place. Adaptation unfortunately threw up quite a few weaknesses, not least in emphasizing that the lay psychoanalyst who's the central character isn't such a hot diagnostician and also in over-skimping his personal problems. All the same, this was tv drama 'way above the average.

The analyst is Felix Milne (Michael Gwynn) whose marriage has hit a tough patch but whose wife Patricia (Ursula Howells) nevertheless shows angelic understanding and tolerance. Felix's affair with a friend's sex-starved wife Barbara (Gene Anderson) provides one line of the narrative journey, but the main track follows his attempts to cure a schizophrenic Adam Lucian (Jack Hedley) who has already shown murderous tendencies. Climax comes with Felix's decision not to try to force Adam to continue treatment, hoping instead that the man will return of his own free will, and his grief and feeling of failure when Adam shoots his wife and kills himself. It's Patricia who asks Milne if a surgeon would quit after one patient has died under the knife and who urges him to continue his work.

Gwynn gave a quietly authoritative performance as Milne, while Miss Howells scored with a sensitive portrayal of the winsomely patient wife—so much like the character she played in "The Small Back Room." Gene Anderson was excellent as the Barbara with nympho tendencies, while Jack Hedley scored an individual triumph as the unhappy Adam Lucian, literally putting a foot wrong only once when he overlooked the limp the character's supposed to have. Supporting roles were admirably filled, with Maurice Colbourne standing out via a stimulating cameo of a potential donor to the clinic where Milne works. Production was firstrate, barring one or two minor slipups. *Erni.*

THE CYMBALS AT YOUR DOOR
With Heather Sears, Mary Kerridge, Tim Seely, Tom Criddle, Susan Stranks, Kenneth Cope, Patrick Duggan, Renny Lister, Howell Davies
Director: Peter Potter
Writer: Peter Draper
60 Mins., Fri., 9 p.m.
Associated Television, from London

Peter Draper wrote what can only be described as an unhealthy play in "The Cymbals At Your Door": his characters are thoroughly unpleasant, and the only two that show any signs of fighting through a blanket of emptiness and cynicism are injured in a car crash in the climax. Which isn't to deny that he turned out an arresting job of work or that he was reflecting much of today's outlook: it's just a pity that he couldn't have been a shade less nihilistic.

The protagonists are a group of youngsters with empty minds capable only of expressing resentment against established values and any values of their own. Chief motivator is Harry (Tom Criddle) who sees a chance, for diversion's sake, to put his theories to the test in the case of Andy Sutton (Tim Seely). These theories mean that everyone is manipulated in some way or other — and Andy, victim of an unfortunate love affair, can be manipulated into falling for Judy (Heather Sears). In his suave plotting he kids Andy's mother (Mary Kerridge) into becoming a willing ally, and it is she who finally sees him in his true colors after Andy and Judy, groping for those values of their own, are involved in the car accident.

It can't be said that author Draper's alleged main intent—the difficulty of an older generation, personified by Andy's mother, to communicate with the younger—was fully realized. But certainly he did put across with power and skill that appalling purposelessness of some of today's youth. And in at least one scene, wherein Andy and Judy start to find a communion, he showed a maturity of writing that hinted at great work to come. His detail throughout also conveyed fine powers of observation.

The cast backed him excellently, with Seely and Miss Sears tackling the roles of the manipulated with understanding and sincerity and with Criddle offering a consistently unwholesome portrait of the plotting Harry. Miss Kerridge did very well as the mother, so much out of her depth, while all the supporters pitched in with a perceptive will. Direction was sensitive.
Erni.

THE GARDEN PARTY
With Gerry Jedd, Eddie Byrne, Patience Collier, Sandra Stokes, Graydon Gould
Producer: Sydney Newman
Director: Dennis Vance
Writer: Tad Mosel
65 Mins.; Sun. 10.5 p.m.
ABC network, from London

Tad Mosel's play, "The Garden Party," came over as an absorbing piece of tv though perhaps a shade too long for its slight theme. It's the story of a simple suburban woman who, when a child, used to watch the neighbors' garden parties and nursed a dream that, one day, she could hold a similar shindig. With quite a lot of understanding and sympathy Mosel reveals how the dream comes true and of its impact.

Dennis Vance, tackling a stint that was of a different pace from his normal direction, brought out all the subtlety of Mosel's writing and both director and author were well served by their small cast. Mostly the play hinged round the thoughts of India, the wife, and the part was played with splendid insight by Gerry Jedd. Miss Jedd's role was in direct contrast to her previous tv appearance, in another Mosel play, and proved her one of the more interesting new personalities in British tv. Eddie Byrne, as her husband, was something of a stooge, but gave the role all the authority that this excellent actor always commands.

Sandra Stokes as the 16-year-old daughter whose birthday promotes the garden party gimmick and Graydon Gould as her young boy friend, together with Patience Collier as a neighbor, also contributed useful performances. Timothy O'Brien's design was excellent, though limited in its scope.
Rich.

LOST WITHOUT TRACE
With Andrew Sinclair, Lord Braye, Charles Gibbs-Smith, A. Gordon Wilson, Oliver Peabody, Gordon Watkins.
Producers: Paul Johnstone, Pamela Wilcox Bower
30 Mins., Thurs., 9:30 p.m.
BBC-TV, from London.

As a blend of the entertaining and the informative, the "Lost Without Trace" series that's being aired by BBC-TV once in two weeks is excellent in conception, but only reasonably good in execution. There's an unfortunate air of pretension about the handling, even down to the lighting of faces in close shot, that could well be dispensed with. At least, that was the case with "Percy Pilcher's Engine," the program surveyed for review.

Idea was to recap some of the attempts to fly made by Percy Pilcher, who met his death after a crash on Sept. 30, 1899, then to reveal that records showed he had built, or started to build, an engine that might have led to powered flight four years before the Wrights took off. Viewers were then asked to send in drawings or bits of machinery they might have tucked away in the attic which might provide a clue to the fate of that engine. Previous programs, one about pictures missing from the Maidstone Bible, the other dealing with the lost first draft of Lawrence's "Seven Pillars of Wisdom," have apparently already drawn valuable response.

There is, of course, an undeniable fascination in the facts dug up and presented via old photographs, interviews with oldtimers who can recall events of the day past, and so forth. Allied to the "treasure hunt" aspect, this can't but exert a strong pull—if only everyone would relax. Andrew Sinclair, who interlinks, is especially taut and intense. There's a lot BBC-TV could do to slick up the presentation without selling their subjects short. *Erni.*

DANDY DICK
With Newton Blick, Judith Furse, Jack Allen, Philip Latham, Pat Pleasance, Sheila Ballantine, Stanley Van Beers, Peter Cellier, Henry Soskin, Michael Bird, Ann Wilton
Director: Tania Lieven
Writer: Arthur W. Pinero
Adaptation: Harry Moore
90 Mins.; Tues., 8:30 p.m.
Associated-Rediffusion, from London

Too slender for a 90-minute slot, Pinero's farce about a Dean's misadventures with a racehorse nevertheless got a delightfully stylized treatment from Associated Rediffusion that ensured very few dull moments. Gimmicks employed included actual curtain-drops, piano accompaniment, and audience asides delivered as on-the-sound-track ruminations. All were for the most part effective, but the main credit lay with Pinero's original which, maybe surprisingly, showed little signs of comparative antiquity.

Newton Blick had a made-to-measure role as the harassed cleric who, prompted by the arrival of his nag-owning widowed sister, lays a $140 bet to get cash for the restoration of a spire. His comically mobile features were admirably employed. Judith Furse played the sister in rich, back-slapping style, Jack Allen making her a good partner as a turf-loving baronet. Henry Soskin scored as the loyal manservant who adds poison to a dose for the all-important horse and so brings trouble galore to the Dean, while Pat Pleasance, Sheila Ballantine, Peter Cellier and Philip Latham hammed it up divertingly as the young lovers who further complicate the deanery life. Michael Bird earned special mention for his performance as a constable.
Erni.

THE GRANDMA BANDIT
With Ronald Lewis, Olga Lindo, Mary Peach, Noel Howlett, Marion Hughes, Diana Daneman, James Raglan, Bernette Milnes, Reginald Smith, James Land, Lionel Burns
Producer: Sidney Newman
Director: George More O'Ferrall
Writer: Nathan Cohen
65 Mins., Sun., 10:05 p.m.
ABC-TV, from Manchester

ABC-TV's "Armchair Theatre" Sunday night series hit an alltime low in this skeleton of a comedy that failed to amuse and was, to boot, completely unmoral. Or maybe it rates as a mystery: how come it was ever presented?

The alleged fun comes from Henry Owen's (Ronald Lewis) agitated suspicion that his mother-in-law (Olga Lindo) is a robber known as "The Grandma Bandit." And his mother-in-law proves to be The Grandma Bandit, explaining that she steals because she's had a dullish life and wants cash to take a cruise. Henry hastily gives her the money she still needs, and off she goes, happy and unapprehended, to continue her hold-ups aboard ship.

Everyone worked hard at the wouldbe joke but found it hard to get even a mouth-twitch from Henry's growing harassment as his fears grow, from his wife's concern over his strange behavior, and from the couple's mutual shock on hearing the truth from the old lady. Technically, Ronald Lewis, Olga Lindo and Mary Peach put in some good work, as did the production team, and maybe there are better times ahead. *Erni.*

ALL FOR PLEASURE
With Ivor Emmanuel, Sir Donald Wolfit, Billy Russell, Joseph Ward, Raymond, Billy Miller Orch
Director: Mark Lawton
Writer: Gale Pedrick
30 mins., Tues., 10:15 p.m.
Associated-Rediffusion, from London

The latest skein from Jack Hylton TV Productions Ltd. presents pot-pourris of lighthearted items, each half-hour job taking a profession as pivotal point. First effort, under review, chose hairdressing as its inspiration for song, screwy statistics, dramatic extract et al. The excuse for a linkup is adequate, and all depends on the quality of the individual items: in this case, the result wasn't at all displeasing.

Joseph Ward sang the Largo al Factotum agreeably, though his histrionics weren't impressive. Ivor Emmanuel, who interlinked competently, put over "Jeannie With The Light Brown Hair" extremely well. Billy Russell had an oldtime music hall set to himself for "Get Your Hair Cut." Hairdresser Raymond introduced cuties crowned with various layouts of glory, including one equipped with 17th-century coiffure complete with mousetrap. There was a barber's shop quartet, and Sir Donald Wolfit probably hammed a scene from "Sweeney Todd, The Demon Barber" for a program topper. David Langdon cartoons were inserted now and again, including in the spot devoted to statistics on hair.

Some of the patter was weak, but by and large the show passed the time away divertingly enough. Production was competent.
Erni.

THE EXTRA GRAVE
With Isabel Dean, Michael Gough, Michael Aldridge, Keith Baxter, Peggy Ann Clifford, Jimmy Ray, Patrick Magee, Geoffrey Paget
Director: Roger Jenkins
Writer: Leslie Winslow
60 Mins., Fri., 9 p.m.
Associated-Rediffusion, from London

"The Extra Grave" was a competent whodunit that made good viewing. Inter-character relationships were hard to grasp at first, and at least one angle was developed more for gimmick purposes than for anything else, but the play was a deal better than those of its fellows that fall into the parlor-game mould.

Setting is a small country village where a 17-year-old gal is missing. General assumption is that she's beat it to the big city, but even so the Rev. Brian Trewin (Michael Aldridge) is worried that she'll come to no good. He's more anxious about this lost sheep, in fact than he is about his own son Chris (Jimmy Ray), who's grieving the death of a dog. When Mrs. Trewin (Isabel Dean) finds a new grave in the churchyard she assumes Chris has buried the animal there against his father's instructions and keeps quiet. But doubts set in, and she helps her husband's brother Leo (Michael Gough) in a spot of digging. The girl's corpse is revealed, and the search for the killer begins.

The red-herring trails were well laid, with even the Rev. coming in for a spot of grilling. Michael Aldridge gave a stodgy but adequate performance. Michael Gough could afford to overplay a shade in the role of the most obvious suspect—a sculptor, yet—and had one very effective scene with Geoffrey Paget as the sleuth. Miss Dean was most competent in the wife role, while Keith Baxter grabbed his chance well in the climax when revealed as the slayer.
Erni.

ROLLER DERBY
With Bob Robertson
Director: Max Bice
Producer: Roller Derby-Tv Inc.
60 Mins., Sat. 9 p.m.
WNEW-TV, N.Y.

This hour of video-taped roller derby was recorded in Seattle and is the prelude to two hours of live tele Saturdays from 9 to 11 p.m. on N.Y. indie WNEW-TV when the skaters come east in October.

Tapes will be made, however, at the West 14th St. Armory, N.Y., home of the derby, and Roller Derby-TV Inc, claims a lineup of some 100 stations for rebroadcasts in the coming season. This is roughly 60 more than the derby had as it closed out this spring on the ABC-TV Sunday afternoon web hookup.

Last Saturday's hour show represented the last half of a Seattle contest between the Chiefs and Ravens (city identifications have been dropped for syndication). As a sport, roller derby falls somewhere between wrestling and bowling as tv fare, and some of the excitement of live presentation is lost in the transition to tape. Matters were not helped in the Seattle pickup by a deadening repetition of camera angles and pans. Not once during the hour was there a covering picture of the entire oval or a crowd shot. Occasional close-ups of resting skaters, referee and the infield weren't quite enough to break the monotony of steady drone and whirl.

Sportscaster Bob Robertson followed the action competently. When a skater went over the rail and crashed to the cement floor, he was busier assuring viewers that roller derby had plenty of accidents than he was getting the condition of the nosediver. Why doesn't the cement deck around the sharply pitched oval carry matting for protection of skaters? They may, of course, learn the divs as wrestlers do. But, it would seem, if there were a Society for the Prevention of Cruelty to Skaters, this sports meller would be on report.

Show carried eight commercials, including two for competing tire companies. *Bill.*

Brit. Com'l TV on Parade

London, Aug. 11.

All Britain's commercial tv companies are pooling resources to take part in the Television and Radio Show at Earl's Court, London, from Aug. 26 through Sept. 5. Hitherto, only two outfits have been represented at these annual affairs, Associated-Rediffusion which serves London and thereabouts on weekdays and Associated TeleVision which does likewise at weekends and also covers the Midlands during the week.

Plans of the nine participating webs include putting on view a remote unit and videotape machines. Programs, which will take in shows from a "personality stage," are to be relayed over closed circuit to the tv receivers on display in the exhibition as well as transmitted on the networks.

Tele Follow-Up Comment

Open End

WNTA-TV, N. Y., preempted a repeat tape of this David Susskind conversational stanza on Sunday (9) to insert a live Susskind and five live-wire reporters, who accompanied vicepresident Nixon on his recent Russian trip. It was volatile, sometimes interesting program—interesting most often in the sense that the viewer was able to learn about Nixon not so much by what the reporters had specifically to say but through their attitude of friendliness to the politician. Lengthy program on Sunday (9) also solidified the belief that host Susskind is at once brave and foolish for getting into subject matter that may not be entirely over his head but which is transparently outside his sphere of experience.

UPI's Ernest Barcella, Daily News' Frank Holeman; Hearst's Ruth Montgomery, the Herald Tribune's Earl Mazo and Scripps-Howard's Jack Steele made up a lively "Kitchen Cabinet," as they and the other journalists who accompanied the Veep were called in Russia and Poland.

Though it was all too apparent from the start of the local stanza that all five were in favor of Nixon, and, consequently, were not won't to discuss him negatively, Susskind persisted in asking questions, verbose, perhaps, but designed to incite the other participant. Several times the reporters slapped obliquely—and once so that it was obvious—at the host for pressing them on points of conversation with which they obviously did not concur.

A bedeviled Susskind fell into his repetitive speech patterns, possibly as the result. The effect of using the same words or phrases several times over was that Susskind was "unfortunate," to use a Susskind word. For instance, there is nothing to be said for noting that the Nixon trip did "reap an avalanche of good will," and, also in introducing a commercial for Sutro Bros., the stock brokerage, saying the sponsor can "reap good advice for (the viewer)." "Unto-word" is another favorite Susskind word and another favorite was the phrase, "Let me ask you specifically, all of you." *Art.*

Music For A Summer Night

Although "Music For A Summer Night's" salute to Tin Pan Alley last Wednesday (5) over ABC-TV was far from complete or definitive, it did serve up an hour of delightful songstering. Rounded up for the musical showpiece were Connee Boswell, Fernanda Montel, Bette Terrell, Fran Warren, Jack Haskell, Bill Shirley and dancers Midge & Bill Haggett.

Under the production and directorial reigns of Jack Sameth the songs and songsmiths that came up for the "salute" were given top-notch musical display. All the vocalists were in good form and gave added dimension to the wide variety of tunes dished up during the hour. Only drawback to the songfest was the pallid palaver that Draper Lewis wrote for announcer-narrator Scott Vincent. The sticky lines took some of the edge of the musical offerings that followed. A straighter approach without any of the flowery intros would have kept the show at a swinging pace.

Show managed to cover the blues, folk items and special salutes to Hoagy Carmichael, Jimmie McHugh, Cole Porter and Richard Whiting. It was a melodic smattering that came over in a likable fashion.

The program, however, only scratched the surface and there are plenty of cleffers left who could be the subject of another scintillating "salute." *Gros.*

Hollywood Diary

KTLA, Los Angeles, scored something of a coup by pairing Fred Astaire and Gene Kelly together on this panel stanza, and taking full advantage of the opportunity, extended the show to an hour for the occasion. The program proved an interesting, occasionally stimulating hourlong session on the state of the dance in the U.S. and in the industry.

Both Astaire and Kelly bemoaned the fact that Hollywood has cut back on its filmusicals, but both also stressed the extreme difficulty of writing "dance" musicals, that is, writing dances into a musical script. But Kelly said that if Hollywood can't use their dancing talents, they'll be glad to perform on television. Asked about the foreign market for musicals, they felt that musicals do well abroad though unable to support the premise with facts. "We're the only ones who can make good musicals," said Kelly, and when pressed asked, "Have you ever seen a British musical?"

Kelly said the State Dept. has felt him out about taking a dance troupe over to the U.S.S.R., but the project hasn't gone beyond the feeler stage. Point was prompted by a discussion of the Moiseyev and Bolshoi tours of the U.S., with both dancers agreeing that the troupes were sensational. Kelly stated that there are American dancers equally talented, but the opportunity to train and develop them into such a tightly disciplined ensemble doesn't exist because the U.S. is the only western country which doesn't subsidize a dance group.

Astaire, who apparently watches a lot of television, is constantly amazed by the brillance of much of the dancing and choreography on tv from week to week. "But it's wasted," he said, pointing out that an imaginative dance routine is usually cut short, the viewer can't get a good look at a talented dancer and that good ideas usually aren't developed enough. He found it frustrating. Of course, he added, it's not all good, since on a week to week basis it's virtually impossible to come up with fresh ideas. But the amount of freshness is remarkable, he found.

Both agreed that the dance standards today are higher than say 15 years ago. *Chan.*

House Party

"The best man" Sam Goldwyn ever had on his staff was Art Linkletter's guest on his daytime stripper last week. Only it wasn't a man at all but Goldwyn's descriptive of his wife, Frances, who has worked at his side for lo these many years. Linkletter knew full well that he wasn't going to get any trade secrets out of her but he made one try at it: "how much did 'Porgy and Bess' cost?"

She may have been expecting it and broke into a laugh. "Well, let's see," she countered. "As of July 25 it cost so much. I remember the last item on the statement was one for 38c." One of the more astute minds among the helpmates of major producers, Mrs. Goldwyn was a paragon of grace and poise. It was the only question she actually parried, being specific and direct in her other comments.

What does she think of Academy awards? "They are potentially a danger and forces a winner to become more special in his subsequent roles. And then there's the job of the wife keeping them dusted." In the humorous exchange with Linkletter she proved his match but that's the way he has it laid out so the guests are shown to the best advantage.

To Linkletter's credit it was an intelligent use of a guestar. None of the ordinary gossipy drivel but factual matter from a woman of great stature in the industry. *Helm.*

JOAN FAIRFAX SHOW
With Van Dorn Sisters (3), Ed McCurdy, Jury Gotschalk & Irene Apinine
Producer: Don Hudson
30 Mins.; Mon.; 8:30 p.m.
MATINEE CIGARETS, TEXACO
CBC-TV, from Toronto
(Cockfield, Brown)

From the time she first chirped at a camera in 1952, slick blond Joan Fairfax has been a standout on Canadian television, but only this summer has she reached her own show. Backed by a femme orchestra, she has the Van Dorn Sisters as regulars, and uses guests.

Show caught (3) had ballet dancers Jury Gotschalk and Irene Apinine and folk chanter Ed McCurdy, latter just back to Canada from a tour of the U.S.

Show is solidly constructed throughout with socko camera work and scenery and a fine job of production by Don Hudson. It's one of CBC's better musical stints and is expected to rate continuation into the fall-winter-spring video season where it should match anything the web carries. Format exhibits plenty of the chic Miss Fairfax who switches gowns almost with each scene, does brief 88ing and gives lots of exposure to the girls in the band while moving about the set. She works, too, with guests and the canary threesome, the whole bit neatly tied together for strong impact.

Scheduling this stanza between "The Millionaire" and Danny Thomas provides a nice Monday night fare for network dialers. *Gorm.*

BULLFIGHTS FROM MEXICO CITY
With Luis Carlos Uribe, Fred Kasper, Carlos Arruza, Alfonso Ramirez, Juan Silveti, others
Producers: Telesistema Mexicano, Dan Schuffman
Writers: Luis Carlos Uribe, Jim Ascher
65 Mins., Sat. (1), 10 p.m.
WBKB, Chicago (tape)

Apart from any moral considerations of the sport (or art), and reserving argument as to whether bullfights ought or ought not to be shown on U.S. television, the three corridas shown as a special on WBKB last Saturday (1) were worth the station's daring and should have captured and held a large Windy City audience. At its worst, the telecast was interesting in an educational sort of way; at its best, downright fascinating.

The videography of Emilio Azcarraga's Telesistema Mexicano was to be marveled at, the shots often creating greater excitement than the spectacle itself, as for instance in the final episode when the 1,200 lb. bull leapt over the fence and, in the corridor girding the arena, seemed to be charging straight for the unflinching camera. The closeups of man and bull were better than the choicest seats and left no doubts to the veracity of the Moments of Truth.

At a preview the week before the showing two kinds of criticism were made of the bullcasts. Representatives of the various humane societies disapproved of them on moral grounds and expressed a fear that they might tempt children to do cruel things to animals. Aficianados, on the other hand, complained that the station was censoring art when it edited out the actual death of the bulls, claiming the gore and even the dragging away of the carcass to be part of the ritual.

From a neutral viewpoint, it is doubtful (1) that children of the impressionable ages were able to follow the proceedings with any understanding or interest, and (2) that a show of bull blood and the animal's expiration would have enhanced the enjoyment of the drama. It was no less educational to be spared the realism of the final scene.

As for the fights themselves, the third was by far the most engrossing, principally because the bull was more spirited than the preceding two. Juan Silveti wielded the muletta for this and was a beautiful study in the classic art of the cape and thrust. Carlos Aruzza, Mexico's top matador now in semi-retirement, performed the first corrida in Portuguese style, on horseback, a stint that was more absorbing for sheer horsemanship than for the drama of bull vs. man. Alfonso Ramirez subdued the remaining bull, a rather unwilling contestant, in not very spectacular fashion. Although the outcome of each corrida was fairly predictable — namely that the bull, not the man, would be killed—there managed to be always an atmosphere of some suspense.

Wisely, although it was distracting at first, the station elected not to erase the original Spanish soundtrack, dubbing in the American commentator — Luis Carlos Uribe — on top of the Mexican shot-caller. Left in, as a result, were the crowd noises, and the original announcer's fortissimo tipped off the exciting moments.

(Continued on page 52)

MUSIC IS MY BEAT
With Larry Finley, Kay Brown, Ronny Mann, Bobby Hammack Orchestra; guest, L. Wolfe Gilbert
Producers: Steve Binder, Larry Finley
Director: Steve Binder
30 Mins., Thurs., 10 p.m.
KABC-TV, Los Angeles

"Salutes" and "tributes" to the great men of show business are apt to be somewhat painful sessions in which the "giant" being honored is usually the victim of dehumanizing overstatement and unbecoming sentimentality. George and Ira Gershwin, however, have provided themselves with an eternal immunity to such treatments by virtue of the great tunes they have written. No "Gershwin salute" is going to fall on its face as long as Gershwin music is used to illustrate the point. That is one of the reasons "Gershwin salutes" occur so regularly.

Part one of this latest tribute to the Gershwins occurred last Thursday (6) on "Music is My Beat," a weekly enterprise on KABC-TV produced and directed by Steve Binder and presided over by Larry Finley. For the occasion, Finley utilized the services of the excellent Bobby Hammack Orchestra, a pair of young singers named Kay Brown and Ronny Mann, and the 73-year-old "dean of American songwriters and official leg man for ASCAP" (as Finley introduced him), L. Wolfe Gilbert.

The lone instrumental, a lively, modern, big-band arrangement by Hammack of "But Not For Me," was, musically, easily the high point of the show. The vocals were not nearly as effective, Miss Brown obtaining best results with her version of "I've Got A Crush On You." Mann has a pleasant baritone, but tends to fall off pitch, has difficulties with his timing, and occasionally gets too tricky for his own good.

Gilbert offered a number of interesting personal anecdotes about George Gershwin, and termed Samuel Goldwyn "a courageous producer" for undertaking his film treatment of "Porgy and Bess." One got the feeling, however, that he wasn't even being allowed to scratch the surface of his past experiences with, or knowledge of, the composer.

Part two of the tribute will feature that superb pianist, Calvin Jackson, and Gilbert has promised to reveal "how Ira lived in the reflected glory of his brother, George." *Tube.*

SEVEN ARTS
With Ian Fellows
Producer: Marion Dunn
15 Mins.; Thur., 7:45 p.m.
CBOT, Ottawa

"Seven Arts" is an innocuous little stanza that will sit well with watchers who like artistic things but may not hold others so well. Opener (6) concerned sculpture. It scanned the fountains in Ottawa, then went on film to an interview with sculptress Eleonor Milne. Show's gabber is Ian Fellows, w.k. Canadian thesper and a staffer at CBOT, the CBC's Ottawa English-language station. It could up impact but it would take a lot of work and probably have to switch format to do it.

Right now, besides artists and art-lovers, the only others who will stay with it are viewers too lazy to switch away while awaiting "Parade" at 8 p.m. *Gorm.*

Nixon as a TV Commentator

Diplomatic ice-breaker Richard N. Nixon, back from Russia, "showed his pictures" to the American television audience Sunday night (9)—and demonstrated conclusively that as a commentator he'd rank with the best of them. Nixon did separate shows for NBC and CBS on his historic Russian tour, with the networks utilizing their own film footage as Nixon supplied the narration, and running commentary on his 14-day swing through the Soviet Union and Poland.

Both networks pretty much covered the same ground, inviting the same overall conclusions and summations, but it was particularly the CBS 7:30 to 8 special, "What I Saw In Russia" that provided Nixon with the scope and the format of presentation to distinguish himself as reporter, commentator and analyst in recapping the highlights of his visit with Mr. K. and appraising its possible impact on the future.

Unfortunately the preceding half-hour (7 to 7:30) "report to the nation" on NBC, played down the Nixon role of narrator, putting too much emphasis on the film clips themselves. Wisely, CBS let him talk, practically through the entire half-hour as once American tv audiences witnessed the now-famous "Nick & Dick" set-to at the American Exhibition; the visit to Leningrad, the tour of the steel mill; visits to Novosibirsk and Sverdlovsk and finally the overwhelming ourpouring of friendship and affection in Poland. Nixon reacted as though a seasoned pro in tv commenting as he matched clip for clip with sound, balanced judgment and reportage, with Paul Niven, who accompanied the V. P. on his Russian tour as the CBS man, only interjecting at the conclusion to elicit his summations.

For that matter even the camera coverage (or at least in the editing process) came off better on the CBS program. There seemed a finer appreciation for the dramatic values; as though the CBS camera crew had its eyes and lens opened wider. *Rose.*

CONSULT DR. BROTHERS
With Dr. Joyce Brothers
Producer-Director: Pat Farrar
15 Mins., Mon.-Fri., 1 a.m.
WRCA-TV, New York

In order to follow Jack Paar, as Dr. Joyce Brothers does, calls for some nifty verbalistic necromancy. Since a good hunk of the Paar show frequently wallows in double and triple entendre, some of it is apt to cling to raffishly-minded viewers who might be inclined to stay on and catch the demure-faced and serious-minded psychologist Dr. Brothers who certainly knows the difference between a Rorschach and screen test.

"Consult Dr. Brothers" is in addition to her across-the-board afternoon show which concerns itself with less intimate domestic vexations.

The impure in mind will undeniably snicker during the "Consult Dr. Brothers" program but guys and dolls with perplexing behavior problems should find considerable guidance and solace in these 15-minute compressed lay analysis wrapups of what makes human beings act the way they do.

Language employed on "Consult Dr. Brothers" is antiseptic and honest and only a pecksniff would object to the subject matter discussed by Dr. Brothers. Opening show (10) saw her examining three communiques: one dealing with a husband who's been buying girlie magazines; a plaint from a wife who wants to be pampered by her husband, and lastly, a note from a frau whose husband is having an affair with a girl in his office.

The psychologist came up with what appeared to be realistic answers to these domestic problems. "Consult Dr. Brothers" adds up to a worthy after-midnight program service. It is indeed a decent program at an indecent hour. *Rans.*

PARADE
With Gene Nelson, Bert Niosi's Orch, Gordon Kushner's choral group, dancers
Producer: Norman Sedawie
Writer: Frank James
30 Mins., Thurs., 8 p.m.
SUNBEAM, COCA-COLA
CBC-TV, from Toronto
(McConnell-Eastman; McCann-Erickson)

With "Parade" the costliest revue to be presented this summer as a replacement by the Canadian Broadcasting Corp. and getting the full treatment of a 48-station CBC network within a 12-week segment, Norman Sedawie has the immediate opportunity of being in the right place at the right time; i.e. his suggestion to the CBC of a parade of unrelated personalities and ideas that do not follow a format.

It is Sedawie's belief that everything has been tried on tv and it is his conviction that "Parade" should deal—separately—with such variety formulas as comedy, the dance, classical music, jazz, etc. He has been given the greenlight by the CBC for his expounded ideas and already has been flooded with coast-to-coast fan-mail for this newness of thought, plus instant New York offers, particularly from Sammy Davis Jr., to stage upcoming spectaculars. Backed by the present big sponsors, "Parade" has all the chances of running into the next Fall season without a break.

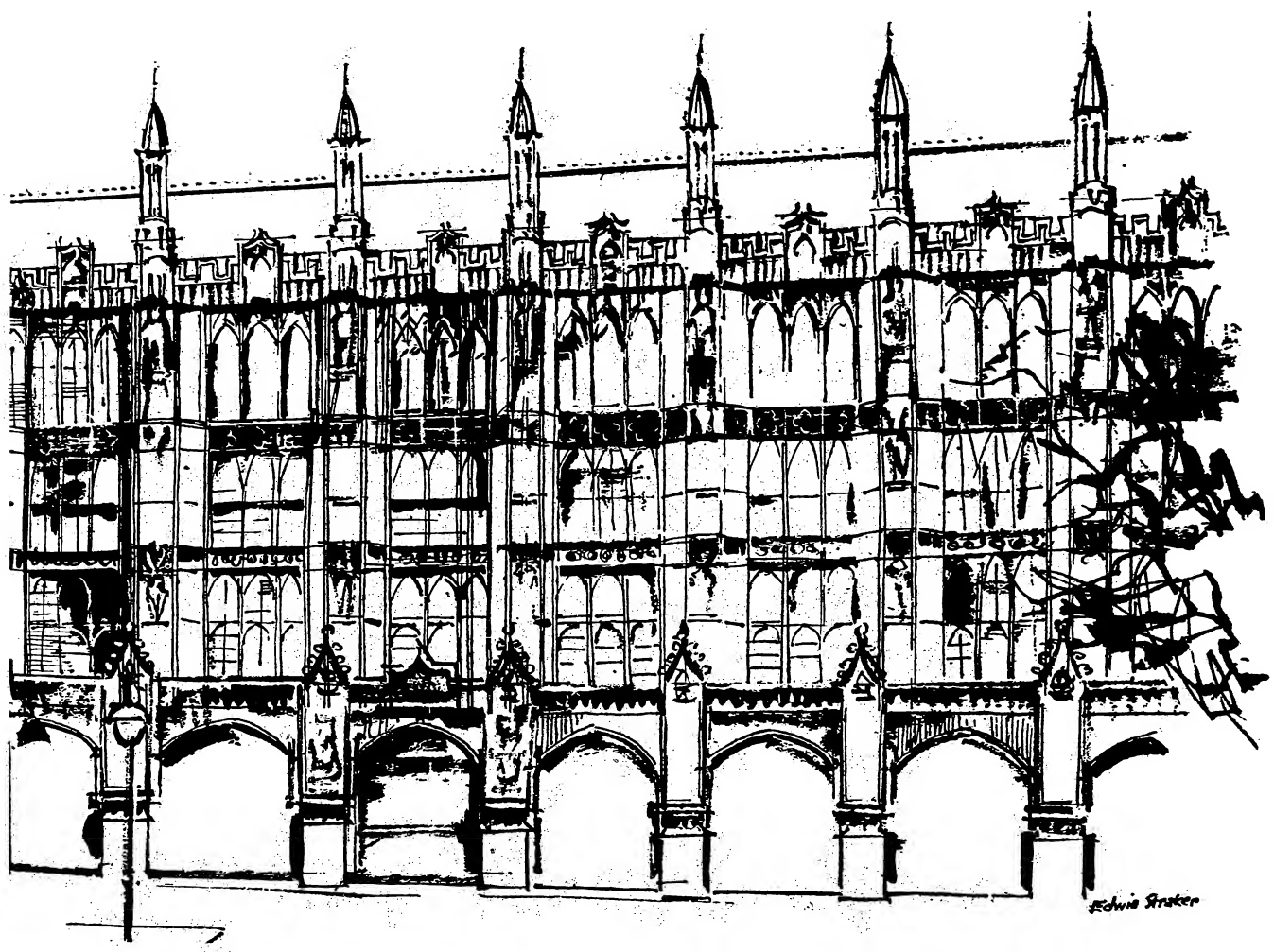
For this "Parade" segment, dealing with the history of the dance from Broadway to Hollywood musicals, Sedawie had the narration and agile hoofing of Gene Nelson, who also did the staging. Nelson, in a swift rundown of early "Ziegfeld Follies" styles to moderns—with cut-in backgrounds of the stars in action—was on for two dance numbers, his film chore in "Oklahoma" to "Surrey," and his sewer, crap-shooting solo to "Luck, be a Lady Tonight" from "Guys and Dolls." Nelson sang both numbers well but his dancing was the standout with its leaps, pirouettes and straight musical comedy eccentrics. Between was Ruth Price in her hot "Steam Heat" in top hat and tails from "Pajama Game." Another fine eccentric in outlandish costumes was done by Don Gillies and Connie Campbell; and then Gene Nelson featured in his "Guys and Dolls" dance.

The seven-minute finale production number, with its cast of 28, was Gershwin's "An American in Paris," complete with a Left Bank street scene backed by the inevitable Eiffel Tower; but all carried off with verve and splendid solo and trio stepouts, plus the cast for company roundup at the finish. Sedawie has the advantage of a 30-piece orchestra and an eight-voice choral group (off-camera), but his 20 dancers assembled by himself in Toronto was a tribute to "Parade," plus his starring of Gene Nelson in this brief 30 mins. of modern dance. It was a bright stanza that enhanced Sedawie's reputation for imaginative production values. *McStay.*

Television from London

ASSOCIATED-REDIFFUSION

The station at the
heart of the British
Independent Network



Buying and Reselling of TV Time
New Source of Supermarket Income —On Other Adv. Agency Fronts

The supermarket chains, who have become the nation's most successful hawkers of everything from soup to stereo platters, have powered their way into the selling of television time.

The stores, both chains and independent groups, are buying close to $20,000,00 a year in spot and local tv. A substantial slice of the total is repeddled to obliging food manufacturers for four and five times the station price. And it's probably the easiest sell in the history of media, because even the faint thought of losing highly competitive facings (shelf positions) for his products, gives the manufacturer and his agency promoters the flips. A single line of package goods in any category is the most expendable thing in today's consumer marketplace.

The supermarket buys can range from syndicated shows in several markets to daytime minutes. Brought down to simple terms, and about the smallest buy, here's how it works.

The chain or indie group's regional HQ buys a station's time bulk rate, say a 12-plan (12 one-minute spots) at $18 a minute. Each minute is then sliced into two 20-second spots and an ID (10 seconds) and resold to willing, but not necessarily happy, food manufacturers at the fullblown one-time rate—$30 for the 20's and $18 for the 10. Thus the return is $78 for $18 worth of time. Multiplied by 13-week skeds and many stations, it makes a tidy shake. It's said that one co-op, a goods distribution point for several stores, winds up the year with a larger profit in the teletime column than anywhere else.

Station men can turn the head with ease, because, aside from the profit of the sale, the spots are run-of-station and can plug the gaps anywhere in the schedule. The supermen couldn't care less where or when they run.

There are chains, however, that resell the time at a break-even point and are satisfied with the identification the stores get.

The free, or nearly free, ride for stores is an old media story. In tv dealing, the stores are borrowing to some extent on their long established setups with newspapers. For years local print media has charged national advertisers the high national rate for the company logo in a local store's double-truck ad. At the end of the year, the store owner gets a rebate, usually a credit, on the difference between the national rate charged food companies and the local rate charged stores.

At any rate, add to the supermarket annual gross of $46,000,000,000, a nice little net from tv.

Lost & Found: Chesebrough-Ponds Vaseline hair tonic, for the last few weeks adrift from McCann-Erickson, to Norman, Craig & Kummel. Prexy Norman B. Norman says at least 50% of the budget will go to broadcast . . . As regards another major floating account, Lipton tea from Young & Rubicam, Lipton ad chief William Smith says, "the wheels of the gods grind slowly," and it will probably be several weeks before a new agency is named.

Assignment UK: Benton & Bowles veep and plans board member Townsend Griffin, goes to London as resident director of Lambe & Robinson-Benton & Bowles next month. He succeeds George Beaumont, veepee, who moves to the Dorland Agency of Paris and Brussels. B&B affils, where he will work with management in a marketing capacity. Griffin joined B&B in '48 as a copywriter.

Veep Stripes: Benton & Bowles elects Leo Higdon, Bernard Lubar and John Jackson vice presidents. Higdon and Lubar joined the agency in February of this year. Jackson was with B&B from '39 to '48 and rejoined in '55. All are in the copy department.

Solita Arbib, associate creative director of McCann-Erickson, is named a veepee. She joined the agency in 1953.

Switches: J. Richardson Loughrin, formerly a sr. salesman for CBS-TV Spot Sales, N. Y., named general manager for Los Angeles of Television Advertising Representatives.

Music Makers, Inc., N. Y., jingle firm, names Ray Eaton associate creative director of jingles. He was the commercial copywriter in charge of creative music for broad cast at Young & Rubicam.

New Digs: John Blair & Co. this week moves to the Corning Glass bldg., 717 Fifth Ave., N. Y.

Chi Agencies

Chicago, Aug. 11.

Chi office of Young & Rubicam bagged the Candy Gram Inc. account, formerly handled by Reach, McClinton & Pershall. Size of budget for the next year hasn't been determined.

Lawrence O. Holmberg resigned as veepee and manager of the Chi office of Compton Advertising and has hung out a consultant's shingle in the Loop. E. Dean Landis takes over.

Lewis Snyder, ex-J. Walter Thompson, signed on with Leo Burnett as v.p. and associate copy director. He was with JWT 16 years, leaving the post of veep and Copy Group Head.

David H. Echols named v.p. and manager of the Chi office of Fuller & Smith & Ross.

London Agencies

Erwin Wasey Ruthrauff & Ryan tackles a major combined campaign, starting Sept. 28, initiated by The Bacon Information Council. Scheme also involves advertisers of food products that match up with bacon, such as bread, sauce and tea. Big factor will be 90-second tv commercial spots, skedded to appear nationwide at peak times on alternate Mondays.

Having drawn over 350 agency execs to a recent London screening of two admags by using a mobile Ampex unit, Tyne Tees Television is planning a repeat performance . . . President of the Incorporated Advertising Managers' Assn. for 1959-60 is Frank Edwards, ad director of Ingersoll Ltd. . . . IAMA holds a symposium on tv advertising on Sept. 30, with Associated TeleVision's sales director, Patrick Henry, answering questions.

Philly Agencies

Philadelphia, Aug. 11.

Robert J. Bach, art director at N. W. Ayer, named veepee of the agency, with duties as managing art director. Charles E. Coiner, formerly v.p. in charge of the dept. since 1936, becomes exec art director.

Robert N. D. Arndt, exec veepee of Arndt, Preston, Chapin Lamb & Keen, has recently returned from a U. S. Trade Mission to Poland.

Joseph E. Radbill, former editor of the Tennessee and Utah-Idaho editions of TV Guide, now account exec with Ball Associates.

Whitman Chocolates, through N. W. Ayer & Son has bought half-sponsorship of the post-season Liberty Bowl telecast, from the Municipical Stadium, Dec. 19.

Mira Berman, of the Lavenson Agency, one of the 10 national winners of the annual awards left by Lucille Sturdevant, pioneer publicity woman.

ABC's Legal Dept. In Split Down Middle

ABC-PT is splitting its broadcast legal department to provide separate setups for the tv and radio networks.

Mortimer Weinbach, ABC veepee and general counsel, continues in his capacity as ABC's senior counsel in addition to duties as assistant secretary for ABC-PT.

Omar Elder Jr., formerly assistant general counsel, has been named general counsel for the tv network.

Charles DeBare of the broadcast legal department becomes general counsel of the radio web and the o&o radio and tv stations.

24-Sheet: Agency Style

Chicago, Aug. 11.

On its 24th anni last Wednesday (5), the Leo Burnett agency bonused the 830 employees of its five offices with 24 silver dollars each. The money was enclosed in leather purses of apple shape, simulating the company's w.k. symbol since its inception in 1935.

Burnett has maintained a tradition of keeping bowls of apples on the reception desks of his offices, giving away an average of 110,000 a year to visitors.

Rank TV Buy-In Up for Approval

London, Aug. 11.

The deal by which the Rank Organization and Associated Newspapers have increased their holdings in Southern Television Ltd. comes up for approval by the Independent Television Authority on Sept. 1. The matter's a formality unless, and it doesn't seem likely, the remainder of the Amalgamated Press stake in Southern TV which remains to be sold fetches a price under the $126 per $2.80 share paid by Rank and Associated Newspapers, in which case the terms of sale to these two concerns will have to be revised accordingly.

Rank and Associated Newspapers, as existing partners in Southern TV, had first chance to buy the holding of the third equal partner, Amalgamated Press, when that outfit was taken over by Daily Mirror Newspapers Ltd. and had to quit because, under the Television Act of 1954, no one can invest in two commercial tv companies at the same time. Daily Mirror is one of the stakeholders in Associated TeleVision, the web serving the Midlands weekdays and London weekends.

There was nothing in theory to prevent either Rank or Associated Newspapers buying the full 33⅓% Amalgamated Press holding, but it's no secret that the price asked was considered too high. Instead, the two partners have together taken a quarter of the 33⅓% stake, so that jointly they now own 75% of the $280,000 equity in Southern TV.

Several groups are known to be interested in the 25% balance of the AP share, worth $3,150,000 at the price of $126 per. Anyone is eligible, now that the two existing partners have exercised their priority prerogative. All the names of those in the running will probably be made known when the ITA meets on Sept. 1, but meantime the four principal bidders are said to be Odhams Press Ltd., D. C. Thomson Ltd., Portsmouth and Sunderland Newspapers, and W. H. Smith & Son.

MEX COMIC SIGNS FOR TEXAS TV SHOW

Mexico City, Aug. 11.

Comic Jose Angel Espinosa (Ferrusquilla), whose background also includes stints as a composer, singer, impersonator, treasurer of the National Association of Actors, and even a poet, has signed for a series of programs over San Antonio's outlet KENS-TV.

He will interpret the role of the Indian "Chimino," a character he has made popular over Mexican radio and television.

Espinosa, writer of the currently popular ditty "Place the Blame On Me," says he has right to okay his own scripts for program. Apart from appearances in San Antonio, Espinosa may go on a tour of principal cities.

Comic began here more than 20 years ago as a day laborer and porter at XEW in this city.

WB: Frantic, Inc.

Hollywood, Aug. 11.

Clatter of typewriters at Warners studio is coming from tv writers building, where 70 scribes are working on 150 teleplays.

Over on the feature picture side only five scriveners are working on as many theatrical films. Tv output is double what it was last year this time.

TV-Radio Production Centres

IN NEW YORK CITY . .

Milburn McCarty on two-week trip to Coast to look over several new teleshows his p.r. firm will handle next season . . . New members of WNEW News and Special Events staff are **Stanley Willis,** formerly of N.Y. Daily News, and **Frank "Chip" Cinella,** formerly news director of WHLI, Hempstead . . . NBC Press scribe **Harvey V. Fondiller** and frau vacationing for two weeks in Haiti and Jamaica . . . **Fred Robbins'** guests on his "Assignment Hollywood" program over MBS this week include **Anthony Franciosa, Debbie Reynolds, Alfred Hitchcock, Sophia Loren** and **Vincente Minnelli** . . . **Edward Binns** back from Hollywood to resume filming "Brenner" even though series will be dropped by CBS in October. New films will be stockpiled for future time slot . . . **Suzanne Storrs** to Coast after finishing with "Naked City" here . . . **Trude Adams,** last on the Ed Sullivan Show, turning down tv assignments until after the baby arrives next month . . . **Jeanne Baird,** who left "Pantomime Quiz" to play lead role in "Say Darling" at Cohasset, Mass., returning to tv quizzer for another week starting Monday (17) . . . **William R. McAndrew,** veep of NBC News, back at his desk after motor trip holiday. Ditto **Syd Eiges,** NBC veep in charge of press, after sojourn in Maine.

Betty Ann Grove set for repeat week on "Today," NBC-TV, starting Aug. 17 . . . **Art Van Horn,** ABC Radio commentator, emceeing the "Keno" show for N.Y. Journal-American . . . WRCA Radio station manager **Art Hamilton** off for three-week vacation to Lake Maguntlcook, Maine . . . WRCA-TV on-air-promotion writer **Gordon Hyatt** back to work after fishing trip to Ontario's Muskoka region . . . **Harry Sosnik's** fall tv projects include "NBC Closed Circuit," Sept. 2; NBC "America Pauses" Coca-Cola, Sept. 18 and NBC "Wonderful World of Entertainment," Ford, Oct. 6.

James Aubrey Jr., CBS-TV executive vice president, figures to take as much time as needed (up to two more weeks) to find a lead for "Mr. Lucky," the Saturday half-hour to replace "Brenner" in the fall . . . **John M. Brigham** joins WCBS-TV sales staff . . . **Joseph A. Brandt,** formerly NTA controller and financial veepee, opening an investment consultancy in N.Y. . . . **Bill Redfield** cast as beatnik on "Romance of Helen Trent" . . . **Dwight Weist** vacationing at Block Island . . . WCBS Radio director **John Chanin** and wife expecting their first child by mid-September . . . **Martha Wright** back to work at WCBS Radio after fortnight's respite . . . **Philip Frank** and **Philip Donoghue** join MPO Television Films as production coordinators . . . **Martha Greenhoufe** into NBC Radio's "True Story" Friday (14).

Lester Cooper, writer for CBS-TV's "Eye on New York," and family vacationing on Monhegan Island off coast of Maine . . . **Bing Crosby** guests on NBC-TV's "Perry Como Show" Sept. 30 . . . **Hermione Gingold** signed for **Art Carney's** first NBC-TV special of fall season, Oct. 2 . . . **Cliff Arquette's** book, "Charley Weaver's Letters from Mama" has gone into its 10th printing . . . **Greer Garson** appearing in an upcoming episode of NBC-TV's new entry, "Staccato."

Jack Kuney, CBS-TV's "Look Up and Live" producer, to Coast on biz . . . NBC pubaffairs producer **George Norford** lectured last week at the final mass communications workshop at the U. of Pa. . . . CBS doorman **Mike Donovan** back at his Madison Ave. post after a long illness . . . **David Yarnell** is taking over as publicity director of WCBS Radio; the former WNEW-TV flack and program chief moves into the spot recently vacated by **Milton Rich** who went with producers Aaron & Zoussmer . . . **Jack Sterling** broke a rib last week and hence is being replaced on his WCBS Radio strip temporarily by **Lee Jordan** . . . **Doug Edwards** and wife taking deferred European vacation this month, with **Walter Cronkite** and **Ron Cochran** sitting in on his nightly CBS-TV newscast.

IN HOLLYWOOD . . .

Wayne Thomas down from Frisco to staff up as KHJ-TV announcer . . . **Anne Nelson** switched from business affairs at KNX Radio to CBS-TV at Television City . . . **Sam Benson** now news ed of KLAC . . . **Robert Kleinmann Jr.,** late of Foote, Cone & Belding, joined Ogilvy, Benson & Mather as agency producer . . . **Knox Manning,** onetime ace CBS newscaster in Hollywood, now heading up coast office of **Tex McCrary's** p.r. outfit. Kicks it off with the Century City business development on the 20th-Fox lot . . . **Bill Harmon,** who was **Jimmy Durante's** tv producer, will call the shots on the **Betty Hutton** show, which has gone through a perilous period . . . **Howard Blake** gave up the producership of "Queen For a Day" for a creative job with **Ralph Edwards'** new night time entry, "It Could Be You." . . . **Dave Crandell** moved to Hollywood by N. W. Ayer to coordinate agency activity on the Steve Allen show. **Phil Cohan** continues as program advisor . . . **Paul Henreid** and **Robert Weede,** who pour Gallo wine in 45 states, each stands to pocket $50,000 for the filmed minute commercials after all the residuals have been paid off.

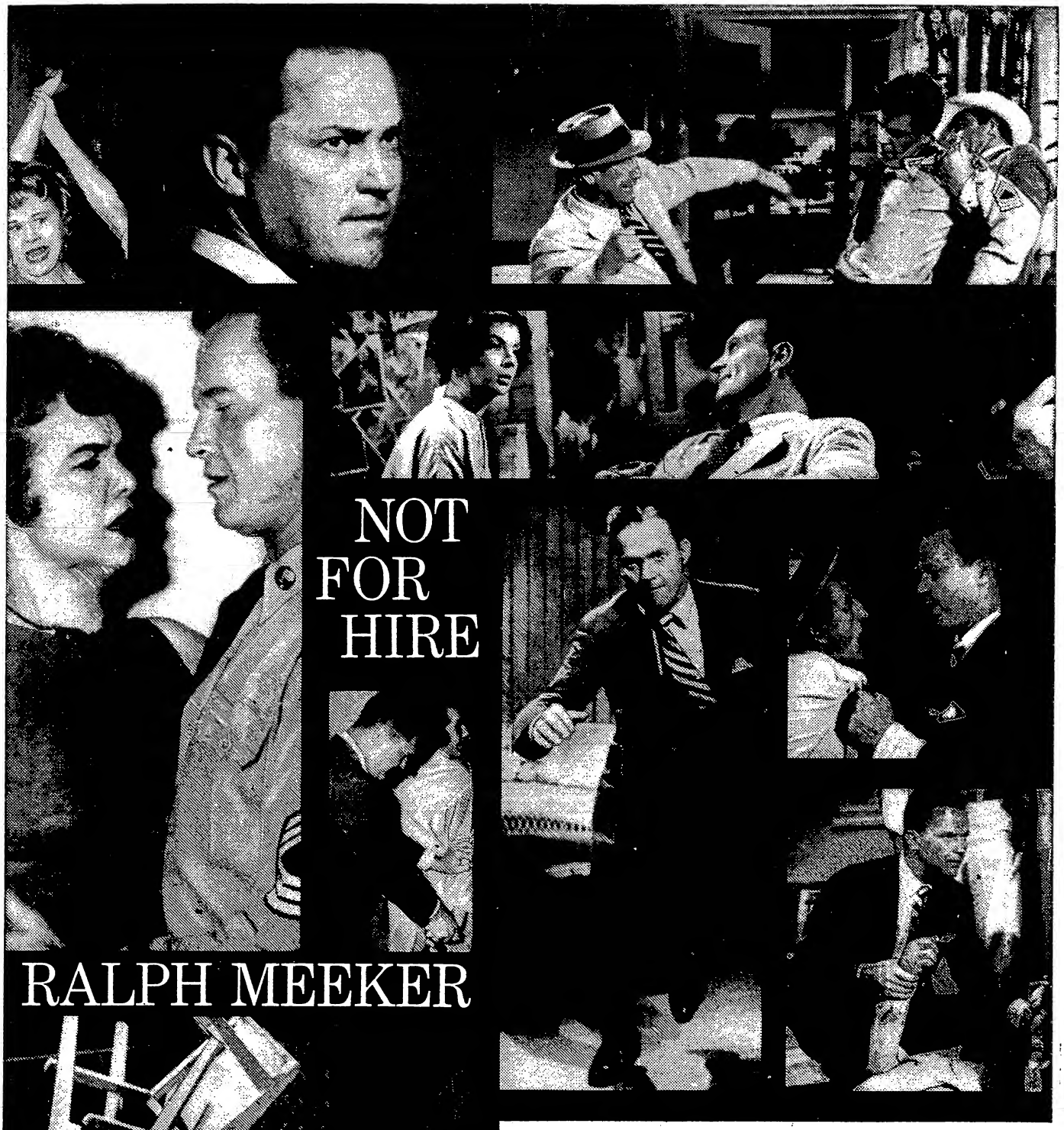
IN CHICAGO . . .

"Eulogy For Three Non-Adjusted Men," one installment from **Studs Terkel's** "Wax Museum" on WFMT, has been picked to represent the U.S. for the Prix Italia in the category of radio documentary. It's the second accolade in three months for Terkel's show, the previous one being the Ohio State award. Show's sponsor, People's Gas, recently renewed . . . WBBM-TV sales manager **Frank Atlass** planed to Paris for the weekend to assist on the special film of the fall fashion house openings . . . Local NBC shop held its annual company outing at Brown's Lake yesterday (Tues.) . . . **Jesse Owens, Joe Boland** and **Bob Rhodes** to do commentary for the Pan Am Games on WBKB . . . WGN program director **Bruce Dennis** in Honolulu with new spouse on delayed honeymoon . . . WBBM's **Paul Gibson** leaves Friday (14) for Bermuda and Spain with camera and tape recorder . . . WCFL's pilot deejay **Dan Sorkin** back from his round-the-world flight . . . WLS improving its signal with a new 50 kw transmitter . . . Nothing set yet, but WNBQ is negotiating for a live rassling show to be slotted Saturdays at midnight opposite WBBM-TV's "At Random" . . . **Eddie Hubbard** spelling **Wally Phillips,** during the latter's two-week vacation, on "Midnight Ticker" . . . **Charles W. Stroud** joined WMAQ-WNBQ ad-promo staff, replacing **William Smutzer** who left to join a station reppery . . . **Jim Hurlbut** taking over helmship of WNBQ's "City Desk" vice **Bill Ray,** who left town to operate his own station in Ames, Ia.

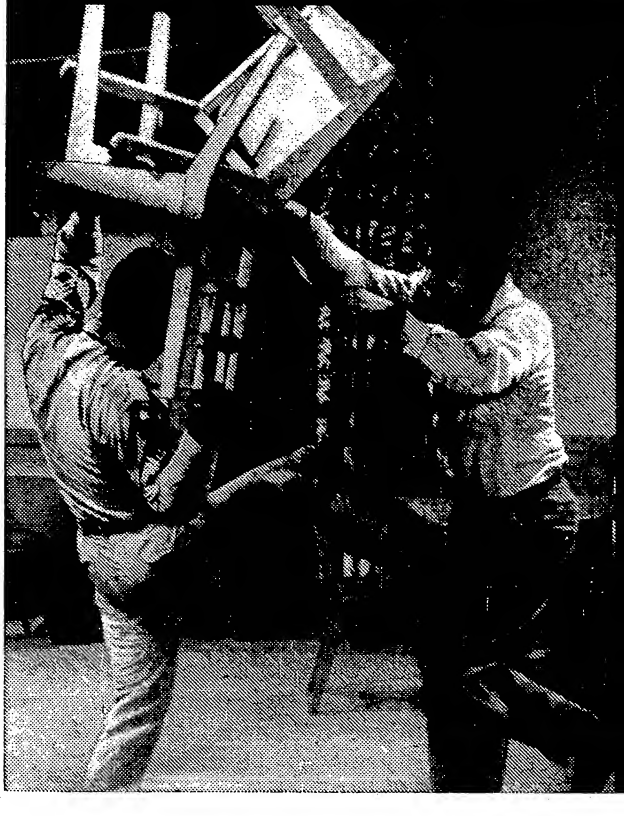
IN LONDON . . .

ABC-TV rests its "Armchair Theatre" skein of Sunday night plays for three weeks, presenting hour-long pix in the slot starting Sunday (16) . . . BBC-TV plans to show film of British artists attending the Moscow Film Festival in its "Words and Music" program Aug. 13 . . . Granada-TV had to put out a "stop, please" notice after getting over 12,000 viewer requests in two days to appear on its "Concentration" quiz show . . . TWW, network covering South Wales and the West of England, takes delivery this month of a mobile Ampex . . . **Michael Medwin** quits Granada-TV's "The Army Game" lineup of actors this fall to do a Moss' Empires live tour instead, starting Oct. 19 . . . BBC-TV planning to bring back its "Picture Parade" series of programs on movies and movie people at the end of September . . . **James Bould,**

(Continued on page 54)



THOSE VIEWERS IN YOUR MARKET WHO MISS RALPH MEEKER IN THE FIRST EPISODE OF "NOT FOR HIRE" WILL BE SORRY. THOSE WHO MISS HIM IN ANY OTHER EPISODE WILL BE FEW.



CNP

VARIETY - ARB SYNDICATION CHART

(Continued from page 38)

STEUBENVILLE-WHEELING

STATIONS: WTRF, WSTV, KDKA, WTHE. SURVEY DATES: MAY 18-24, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WSTV	35.5
2.	Peter Gunn (Mon. 9:00-9:30)	WTRF	33.3
3.	Wagon Train (Wed. 7:30-8:30)	WTRF	31.5
4.	Alcoa Theatre (Mon. 9:30-10:00)	WTRF	31.1
5.	Have Gun, Will Travel (Sat. 9:30-10)	WSTV	30.7
6.	Loretta Young (Sun. 10:00-10:30)	WTRF	30.2
7.	Tales of Wells Fargo (Mon. 8:30-9:00)	WTRF	29.2
8.	Bat Masterson (Wed. 9:30-10:00)	WTRF	29.1
9.	Arthur Murray Party (Mon. 10-10:30)	WTRF	28.5
9.	Restless Gun (Mon. 8:00-8:30)	WTRF	28.5
10.	You Bet Your Life (Thurs. 10-10:30)	WTRF	28.3

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	U.S. Marshal (Wed. 10:30)	WTRF	NTA	22.4	44.4
2.	Sea Hunt (Sun. 10:30)	WTRF	Ziv	21.1	37.1
3.	Medic (Mon. 10:30)	WTRF	Victory	18.7	33.8
4.	MacKenzie's Raiders (Sat. 10:30)	WSTV	Ziv	18.5	36.2
5.	Silent Service (Tues. 10:30)	WTRF	CNP	17.4	35.6
6.	Cannonball (Thurs. 8:00)	WSTV	ITC	13.5	40.3
7.	Life of Riley (Mon.-Fri. 5:30)	WTRF	NBC	12.5	51.9
8.	Whirlybirds (Tues. 7:30)	WSTV	CBS	11.7	34.3
9.	Huckleberry Hound (Tues. 6:00)	WTRF	Screen Gems	11.5	42.3
10.	Popeye (Mon.-Fri. 6:30)	WTRF	UAA	11.4	50.9

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Wed. Night Fights; Three Stooges	WSTV	14.6
What's My Line	WSTV	26.1
Desilu Playhouse	WSTV	23.5
D.A.'s Man	WTRF	21.3
Garry Moore	WSTV	22.4
Lawless Years	WTRF	8.5
Early Show	KDKA	4.4
Donna Reed	WTRF	14.6
Three Stooges; Clown	WSTV	7.0
Time Out for Sports; News	WSTV	6.5

WICHITA FALLS

STATIONS: KFDX, KSYD. SURVEY DATES: JUNE 8-14, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	KSYD	52.9
2.	The Rifleman (Mon. 9:30-10:00)	KFDX	49.0
3.	Have Gun, Will Travel (Sat. 8:30-9)	KSYD	47.5
4.	Wagon Train (Wed. 6:30-7:30)	KFDX	47.3
5.	Cheyenne (Tues. 8:30-9:30)	KFDX	40.6
6.	Wyatt Earp (Tues. 9:30-10:00)	KFDX	38.9
7.	Peter Gunn (Mon. 8:00-8:30)	KFDX	37.4
8.	77 Sunset Strip (Sat. 10:00-11:00)	KFDX	37.1
9.	Ernie Ford (Thurs. 8:30-9:00)	KFDX	35.8
10.	Bat Masterson (Wed. 8:30-9:00)	KFDX	35.6

1.	U.S. Marshal (Mon. 8:30)	KFDX	NTA	37.0	62.7
2.	Mike Hammer (Wed. 9:30)	KFDX	MCA	36.2	73.6
3.	Flight (Mon. 9:00)	KFDX	CNP	34.8	65.5
4.	Highway Patrol (Fri. 7:30)	KSYD	Ziv	25.3	58.6
4.	Sea Hunt (Wed. 9:00)	KSYD	Ziv	25.3	41.8
5.	Three Stooges (M-T 5:30)	KSYD	Screen Gems	24.1	74.6
6.	Whirlybirds (Fri. 9:30)	KSYD	CBS	23.0	44.1
7.	Bold Venture (Sat. 9:30)	KSYD	Ziv	22.8	47.4
8.	Death Valley Days (Tues. 6:30)	KSYD	U.S. Borax	22.2	56.5
9.	Roy Rogers (Fri. 5:30)	KSYD	Roy Rogers	19.7	77.9
10.	State Trooper (Sat. 8:00)	KSYD	MCA	19.5	41.8

Ann Sothern	KSYD	22.0
Alfred Hitchcock	KSYD	13.0
Markham	KSYD	18.3
Zorro	KFDX	17.9
This Is Your Life	KFDX	35.8
Popeye; News	KFDX	13.1
"M" Squad	KFDX	29.2
D.A.'s Man	KFDX	25.3
Dragnet	KFDX	17.1
Popeye; News	KFDX	5.7
Black Saddle	KFDX	27.2

TULSA

STATIONS: KVOO, KOTV, KTUL. SURVEY DATES: JUNE 1-7, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	KOTV	48.9
2.	Summer On Ice (Mon. 9:00-10:00)	KVOO	42.3
3.	Have Gun, Will Travel (Sat. 8:30-9)	KOTV	37.2
3.	Wagon Train (Wed. 6:30-7:30)	KVOO	37.2
4.	Red Skelton (Tues. 8:30-9:00)	KOTV	35.8
5.	Peter Gunn (Mon. 8:00-8:30)	KVOO	35.1
6.	The Rifleman (Tues. 8:00-8:30)	KTUL	33.6
7.	Garry Moore (Tues. 9:00-10:00)	KOTV	32.9
8.	Zane Grey Theatre (Thurs. 8:00-8:30)	KOTV	32.5
9.	77 Sunset Strip (Fri. 8:30-9:30)	KTUL	31.2
10.	What's My Line (Sun. 9:30-10:00)	KOTV	30.3

1.	State Trooper (Mon. 8:30)	KVOO	MCA	37.2	60.1
2.	New York Confidential (Sat. 9:30)	KOTV	HTC	28.1	56.5
3.	Highway Patrol (Thurs. 10:00)	KOTV	Ziv	22.1	45.8
4.	Bold Venture (Fri. 9:30)	KTUL	Ziv	20.6	37.9
5.	MacKenzie's Raiders (Fri. 7:30)	KOTV	Ziv	17.5	45.3
6.	Huckleberry Hound (Thurs. 6:00)	KTUL	Screen Gems	17.1	53.3
7.	Death Valley Days (Sat. 10:30)	KOTV	U.S. Borax	16.7	45.6
8.	Mike Hammer (Tues. 9:30)	KTUL	MCA	16.0	29.6
9.	Flight (Wed. 9:30)	KVOO	CNP	14.3	28.9
9.	Superman (Mon. 6:00)	KTUL	Flamingo	14.3	43.2
10.	Special Agent 7 (Mon. 10:00)	KOTV	MCA	13.9	29.4

Ann Sothern	KOTV	16.5
D.A.'s Man	KVOO	19.0
News; Weather; MGM Theatre	KTUL	17.1
"M" Squad	KVOO	18.2
Walt Disney Presents	KTUL	13.7
Wea.; Sports; News	KVOO	7.8
MGM Theatre	KTUL	10.8
Garry Moore	KOTV	33.6
U.S. Steel Hour	KOTV	28.6
Wea.; Sports; News	KVOO	9.5
News; Wea.; Sports	KVOO	16.7
News; Weather; MGM Theatre	KTUL	16.7

"TELEVISION If viewers don't like what they see on TV, they turn it off. Simple as that. Lately, two out of three women at home with a TV set have been turning it off during the day. The clicks of millions of knobs say, in concert, that five-a-week soap operas, giveaway shows, and grade-C movies are an indigestible diet. The networks are worried; daytime programming, once television's breadbasket, is no longer the reliable good provider. It is not so simple to get those sets turned on again; something startling will have to happen."

McCalls, Aug. 1959

VARIETY

. . . . "T. V. gets important push via FRAN LEE'S Savvy—Top viewing. A strong male contingent will insist the gals in the family make her session a must."

RACONTEUSE UNIQUE

Fran Lee

TV'S MRS. FIXIT—15 YEARS

A female Harry Golden and Alexander King, ad libber unique, no hoked up script for this earthy, off beat dynamo. Married 30 years to one man, mother of two grown sons, veteran of 200 T.V. movies and dramatic shows, a depression bride (now Mink clad) she has never lost her touch with the people. Sympathetic, gay and highly informative, she fills her audience with enthusiasm. Fran cuts up old sweaters, fur coats and a husband or two and makes them into useful items, glamorizing in a practical and witty manner. Her motto, "Don't Close The Door On Yourself," has encouraged thousands to greater fulfillment.

FRAN IS THE —

"Would-you-believe-it . . . I have a cold" — LADY

FLEE MANAGEMENT — SPRING 7-3065

hottest thing since the fire...
WNBQ's Sunday night MOVIE-5 is attracting bigger audiences than ever. MOVIE-5's June rating, for example, was higher than all competing feature films combined. And for the entire second quarter, MOVIE-5 averaged a 76.4% greater audience than the next highest rated feature film in Chicago.
Prospects for Fall are even more glowing, for MOVIE-5 has already set an outstanding schedule of first-run features. If you want to kindle new enthusiasm for your product in Chicago, MOVIE-5 is one prime place to start.
WNBQ
Channel 5 in Chicago
NBC Owned
Sold by NBC Spot Sales
SOURCE: ARB—APRIL, MAY, JUNE 1959

Writer-Producer Ascendancy

Continued from page 31

shows: Don McGuire is producing "Hennessey" his own and Jackie Cooper's package, and Spelling is helming "Ringo."

Among the "veteran" writer-producers, there are Edwards and Dortort; Rolfe, in his second "Have Gun" year; John Robinson, going into his second year with "Wanted —Dead or Alive"; Antony Ellis, ditoing with "Black Saddle"; Joe Connelly and Bill Mosher, on their third "Leave It To Beaver" year; Eve ett Freeman, is repeating on "Bachelor Father"; and Frank La-Tourette, who's produced before ("Medic") but is principally a writer, takes over as producer of the new hourlong "The Lineup" stanza for CBS-TV.

The ascendancy of the writer-producer has brought mixed reactions here. The professional writing corps generally finds them difficult to deal with, at least in the first few months of their new status. As Meadow himself admitted, "There isn't a writer in tow who doesn't think he can write rings around any other writer," and when this writer also becomes a producer, the "I-can-do-it-better" thinking results in dissatisfaction with just about every script that comes in.

Naturally, the producer can't write 'em all, and as a result he's got lots of troubles for a few months before he either gets what he wants or settles for what he can get—or stays up nights rewriting to his own satisfaction.

Others take the viewpoint that the producer-writer is nothing more than a glorified "staff writer" or script editor who's been lured over to a show by the salary and prestige of the producer tag. Whatever the actual case, the severely increasing need for good solid scripting approaches has raised the tv scripter to a new and important status.

KGTV Sold for 48G

Omaha, Aug. 11.

Jo-Ben Co. of Des Moines, last week accepted an offer by State of Iowa to buy the facilities of former tv station KGTV for $48,000. Final approval of purchase is still subject to agreement on many details, officials said.

State of Iowa plans to spend about $20,000 to remodel the station, which includes a 500-foot tower, and $10,000 to equip it for use as the control station of Iowa State Police Radio.

Aussie Help Wanted Ad

London, Aug. 11.

The Aussie firm of Goodwins Ltd. is taking ad space in British newspapers offering jobs to 100 television servicemen under 40. The men are needed for branches due to open in Brisbane, Adelaide and Perth.

Rock Hudson Tees Revlon TV Series

Format of Revlon's 15 hour-and-a-half Thursday night productions over CBS-TV starting Oct. 8 are shaping up with Rock Hudson signed as emcee of the preem show and Greer Garson hostess of the second party on Oct. 22.

Others booked for the preem "Revlon Party" are Tallulah Bankhead, Sammy Davis Jr. and Mort Sahl. Mort Green, director of Revlon's TV-Radio Dept. said the performers would be integrated with the hosts in the action and dialog of the shows.

Revlon series production staff shapes up as follows: Goodman Ace, head writer; Perry Lafferty, producer; Norman Jewison, director; Abe Burrows, staging director and Gordon Jenkins, musical director

Real Gone

Hollywood, Aug. 11.

Jack Merton, casting director for the CBS-TV "Lineup" series, has discovered that those San Francisco beatniks are really gone, but literally.

He got a note from Mara Gilbert of the Bay Area Casting Agency to the effect that the agency had been unable to send out paychecks to several extras who had appeared in a beatnik segment of "Lineup" filmed there. Reason was that as true beatniks, they had no addresses or phone numbers.

'TV Kitchen's' 500th

Philadelphia, Aug. 11.

A nationwide tv milestone has been clocked here with the 500th continuously sponsored telecast of "Television Kitchen," on WRCV-TV (1:30-2 p.m.).

Florence Hanford, home economist for the Philadelphia Electric Co., has been hostess of the utility-sponsored cooking program since it adopted its present format in Oct. 1949.

Atlanta—Liller, Neal, Battle & Lindsey, Inc., Atlanta advertising agency, has been appointed to handle radio and television advertising for Rich's, Inc., South's largest department store.

Land-of-Origin Label Bill By Jas. Roosevelt

Washington, Aug. 11.

Rep. James Roosevelt (D-Calif.) has introduced a bill which would require the country of origin be labeled in all motion pictures, television films, sound tracks or sound recordings made outside the U. S., if they are intended for "public exhibition."

Customs Bureau would enforce it under terms of the bill. It is written as an amendment to the 1930 Tariff Act.

As law now stands, only the container in which a film is shipped must be labeled with country of origin to satisfy Customs.

Roosevelt sees little chance the bill can pass this year in rush for adjournment, but he hopes hearings can be held before House Ways and Means Committee on it early next year.

Meanwhile, prospects are virtually gone for action this year on resolution by Sen. Wayne Morse (D-Ore.) authorizing a Senate Finance Committee investigation of runaway film making and foreign-made sound tracks. Committee is too busy to get to it until next year.

Tintsports

Continued from page 28

still certain events—basketball and boxing, to name two—which cannot be transmitted adequately without tremendous additional light for color. But for sports which are carried on indoors, such as these, the special color lighting, by adding so much heat to an arena, would deter the athletes and probably the audience as well.

Nonetheless, NBC-TV, by mapping its sked around outdoorsy events, figures it can multiply the old tintized sports lineup many times over next season.

NBC-TV points out that because the Chicago stadia don't have roomy setups for the press and tv, the bulky color equipment most likely cannot be used during parts of a World Series in the Windy City. Ditto Milwaukee. As for the San Francisco Giants, now in temporary playing quarters, its new stadium will be finished by mid-September and the new layout, says NBC, is more than ample.

'Four Just Men'

Continued from page 31

shortly, those counting toward the 19 additional markets mentioned previously.

Tv Inc., the station film buying organization, bought the half-hour for stations in Charlotte, Phoenix and Nashville. General Electric is definite to expose the show in Birmingham and Louisville, with other stations probably to be added.

Kroeger Beer bought the program in St. Louis. And the First Federal Savings & Loan bought it for Miami.

Additionally, ITC lined up seven definite station sales, in New Orleans, Mobile, Peoria, Jacksonville, San Diego, Tampa and St. Petersburg.

CBC-TV bought six half-hours from American distribs for next season. Five are on U.S. networks as well, and the sixth is "Just Men." Sponsoring north-of-the-border will be the Texas Co. of Canada.

Ouimet Returns

Ottawa, Aug. 11.

Alphonse Ouimet, president of the Canadian Broadcasting Corp., is back in his office after a five-month hiatus following a heart attack. Ouimet was on the verge of resuming his chores in April when sudden surgery sent him back to hospital.

CBC's v.p., E. L. Bushnell, is off for a month's rest after a gruelling acting-president siege during which the corporation went through a string of trying times. In his absence and Ouimet's CBC was handled by a seven-man committee.

WGN-TV originates more live local television programming than all other Chicago stations combined. Live programs are audience-building programs. They interest more viewers, insure viewer loyalty, and create the quality audiences that pay off at the cash register for you as a WGN-TV advertiser.

Live programming is just one of the many reasons why our "Serving all Chicagoland" programs bring the best in TV to Chicago audiences.

Typical live telecasts on WGN-TV include:
Midnight Ticker—comparable to any network variety show. Fridays—11:45 P.M. to 1:15 A.M.
Paul Fogarty—Chicago's *only* exercise program. Daily—8:30 to 9:00 A.M.
Garfield Goose—Chicago's favorite puppet show. Daily—5:00 to 5:45 P.M.
Polka Party—Orchestra, dancing, studio audience. Saturdays—7:00 to 7:30 P.M.
Plus many special telecasts, newscasts and on-the-spot events.

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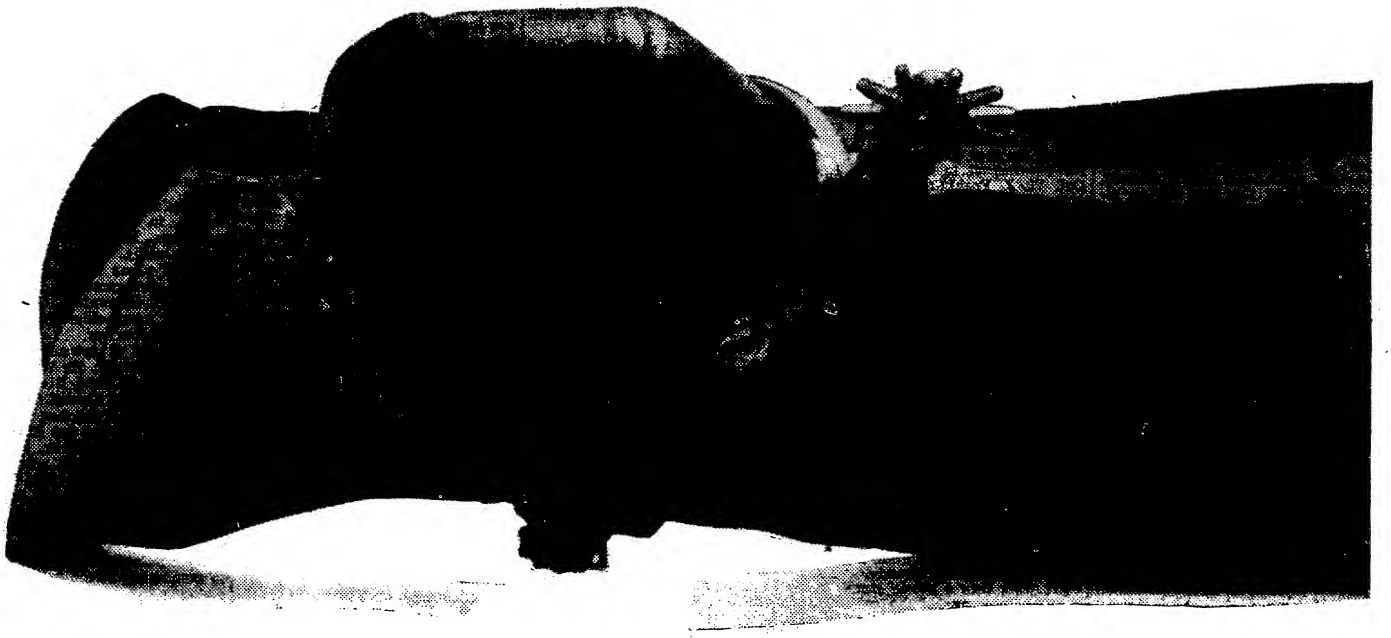
SATURDAY, MAY 16, 1959*

The day 'Gunsmoke' got beat to the draw!



Through the first three months of 1959, *only two* regularly-scheduled television shows were seen in as many as 16,850,000 households per broadcast—the number reached by an average issue of Look Magazine. By the end of April only one TV show was outreaching LOOK. "Gunsmoke."

Then, on the evening of May 16, the number of homes tuned to "Gunsmoke" fell to 16,240,000. Of the 12 "Gunsmoke" telecasts since then, seven have been rated and reported. Their household reach averaged 15,009,000.

From the middle of May to the middle of July (latest available ratings), not a single regularly-scheduled TV program reached as many households as an average issue of LOOK.

Advertisers have long recognized the matchless power of a great national magazine to build a brand image . . . enhance product prestige . . . promote the believability essential to sales. Now, through a nationwide study by Audits & Surveys, Inc. (establishing LOOK's average-issue household coverage at 16,850,000), comes additional proof of magazine impact. Proof that, for sheer size and constancy, *the reach of one great magazine cannot be equalled by the fastest gun in all TV.*

*And every Saturday since then for which ratings are available.

LOOK THE EXCITING STORY OF PEOPLE

Television Reviews

Continued from page 43

Uribe's interpretation of the action was illuminating.

A panel of distinguished persons devoted to the Corridas del Toros —Roman Catholic priest-aficianado, Rev. Father Patrick McPolin; Spanish chairman for the Pan Am Games, Anthony Perez; U. of Illinois Prof. Jose Sanchez; and viceprez of the Mexican Chamber of Commerce, Luis F. Moya—supplemented Uribe's account between events, and fore and aft. While their collective contribution was wholly rewarding in an educational sense, they made such a case for the worthiness of the telecast (especially at the beginning) that they seemed to be apologists for the station. *Les.*

BIG RED SHOW
With Ernest Leiser, narrator
Producer: Leslie Midgley
Director: Bill Greif
30 Mins., Sun. (9), 6 p.m.
CBS-TV, from New York

Though the Russian words—meer ee droo'zhba — peace and friendship ran through "The Big Red Show: Vienna Youth Festival" on CBS Sunday (9) in a special news-program replacing "Conquest," one saw considerable discord between opposing ideologies —democracy and communism. "Big Red Show" with CBS correspondent Ernest Leiser narrating was an "eenteresnee" pictorial account of the Seventh World Youth Festival recently held in Vienna.

What made this documentary significant was the fact that it was the first time that the colorful, highly-regimented spectacle had been staged outside the cold Iron Curtain. There were striking scenes of an American group of students rebelling against the strict party line of the Commies and the account of the distribution of an anti-Communist sheet by a plucky group of Viennese youngsters.

Viewers saw the gathering of some 17,000 youngsters from all parts of the globe engaged in dancing, marching, sightseeing and discoursing on Communism. A good deal of the filmed documentary was given over to the stadium events which included dances by a Zulu group, the Peking Opera and an appearance by Paul Robeson, wearing a beret and doing a number in German for the arena-packed audience. One gathered, however, that this was not an altogether successful Commie-sponsored endeavor because, for the first time, there was vigorous Western opposition to the propaganda spread by followers of Marx and Lenin. Photography, on the whole, was excellent. Notable were closeup shots of marchers and spectators and the release of what appeared to be a sky-full of "peace" doves. Leiser's narration was solid and sober. *Rans.*

LIVE A BORROWED LIFE
With Charles Templeton, narrator; Bill Walker, Anna Cameron, Elwy Yost; guest, Royce Frith
Producer: James Guthro
Writer: Bernard Slade
30 Mins., Wed. (5), 8:30 p.m.
COLGATE - PALMOLIVE & ADAMS GUM
CBC-TV, from Toronto
(Spitzer & Mills; Baker)

"Live a Borrowed Life" is the newest panel quiz of the Canadian Broadcasting Corp. and is in for 13 weeks on the summer network of 42 stations of the CBC coast-to-coast tiein. The moderator is Charles Templeton; the regular panelists, Bill Walker, Anna Cameron, Elwy Yost; the guest was Royce Frith.

In this latest quiz, each of a trio of challengers assumes the identity of a past or present personality, with the panelists throwing questions at the challenger in an attempt to guess the identity. (The knowledgable challengers assumed the personalities of Cervantes, Benedict Arnold and Manolete, the bullfighter, when caught; Bill Walker getting Benedict Arnold and Manolete, Anna Cameron guessing Cervantes correctly).

For those viewers who just tuned in, the scoring is somewhat difficult to follow and Templeton's question: "You know how we play the game?" isn't much help; but it seems the challenger gets $50 for each minute he continues to stump the questioners—up to $150—the challenger then adding or subtracting $10 as he gives the correct or incorrect background answer to the panelists' questions. Meant that "Cervantes" got $210; "Arnold," $220; "Manolete," $110; but the challengers have the edge in knowing the right answers as the result of research.

Guthro's production values are swift-paced in the 30-min. stanza and the panelists seem to know their jobs; hence the CBC expectations that "Live a Borrowed Life" will continue into next season. *McStay.*

FOCUS ON OTTAWA
With Terry Kielty
Producer: Pierre Normandin
Writer: Edie Houzer
30 Mins., Tues., 9:30 p.m.
CBC-TV, from Ottawa

First major web string to originate from Ottawa on the Canadian Broadcasting Corp. national web is "Focus On Ottawa," offbeat tour of the nation's capital. The eight-week series will use live and film but opener, focusing on the Peace Tower of the Parliament buildings, was on film.

Terry Kielty is a standout commentator for the shows. Veteran sports staffer with local indie AMer, CFRA, Kielty has a soft bass voice and good interview sense. He used his clicko gab style for top impact in chats with Lt.-Col. W. J. Franklin, Sgt.-at-Arms and Guardian of the Mace, who heads the 53-man staff in the Parliament buildings; Robert Donnell, Dominion carilloneur, who pounds music out of the 53-bell carillon in the Peace Tower, and Jack Smith, custodian of the clock, Canada's Big Ben, atop the tower. Continuity was provided by using a regular tourist tour of the tower with a guide, from the protective staff, doing his regular chores.

Camera work was excellent technically and production-wise, poking the lens into out-of-the-way spots such as the inside of the big clock, backstage with Donnell as he played, and following a tour through the corridors and the Memorial Chamber with its Book of Remembrance.

Most interesting item was the gab session with Donnell who told Kielty he scored his own music for the bells and figured he had done 3,000 scores already. "You can't walk into a music store and buy carillon music," he said. He based his scoring on piano or violin parts, but found it difficult to find bell music for special events on Parliament Hill, particularly when NATO and the Colombo Plan people were huddling there.

Like any national capital, Ottawa has plenty material for a stanza like this which ought to collect a lot of watchers. Next show is scheduled to probe the off-lobby doings in the city's major hotel, the Chateau Laurier. *Gorm.*

Flock of Mex, Nigerian Sales For Fremantle

Fremantle International sold a Latino-dubbed version of "Trackdown" to Mobiloil in Mexico. Former network stanza, handled in the U.S. by CBC Films, goes on the air over Mexico City's XEW on Aug. 27.

To boot, Fremantle last week closed the first sales of American-made tv programs to Nigerian tv. Sale, made by the Fremantle London office, included 10 telefilm package.

Western Nigeria tv in Ibadan bought half-hour and hour versions of "Hopalong Cassidy," "Wonders of the Sea," "Animal Parade," "Movie Museum," "Jungle," "Big Fights," "I'm the Law," "Bobo the Hobo" and "Crusade in the Pacific."

9 Radio, 2 TV Members Of AP Given Awards By Its Managing Eds Assn.

Seattle, Aug. 11.

Nine radio and two tv members of The Associated Press will be cited tomorrow (Wed.) by the AP Managing Editors Assn. for outstanding cooperation in covering news in their areas.

Awards will be announced at APME annual meeting here. They are given annually to newspapers, radio and television stations in recognition of exceptional coverage of a news event by an AP member in behalf of all members. Total of 77 citations will be made.

Unusual award of newsphoto citation for a radio station will be made by the APME committee on citations. News Director J. D. Coleman of KBTK, Missoula, Mont., is an amateur photographer. He was one of the first to arrive at the Deer Lodge, Mont., prison riot—with his camera equipment.

Radio and tv winners in news coverage division and representative of the station: WTAL, Tallahassee, Fla., Arthur Deters, general manager; WMLF, Dublin, Ga., Frank Floyd, station manager; WREN, Topeka, Kan., Max Falkenstein, general manager; KOPR, Butte, Mont., Bruce Twerell, station manager; WALL, Middletown, N. Y., James Patt, general manager; WHNC, Henderson, N. C., Nathan Frank, president; KRLD, KRLD-TV, Dallas, Felix R. McKnight, executive editor, Dallas Times Herald; KRKO, Everett, Wash., William Taft, owner.

In news and news photo section, KWTX-TV, Waco, Tex., M. M. Bostick, general manager.

Ratings

Continued from page 29

guy underwriting the clobbered show is a defeated man; will think twice before embracing one again.

But mostly it's the "worship from within" on the part of the sponsor and the agency demanding top ratings and let the critic go hang, that continues to thwart any sincere effort to appraise programming by any other yardstick than the rating. Again NBC is fully aware of perils attending the costly and ambitious Ford-sponsored Tuesday night series. Ford has made no bones about it; it will countenance nothing but blockbusters, each week's rating to surpass the previous. That's a toughie in anyone's book and if Hubbell Robinson as exec producer can bring it off he'll earn his "showman of the year" chevrons. But even with an Ingrid Bergman, a Charles Laughton, an Alec Guinness and an Ethel Merman, how do you deliver 39-in-a-row blockbusters? Let a couple fall by the wayside as the competing Red Skelton show on CBS grabs off the Nielsen honors, and NBC knows all too well what's in store.

By the same token CBS is attempting to do something never previously ventured—slot 12 full-hour news-public affairs shows in prime evening time, with sponsorship support from Bell & Howell and B. F. Goodrich. But if the ratings are the final and absolute determination of their worthiness, the Columbia boys know that their dream of upgrading the list to 24 the following season may be just that—a dream.

Wanted: Execs

Continued from page 31

next season on outside productions and partially because there aren't any noticeably worthy programmers loose to pick up.

It's obvious from the experience in security elsewhere that a tv company just started in the biz or one which recently lost a key man is in a hard up production position. Trial and error takes time and trial and error is necessary, it is alleged, before matters can satisfactorily be resolved. Take for instance, Ziv TV. Company has been in vidfilm production since tv began 12 years ago, and four years ago, in an affort to increase the total amount of new production, the company began testing and, often, discarding new producers. At this point, Ziv is preparing eight programs of 39 weeks each for the forthcoming tv season, and it has producers to cover every show, all of whom are virtually guaranteed by the company their posts until the jobs are completed.

Some telefilmers try feature film producers, some of whom acclimate to tv's faster pace, many of whom don't.

Paar-ticulars

Continued from page 29

the announcer on The Dody Goodman Show. It was then that I decided it was better for all involved to use her less frequently. This touched off such an uproar in the press you would have thought I had banished her to Siberia. Ever since Arthur Godfrey fired Julius LaRosa on the air, any tv performer who has made a cast change has been made to appear a hard-hearted villain, although it happens a thousand times a day in other businesses. By now, the dust has settled, and Dody and I are friends. She has been back on the show, and I hope she'll be back again. If only she'll remember the words of that sage, Mrs Arthur Murray: 'It takes two to tango.'"

Current issue of Life has a spread on Cliff Arquette, the Charley Weaver of the Paar Show. Profile is by Tom Prideaux, Life's entertainment editor.

The Paar recitals in Look were recorded by John Reddy.

Atlanta — Bob Underwood is spieler on WAGA-TV's "Bugs Bunny Show," which bowed Aug. 3. New to Atlanta video audiences, Underwood came here from WCOV, Montgomery, Ala., where he conducted a children's show for three years.

AM-TV Set Sales Show '59 Boost

Washington, Aug. 11.

Production and sales of radio and tv sets increased sharply during first half of this year over the same 1958 period, according to Electronics Industries Assn.

TV sales through June totaled 2,263,957 compared with 2,177,652 for the first half of 1958. Radio retail sales were estimated at 3,158,881, not counting auto sets, for the first half of this year, and 2,712,134 for the same 1958 period.

Production of tv sets rose to 2,782,715 for the first six months of this year from 2,167,930 last year. Radio production totaled 7,107,586 through June compared with 4,619,163 for the first half of 1958.

Factory sales of both receiving and picture tubes also showed marked gains during the first half of 1959, according to the EIA figures.

TV Comics

Continued from page 1

making themselves scarce on the Westinghouse series.

The list of comedians who are confining their tv efforts to an occasional special next season reads like a who's who in show business. Added to the '59-'60 list will be Milton Berle and Phil Silvers (although the latter's Sgt. Bilko show will still be in national circulation via the syndication route). Silvers will be doing four live specs for CBS-TV; Berle, three for NBC-TV. Bob Hope, Jerry Lewis, Dean Martin, Sid Caesar, Art Carney, Jimmy Durante, Ed Wynn, Victor Borge, Luci & Desi, George Burns, Chico Marx, possibly Jackie Gleason, Ernie Kovacs—they'll all be playing "limited engagements."

Stretching a point in the area of weekly programs, there's also Garry Moore and Steve Allen, but both of them belong in the "variety" category.

Soviet's 'Nyet'

Continued from page 2

as Russian, that its broadcast behavior, in this instance, was not malicious. When President Eisenhower visits the Soviet Union, ABC-TV plans to send its Washington correspondent, John Edwards. If convenient, John Daly, ABC-TV news chieftain, will also make the journey.

CBS said it intended to have Robert Pierpoint, its White House correspondent, and Niven, accompany the Chief Executive when he returns the Khrushchev visit.

NBC will cover the Eisenhower trip with Ray Scherer, its White House correspondent, who accompanied Nixon to the Soviet Union and Poland. NBC said it would make another effort to get a Russian visa for David Brinkley in order to have in the Eisenhower party. Brinkley was denied a visa to accompany Nixon to the USSR.

Houston—Ken Collins, program director for KXYZ and one of the outlet's disk jockeys, has resigned his post with the station to join the staff of the Zestes, International public relations agency.

Mgt. William Morris Agency

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ARB, June '59
ST. PETERSBURG-TAMPA, WTVT
33.4*
ARB, June '59
*4-week average
ROANOKE
WDBJ-TV
38.8
ARB, June '59
ZIV TELEVISION PROGRAMS, INC.

Poll Claims 85% Of Irish Want TV

Dublin, Aug. 11.

Poll conducted by top circulation Sunday Press showed that 85.2% of population of Irish Republic wants tv and wants it now; another 9.5% wants it "if properly controlled" and the remainder don't want it at all.

Total of 98% say that a detailed code of standards should be established before tv service starts operating. BBC-TV and ITV from England can be received in many parts of Ireland, but Irish government is still mulling the form of service to be introduced here. TV Commission has reported that a commercial service will be okay, but has left it to the government to sort out the various applicants for the franchise.

Of people taking part in the poll 27.4% have sets, and 60% of the remainder say they'll buy a set when Irish service starts. Minister for Posts and Telegraphs Patrick Hilliard, who is governmentally responsible for any tv service, says there'll be a government decision "soon."

Kayden

Continued from page 30

There's an opening and a closing, plus four segments and a station break, all of which can use different setups. Moreover, each segment, some six minutes long, is shot in two parts.

Naturally, Kayden's editing crew has become a crackerjack unit after working on tape daily for more than four months. Less experienced tape editors would find the hot cut technique more difficult. But not only do the "Go" editors cut every show with a minimum of 11 splices per show, they do it out on location, in the "Go" tape truck instead of back in the studio. Presently, the all-remote stanza is using a makeshift setup involving three trucks, one with the tape gear, a regular mobile truck with camera chains and controls and a "studio truck" with an indoor permanent set used by Linkletter for openings of each segment.

Next week, a new $300,000 mobile tape unit, with everything from soup to nuts, goes into action, built specifically for the show. Next fall, with everything including power self-contained, "Go" will really hit the road.

Until now, farthest it's traveled has been Las Vegas, 300 miles from here. But with the new show, "Go" takes to Mexico City, taping every day on the way there, and later goes shipboard to Honolulu, with every-day taping aboard ship as well as in Hawaii after it lands.

Equal Time

Continued from page 35

likely to have been staged by the candidate." When a newscast shows a candidate under these circumstances, it added, the equal time requirement should still apply.

Reps. Peter F. Mack Jr. (D-Ill.) and Robert W. Hemphill (D-S. C.) in a supplement statement concurred with objectives of bill but said it did not provide "an adequate remedy" for the situation FCC dealt with in the Lar Daly case. Because FCC abandoned a "commonsense approach" to the equal time problem in its Daly decision, Mack and Hemphill said there is "great need" for Congressional clarification of section 315.

To accomplish this, they said the bill should include a definition of who is a legally qualified candidate under the provisions of section 315. Various FCC rules and interpretations have failed to spell this out adequately, they maintained.

At the same time, Mack and Hemphill said that the equal time provisions should be applicable only to the appearances of candidates 45 days before a primary and 90 days preceding a general election. They suggested that this limitation "would eliminate much, if not all, of the confusion" resulting from the Daly decision.

WMIC Fetches 398G

Monroe, Mich., Aug. 11.

Radio station WMIC, Monroe, has been sold for $398,000 to the 560 Broadcasting Corp., which includes the Earl B. Brinks family, Ross Mulhollen and Ralph Jones, all of Detroit. Mulhollen is a former Detroit disk jockey. Jones was formerly with WSPD and WSPD-TV, in Toledo.

Monroe station had been owned jointly by William D., Bruewer D., and Charles S. McIntyre, brothers who are also owners of the Monroe Auto Equipment Co. The 560 Broadcasting Corp. also has radio and tv stations in Spokane, Wash., and El Paso, Tex. Sale has been okayed by the FCC.

Minneapolis—Thomas H. Ruben has resigned as Welworth theatre circuit assistant general manager to become station manager of WLOL-FM, one of the leading Twin Cities' audio stations. At WLOL Ruben succeeds Joseph Ehrenberg who resigned to join Ginn & Co., publishing firm, as Midwestern sales rep.

Who's a Bum?

Hollywood, Aug. 11.

They may have been bums in Brooklyn but here in L.A. they're angels. Town is so daffy over the chances of the Dodgers bringing a world series to the Coliseum that it's the hottest topic in show biz.

KLAC is so far gone over the baseballers that the indie station devoted a full 24-hour day to a salute, musical and otherwise. Station's sports director, Sam Balter, even created a mock world series game with the Dodgers not only in it but winning.

ABC's Derby Foods Buy

Derby Foods, unlike most of the late buyers on the network scene who are picking up available minutes on the hour shows, is coming in with two alternate half-hours on ABC-TV.

Company is taking alternate halves of "Walt Disney Presents" Friday from 7:30 to 8:30 p.m., and alternate weeks of "Colt .45," the network's Sunday night at 7 half-hour entry.

Chi TV Stations Punching Up Skeds With Ambitious One-Shot Specials

Chicago, Aug. 11.

Windy City tv stations, like the networks themselves, have gone gaga for specials. With local continuing programs constantly diminishing in number, owing to the potency of films and the greater occupancy of station time by the webs, Chi outlets have switched the focus to ambitious one-shots with the emphasis never greater than it has been this summer.

Naturally, the city's unusual calendar of events this season has had something to do with auspicing the quantity, the agendas for July and August having been crammed with such consequential happenings as Queen Elizabeth's visit, the opening of the St. Lawrence Seaway, the International Trade Fair and Festival. But even without such "attractions" the trend is carrying into the fall, and with good reason.

For one thing, it behooves the stations now to get topical and civic-minded. All four are striving harder than ever to prove they're "serving the public interest" as a result of having been put on the spot several months ago by Congressmen and local politicians. Besides which, the specs are giving the stations more time for preparation, more latitude for promotion and often better opportunities for sales than have the regularly scheduled shows. Moreover, a good one-shot, with its distinct budgetary and topical advantage over garden variety continuers, can do much to enhance the station image and reputation.

WBKB has spent all summer preempting network programs to cover major outdoor events, including the Pan American Games; WBBM-TV is concentrating its specs chiefly in the realm of public affairs, including an upcoming single-o on the Paris fashion house openings; and WGN-TV is

(Continued on page 54)

Audience direction

(the difference, perhaps, between rating first and running behind)

A good show may not be good enough—particularly in this season, which promises an abundance of superior television programming.

You have to take your case to the people—with forcefulness and frequency. And that is where TV GUIDE magazine comes in.

It goes to over 7,000,000 families each week—equivalent to a 17 rating. They read it from cover to cover, because television is important to them. They find it so authoritative, accurate, informative and entertaining they have made it America's best-selling weekly magazine.

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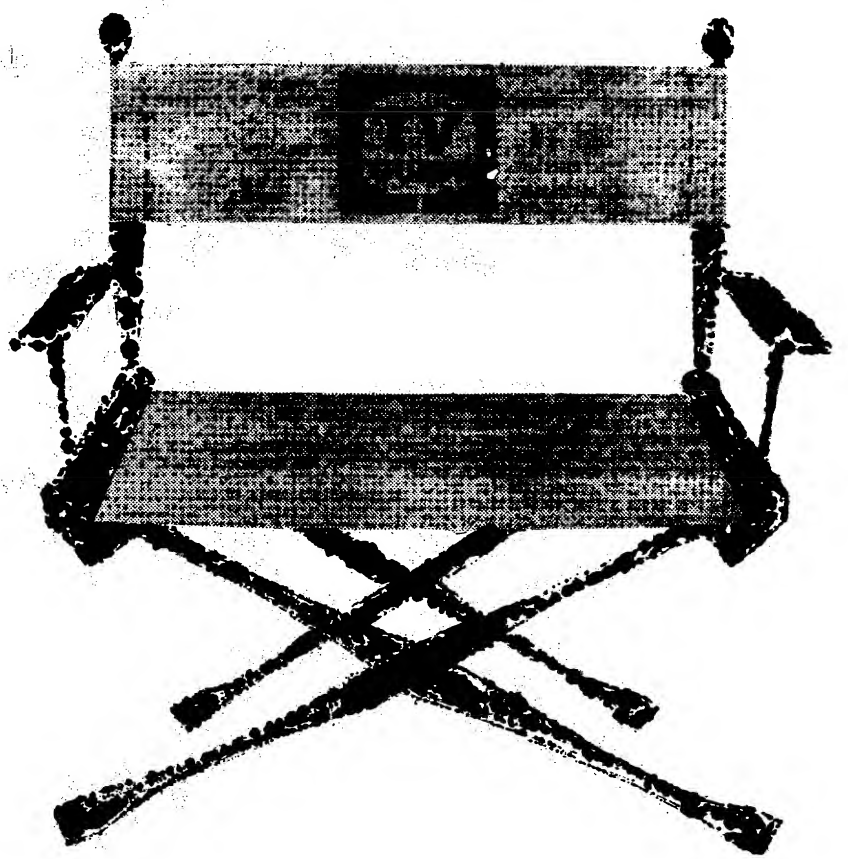

TV-Radio Production Centres

Continued from page 46

who's produced over 500 plays in the theatre and has been a tv designer for many years, does his first tv directorial stint Sunday (16) with "Whistling In The Dark" for BBC-TV. He designs it too.

IN WASHINGTON . .

House Commerce Committee Chairman **Oren Harris** (D-Ark.) temporarily laid aside various broadcasting legislative headaches to go to Canada to meet his daughter, Carolyn, back from a summer tour of Europe and ready for her first job, teaching the first grade in Memphis . . . WRC-TV's **Inga Rundvold** due back soon from her Scandenavian vacation; **Patty Cavin** has been subbing and doing her own WRC radio show as well . . . WWDC completed Miss Washington contest it annually sponsors on Monday (10) . . . WTTG-TV has reformatted its noon feature film, using **Milton Q. Ford** (who also serves as a WOL d.j.) as a break-in personality, and given it a new name, "The Big Movie". . . For current "dog days," WGMS is programming music for dogs, like Chopin's "Dog Waltz," the Yale Bulldog Song, Voelcker's "A Hunt in the Forest," etc. . . . NBC hosted a National Press Club party to introduce web's new director of news for Washington, **Elmer Lower** . . . **Howard Williams** reporting as new WMAL deejay.

IN BOSTON

Paul G. O'Friel, gen. mgr. WBZ, hosted special documentary Tuesday (11) for press and civic leaders in Ritz Carlton . . . WBZ-TV preemed probing report on Metropolitan Boston rapid transit system Sunday (9), "Sick Transit," film tape, with **Frank Tooke**, WBZ-TV gen. mgr., doing on-camera commentary . . . **Dean Boyden**, from Bristol, R.I., joined WJAR-TV, Providence, as announcer . . . **Stan Richards**, WILD personality, originating his daily radio program at Grossinger's from Sunday (16) to Sunday (23) . . . **Tom Haas**, producer of WBZ-TV's "Today At Home," reviewing strawhatters and inserting them as regular feature with film and slides of scenes . . . **Robert B. Cheyne**, director sales promosh, WHDH-TV, hosts press preview and luncheon at Statler-Hilton Aug. 19 for **Jerry Stagg**, producer of "The High Road With John Gunther" and will show print of premiere show

IN MINNEAPOLIS

Dr. J. C. Schwarzwalder, Twin Cities education station KTCA-TV's general manager, told a U. of Minnesota convocation gathering that "tv is a tool comparable to the invention of writing in providing a useful and effective transmitting knowledge method." He said it's interesting that there are thousands feet of film depicting such screen personalities as Elvis Presley, Clara Bow and John Gilbert exploits, but no filmed records of the late Albert Einsetin's works and thoughts . . . NBC attorneys denied a local lawyer's allegation that the **Groucho Marx** network show operated a lottery because at one point the contestants bet $500 of their winnings on a chance to amass $10,000. The attorneys pointed out the contestants actually aren't paid their initial winnings when they compete for the additional sum, but "are playing with NBC's money." However, they stated, the show will be changed next fall so that every contestant will get a crack at the big money without risking any early winnings . . . WCCO-TV veteran **Gene Godt** has resigned as promotion and public relations director to join KYW-TV, Cleveland, as advertising and public relations director. **Tom Cousins**, his assistant, has been promoted to succeed him here . . . It's the ninth week of electrical workers' union and AFTRA picketing of WMIN. Situation is the result of the radio station's dismissal of two of its four engineers and alleged assignment of their duties to announcers in economy's interests . . . WPBC's large newspaper and other ads proclaim "Adult Radio—No Rock 'n' Roll" . . . WLOL's "Hold That Hit" promotion, sponsored by a large local supermarket chain and distributing prizes to tunersin who identify musical numbers on air at time, claims more than 100,000 registered contestants.

IN DETROIT

Lou Sherman, formerly of London, Ont., joins the WXYZ disk jockey lineup with a morning show cross-the-board . . . **Tom Crane**, WKMH reporter and newscaster, named station's news director . . . **Van Cliburn** taped interview ith WJR's fine arts director **Karl Haas** . . . All Detroit Lions footabll games will be broadcast on WJR and WKMH . . . Special tribute to poet **Edgar A. Guest**, who died last week, will be broadcast on WJR in time slot usually occupied by poet's son, **Bud Guest**, longtime reporter for the station . . . **Shirley Eder**, taping her "Show Business" interviews in Hollywood for next three years, lined up **Rober Taylor, Doris Day** and **Clark Gable** before she left town.

IN SAN FRANCISCO

KJAZ-FM, the Beskely all-jazz station founded by **Pat Henry** and **Dave Larsen**, took to the air . . . First exchange of videotapes between ETV stations took place Tuesday (11) when KQED, Frisco, went on the air with a 90-minute Boston Pops concert—tape came from WBGH, Boston. So far, only KQED and WBGH have videotape recorders . . . The Lars Daly "equal time" decision had its Frisco echo when mayoralty candidate Russell L. Wolden demanded that all four Frisco stations (KRON, KPIX, KGO-TV, KQED) check their logs back to Feb. 18, when Wolden announced his candidacy, for any time devoted to Frisro Mayor George Christopher. KQED found 19 minutes, KGO-TV found none. Other two haven't reported yet. All commercial stations have been playing it very cozy as result of the Chicago FCC ruling . . . KCBS' **Craig Harrison** shipping daily tapes back from Hawaii . . . **Bob Fouts** and **Lon Simmons** scheduled to handle KSFO broadcasts of Frisco 49er football . . . **Louis Lurie**, Broadway show backer, interviewed on KQED's "Kaleidoscope" for half-hour Monday (10).

IN CLEVELAND .

Ernie Anderson, ex-WHK disk jockey, subbing for **Carl Reese** on his all night record show on WERE this week. Anderson has been doing commercials since leaving WHK' "new sound" . . . WNOB-FM went off the air for two days so experts could adjust its unique double phase antenna which is supposed to supply the most powerful FM signal (200,000 watts) in this country, but which has been sending out skip waves mostly since the station opened July 14 . . . **Pete French** has been previewing fall school fashions with live models on his KYW afternoon news show . . . **Jack Paar** tentatively lined up to appear on WEWS-TV here Sept. 22 to help old friend **Wayne Mack** launch a new Saturday night variety-talk show . . . **John D. Kelly**, recently sales manager of WINS Radio, New York, is new national rep for WJW-TV. At one time he managed WJW Radio.

IN PHILADELPHIA

Roger Clipp, general manager of Triangle Stations, named veepee of the Broadcast Pioneer Club for the 1959-60 season . . . **Victor Borge** to make guest appearance next season at the Academy of Music as soloist at a Philadelphia Orchestra Pension Fund Concert . . . **Peter Watson**, 13-year-old co-host of WCAU-TV's "Little Professor with Big Subjects," leaves for Paris (28) for a year's study . . . The second "live" broadcast of **Bob Klose's** "Saturday Night Dante Party" on WFIL will be aired (29) from the Holy Cross Auditorium . . . The Sylks, owners of WPEN, now in the coin machine business with the acquisition of the Williams Mfg. of Chicago . . . **Walter Tillman**, TV Guide exec, in Lankenau Hospital for a checkup . . . **George A. Koehler**, WFIL stations manager, selected first v.p. of the Philly Rotary Club . . . **Lord Jim Ferguson**, Bill Haley's manager back on the Wilmington air doing a nightly broadcast from the Venetian Room, Wildwood, N.J.

DAN DAILEY

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MEX RADIO AUDIENCE PUT AT 15,000,000

Mexico City, Aug. 11.

The Department of Communications now pegs the Mexican radio audience at a minmum of 15,000,000, with this based on a total of 4,000,000 receivers scattered throughout the republic.

This information has been given to the senatorial committee here working for some months now on a new law to govern the radio and television industries.

Estimate is that each receiver has an average of four to five listeners. And with the powerful propaganda value of the medium admitted, the committee has indicated that industry duty will be to "take care that all programming reflects to the benefit of Mexico and its citizens."

Chi TV

Continued from page 53

ready to roll in October with its slate of music specials, promising to be one of the biggest of its kind ever undertaken by a local station.

Least active in the area of specials, for the nonce anyway, is NBC station WNBQ, although it is shouldering the next big one on behalf of the Chi chapter of Academy of Television Arts and Sciences. That's to be a half-hour music-variety one-timer on Aug. 25 titled "Swingin' Summer," the Academy's tribute to the Windy City's noisy and newsmaking season this year, which will serve too as a prelude to the Pan Am Games starting two days later. ATAS, by the way, is responsible for several specs a year on Chi channels.

Talent lineup on the Aug. 25 Academy show reads like a Who's Who on Chicago tv, the participants including Brigid Bazlen, Susan Heinkel, Irv Kupcinet, Fahey Flynn, Alex Dreier, Norm Barry, Jim Hurlbut, Bob Newhart, Howard Miller, Joe Wilson, John Harrington, Art Mercier, David Hull, Jess Barker, Ami Silvestre, Freddie Webber, Terry Bennett, Warren Culbertson, Bob Barron, Bob Borlek, Jesse Owens, Jerry Dunphy and the Joseph Gallichio orch. Meister Brau beer is sponsoring.

Among special programs hanging fire for the fall is a major series of four that WBBM-TV has had in the works all summer, those being documentaries on a "Wide Wide Chicago" theme. Initial pilot tape has failed to intrigue a big local bankroller, and the station is working on revisions before pitching it again.

Inside Stuff—Radio-TV

CBC may not be able to show Canadian viewers the Moore-Durelle fight tonight (Wed.) but is feeding it to U.S. viewers (and Canadians within range via ABC-TV, as part of an exchange-program deal. CBC had finally-offered promoter Ed Quin $50,000, but he wanted that plus purchase of all vacant seats at the fight. ABC, with a potential audience 10 times CBC's, is paying Quin $100,000 for U.S. viewing rights. CBC got the last big fight for $20,000.

That brief stir of laughter at the end of President Eisenhower's radio-television labor legislation address Thursday (6) was caused by the President himself.

When Ike completed his speech a minute or so early, the networks' pool man, Lewis Schollenberger of CBS, was filling in with a description of how the President was dressed. Ike passed close to Schollenberger and made a "who me?" gesture.

It amused the radio-tv crew, whose yocks were heard coast to coast.

Four contracts, amounting to $375,000, have been awarded the Tele-Promoter Corp. by the U.S. Army for the installation of electronically controlled group communications systems.

The installations, consisting of audio-visual equipment, will be installed at Army bases at Ft. Huachuca, Arizona; Huntsville, Ala., and at the Defense Atomic Support Agency Headquarters at the Pentagon in Washington.

WJR in Detroit reported sales of $1,966,866.66 for the six months ended June 30. Sales for the comparable period of 1958 were $1,660,868.16. Sales for the month of June were $319,959.26, compared with $261,885.51 a year ago.

Net profit for the six months amounts to $134,284.27, compared with $196,340.84 in 1958. Figures include sales and earnings for both WJR radio and WJRT television. Net earnings per share amounted to 22 cents, as compared to 32 cents for 1958. A dividend of 10 cents was declared.

Film and tv actor Jay Barney is at Fort Monmouth for a fortnight as lieutenant colonel in the Signal Corps. The Army is giving him one day off to continue his running role in "Love of Life" and another to allow him to fly to Detroit to fill a one-day film contract for General Motors. Barney observes, "I'm putting in some night work to make up for the missed hours, but I wonder if Khrushchev would do the same for one of his lieutenant colonels who was also an actor in a Russian soap opera."

Curt Lowe's New Argentine TV'er

Buenos Aires, Aug. 11.

Curt Lowe, tycoon of Argentine advertising, is now hard at work getting set to launch his tv Channel 9, CA-DE-TE, which he hopes to have in operation by May 1960. Equipment has already been purchased in the U.S.

Lowe is taking over the site of the old Ambassadeurs nitery, on an Avenue leading away from the city (Figueroa Alcorta) on which to put up a monumental tv center, complete with offices for advertising agencies, studios for program production, etc.

Father Norberto Grandinetti, licensee of DICON TV, has left for the U.S. on a buying expedition for equipment for his channel, which he hopes to inaugurate in April, 1960. In August the Father will have classes in operation, to train personnel for tv work, and aspirants to vacancies can register at the College of the Saviour.

Dr. Idelfonso Recalde, awarded a tv license for operation in Mar del Plata, hopes to inaugurate his channel next summer at that famous beach resort. He states that the programs will naturally gain in quality and interest during the strawhat season, when the population of Mar del Plata swells from the normal 300,000 to as many as a million. Nevertheless, he expects to operate his channel intensively throughout 12 months of the year, directing programs to the extensive rural population around Mar del Plata and further South towards Bahia Blanca.

Meanwhile, in Buenos Aires, work is proceeding (slowly due to building strikes) on transformation of the barn-like old EFA Film Studios, into a production center for Producciones Argentinas de Television S.A. This outfit, sponsored by Cuban tv tycoon Goar Mestre (with some CBS backing) has Oscar Luis Massa, as commercial manager, and will specialize in the production of "package" programs for advertisers.

Washington—Joe D. Carroll, former general manager of KMYC, Marysville, Calif., has resigned from the Radio Board of National Assn. of Broadcasters after leaving the station. Carroll represented NAB District 15 on the Radio Board, comprised of northern California, northern Nevada, Hawaii and Guam.

ARE YOU THE MAN?

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DISCOUNTS: DISK DOWNGRADER

'Cry' Tune in 2 Court Actions; Kohlman Regains Cleffer Rights, ASCAP Wins

"Cry," one of Johnnie Ray's first hits in the early 1950s, has been recaptured by its writer, Churchill Kohlman, in the first of two recent court decisions involving the tune. In the second case, the American Society of Composers, Authors & Publishers won a decision in an action for royalties brought by Jane Friend, the former wife of Perry Alexander, whose ASCAP firm, Dubonnet Music, was the original publisher of "Cry."

In Kohlman's action against Alexander and Beatrice Reynolds, doing business as Mellow Music (BMI), Judge Thomas A. Aurelio of N.Y. Supreme Court ruled that Mellow had breached its contract with Kohlman by failing to pay royalties; that the writer's assignment of "Cry" to Mellow had been terminated as of Nov. 3, 1952, and that all rights to the song reverted to Kohlman as of that date. Miss Reynolds, who had previously won a judicial decision against Alexander declaring that she, rather than Alexander, was the owner of "Cry," and Alexander were ordered to execute assignments of all rights, including the copyright, to Kohlman and to account to him for all monies received.

In the second action, Jane Friend sued ASCAP for an accounting of royalties on the ground that she was the owner of "Cry." Miss Friend claimed that in 1951, when Alexander switched "Cry" from Dubonnet (ASCAP) to Mellow (BMI), she was the owner of Dubonnet. Her position was that when BMI was paying royalties to Mellow, ASCAP should have been paying royalties to Dubonnet instead.

Judge Henry Epstein of the N.Y. Supreme Court found that Alexander, while operating Dubonnet, had in bad faith induced

(Continued on page 62)

Par Pix & Lotsa Dates for Darin

Hollywood is eyeing the disk field again. Latest to be picked up for a film deal after a platter start is Bobby Darin who has been tagged by Paramount. The picture business' renewed interest in diskers was spotlighted earlier this year when 20th-Fox grabbed Chancellor's teenage disker, the monotagged Fabian.

Darin's deal with Paramount is on a non-exclusive basis but calls for one film a year on a six-year deal. His first pic is expected to be made before the first of the year.

Meantime, the Atco label is cashing in on Darin's bestselling LP, "That's All," by pulling out his version of "Mack The Knife" for a single release. It will be backed with "Was There A Call For Me," also from the album. Ahmet Ertugen, Atco exec, is heading for the Coast this week to cut another LP with Darin.

Darin also is riding a tv bicycle, having been set for Dick Clark's show Saturday (15), Ed Sullivan Sept. 6 and again in October, the Jimmy Durante special Sept. 20, and the George Burns special in December. He's currently at the Cloisters in Los Angeles and goes into Steel Pier, Atlantic City, the last week in August.

Russell's Cap-to-Col

Hollywood, Aug. 11.

George Russell has resigned from his sales rep post at Capitol to join Columbia Records as promo rep in the Los Angeles area. He replaces Bob Crites, who is leaving for Yuma, Ariz., to engage in private enterprises.

Russell, with Cap since 1956, was previously L.A. branch promo man before switching over to sales. He'll work under Col branch manager Ted Rosenberg.

EMI's Automation Plant

London, Aug. 4.

EMI Records Ltd. last week officially kicked off its new Birmingham depot capable of maintaining a stock of over 1,000,000 disks. Place services around 500 dealers in an area covering 11 counties and is twice as large as the building, taken over from the Johnson Talking Machine Co. in 1928, hitherto used.

Automation is employed extensively. A roller conveyor system carries arriving platters into a storage gallery from a covered-in bay.

Can.'s 1st J-Fest 30G Toronto Flop; Returning in '60

By ROBERT A. McSTAY

Toronto, Aug. 11.

While an artistic success, except for vocal groups that many in the audience thought were time-wasters, the first Canadian Jazz Festival went badly into the red for about $30,000, with an outlay around $100,000.

Admitting deficit, George Wein, Boston promoter, would not reveal the exact figure but said that the three afternoon performances attracted just an average attendance of 200 but put the four-day evening Jazz Festival at a total of some 16,000 customers. It was staged before the 24,000-seat grandstand of the Canadian National Exhibition here at $3 top, but there were just not enough jazz fans.

Despite the financial failure, Wein said that the Jazz Festival would be back in Toronto next summer and that the first dropping of the bundle was recognized by the sponsors (Sheraton Hotel Corp.) as "an investment in the future." The publicity was inadequate and the entertainment was presented in a badly-lighted, amateurish setting. Stagehands smoking and chatting in the wings didn't help matters.

Wein was critical of the Toronto jazz critics for their evaluation in their columns; but even Louie Armstrong's group, with Satchmo leading, was unable, as the largest-attended attraction on closing midnight, to lift the promoters' investment out of the red. Some 4,500 attended the closing performance on the Armstrong name, with Barbara Carrol, vivacious redhead in scarlet evening gown, in as pianist, plus the Moe Koffman Trio.

Among those featured were Count Basie orch, Andre Previn trio, Dave Brubeck quartet, Stan Kenton orch, Coleman Hawkins, Dizzy Gillespie, quintet.

JEFFERDS SALES V.P. OF DISNEYLAND DISKS

Vincent Jefferds has taken over as veepee in charge of sales for Disneyland and Vista Records. Jefferds is presently chief of Disney Character Merchandising for the U.S. and the record sales supervision will be in addition to that.

Phil Sammeth will transfer from the character merchandising staff to assist Jefferds in the sales post. Moe Preskell will continue as national sales promotion manager and in addition will take over the general managership of the Disney music publishing firms, recently left without a topper due to the exit of Mike Gould.

Jefferds has appointed four regional sales managers to assist him. They are Bob Elliot, west; Frank Hackinson, south; Tom DeStasio, east, and Leonard Cooper, midwest.

SALES RISE BUT $ VOLUME DOWN

Major dilemma confronting the disk business today is that it is selling more but earning less. The sales volume for the first six months of 1959 is reported to be 20% higher than corresponding period in the previous year, but the dollar volume is up less than 5%.

According to recent surveys, the disk industry had a hot run between 1954 and 1956, when profits went up over the 60% mark. (Broadening of the LP market accounts for this.) The profits between 1957 and the first six months of '59 went up only 7% and this in face of the widening of retail outlets including chain stores and supermarkets.

The profit drop, according to tradesters, can be traced to the runaway discount programs offered by most companies to get their new merchandise rolling. The diskeries are pushing their new product with discount offers that range between 10% and 20% on top of the standard 38% discount. The tradesters figure that a 58% discount is a mark of diskery desperation to increase sales volume.

With the diskery discount and retail discounters running wild, many of the newer outlets that have taken on record lines are considering a pullout because they can't meet the competition. Department stores are complaining that profits from records have dropped 20% and specialty stores that have brought in records as a side lure are finding that the department is too expensive to run.

One diskery exec figures that the only solution to the problem, and one that will keep the profit volume in direct proportion to the sales volume, is to hold the price line. "A $3.98 record should sell at $3.98 and a $1.49 record should sell at $1.49," he said. This will weed out a lot of the weak sisters, he added, but it will result in a healthier business.

Court Orders Suspension Of Chi's Hudson-Ross, Leader in Record Sales

Chicago, Aug. 11.

Hudson-Ross Inc., once a giant in the record and appliances field, is on the verge of going under. The firm has been in court with its financial ills since last November, when it filed an arrangement for paying off creditors, and last week was ordered to suspend operations pending another hearing today (Tues.).

At its peak a few years ago, when it was operating seven retail outlets here, H-R sales of records alone annually grossed between $1,000,000 and $2,000,000, and the company claimed for itself the top position nationally in that line. Trouble in recent years, it's understood, has been a topheavy line of hard goods, complicated by last year's recession and the added woe of a cool summer which left H-R with a large inventory of airconditioners.

In each of the past three years, according to court records, H-R gross sales have reached the $8,000,000 mark. Started in 1944, almost exclusively as a disk retailer, the firm soon grew to a chain operation that included arrangements for leasing the record departments of two big local department stores. Company is now down to one outlet in the Loop, plus its warehouse.

Creditors in the hard goods field alone are owed over $878,000, while another $175,000 is due on loans by shareholders and company officers. Biggest appliance creditor is Norge, owed $135,823.

Should bankruptcy eventuate, H-R liabilities would exceed $1,500,000. Assets, estimated recently by an auctioneer are around $600,000.

TV Giving Kidisk Sales a Big Hypo: RCA's Sandy Becker, Col's 'Kangaroo'

There's a resurgence in the children's record market. Credit for the comeback is given to the impact of tv and the growth of outlets for low-priced disks.

Sluffed off for the past couple of years because industryites figured that rock 'n' roll had taken the moppets away from the usual type of kidisk, diskery kidivisions are again showing some activity. At RCA Victor, especially, Brad McCuen, artists & repertoire staffer for kidisks as well as gospel and sacred, is working overtime getting tv ties.

His latest acquisition is Sandy Becker, who hosts WNEW-TV's "The Sandy Becker Show" and "Sandy Becker Presents." His first album, "Bingo," is scheduled for release on Victor's Bluebird label this month. The record is a "secret spiral" disk which can be played continuously without playing the same game twice. Becker is narrator. The Bluebird line, incidentally, is priced at $1.98.

Other tv ties set by McCuen have been "Popeye," Shari Lewis, Dorothy Olsen and Gail Davis. McCuen also has made a singles splash with 49c disks tied in with tv westerns. Among them are "Gunsmoke," "Maverick," "Wagon Train" and "Wells Fargo."

A similar situation exists over at Columbia, which is having a strong run with its "Captain Kangaroo" platters, and Coral is stepping into the act this month with a special Three Stooges LP released because of the comedy combo's recent comeback via tv.

New Act: Larry & Dizzy

Chicago, Aug. 11.

When harmonicist Larry Adler was playing the Village Gate, N. Y. last winter, Dizzy Gillespie came up from the audience and the pair parried through a jam session. They repeated recently on the Coast, and again here over the weekend on WGN-TV's "Midnight Ticker" vaudeo.

Adler is at Mister Kelly's, and Gillespie was in town for the Playboy jazz fest.

Coral Bets 400G On Fall Sked; 24 Mono, 22 Stereo

Coral Records has laid out an estimated production investment of $400,000 for its fall program of 24 monaural LPs and 22 stereo sets.

Tabbing its program "Explorer '22'—A New Adventure in Planned Product," Coral and its Brunswick subsid are going all out on a special merchandising program for dealers. Program allows dealers, placing an order exceeding $50, to receive an extra 10% discount plus the 2% cash discount if bills are paid on time. A dating plan (one-third payments in November, Dec. 10, and Dec. 28) is also offered dealers who place orders of $300 or more. The usual 2% discount is also applicable when payments are made in accordance with the above dating plan. Dealers may place more than one order during the discount plan period, provided the order meets the minimum $50 requirement. Back orders will be honored until Sept. 30. The discount period will be terminated Sept. 18 and no new orders will be accepted after that date.

Artists featured in the Coral-Brunswick packages are Les Brown, Teddi King, Pete Fountain, Marguerite Piazza, Art Lund, Charles Bud Dant, Billy Williams, George Roumanis, Mary Ann McCall, Dick Jacobs, Dick Noel, Leith Stevens, Teresa Brewer, Eddie Ballantine, Liberace, the Three Stooges, the Newport Youth Band, Keefe Brasselle, Red Nichols and the late Sidney Bechet.

Display pieces and selling aids are also being made available to the dealers and mounted lithos with the "Explorer '22'" caption have been designed. In addition, Coral has come up with a standing display of 22 illuminated transichrome transparency shadow boxes for use at all dealer meetngs and dealer displays.

EPIC'S NEW LABELS— PERFECT AND ALPINE

Epic Records is branching out with two more subsid labels. Already operating with the Okeh subsid, Epic is now mapping out a project for new low-price LP line to be known as Perfect Records and a new singles line which will be called Alpine Records.

The Alpine label will start rolling this week with a single by Bobby Vinton. Label plans to add more artists to the roster for a hefty splash in the singles market. The Perfect line is scheduled to make its bow in October. The monaural LPs will be priced at $1.98 and the stereo sets will go for $2.98.

The new labels will be headed by Al Shulman, who manages the Epic division for the parent company, Columbia Records. Artists & repertoire will be handled by Charles Sagel and Jim Fogelsong who have similar chores at Epic.

Quota System Of Local 47 Upheld

Washington, Aug. 11.

A National Labor Relations Board trial examiner has recommended that the board uphold the "quota system" affecting 15,000 musicians in the Los Angeles area represented by the AFL-CIO American Federation of Musicians' Mutual Protective Assn., Local 47.

The case, subject to review by the five-member NLRB later, was brought by Francis L. (Joe) Howard, regularly employed as a Coast NBC trombonist, who contended he was knocked out of a three-hour recording job with Verve Records last Feb. 21 by the union's quota system because he had already had two recording engagements that week. Under the quota, he could fill no more than two within one week.

Verve was only indirectly involved in the NLRB case, since the disk firm turned employment of 18 musicians for the Feb. 21 engagement over to a union "contractor," David Klein, who joined with a union "leader," Russ Garcia, in lining up musicians for the job. Garcia picked Howard, and Klein's office notified Howard of his selection about a week before Feb. 21. Howard accepted the job. But when the union looked over the list of those selected 48 hours before the recording engagement, Howard's "non-eligibility" under the quota system was discovered and his name was struck from the list.

NLRB Trial Examiner William E. Spencer, in a recommended order favoring the union, said the quota system had been "democratically adopted" by the union. And Spencer said it is "clear" quota regulations "were applied to Howard in a completely nondiscriminatory manner." Spencer rejected the premise that Howard had been "hired" after he was notified of the job and agreed to accept it. Spencer wrote: "It is my opinion that at no time did Howard achieve employee status with Verve for the recording session of Feb. 21." To have done that, he reasoned, Howard would have had to be cleared by the union, an action which didn't happen

Jocks, Jukes and Disks

By MIKE GROSS

DeJohn Sisters (Sunbeam): "DON'T FORGET TO REMEMBER" Keilem*) has an easy harmony style that could pull it through for a good spinning reaction. "HOPPITY MOE JOE" (Sunbeam) hops at a pleasant western pace with a good harmony beat.

Buddy Holly (Coral): "PEGGY SUE GOT MARRIED" (Peer) is a followup to the late singer's "Peggy Sue" click and will meet with lots of approval from the teenage set. "CRYING, WAITING, HOPING" (Peer) is a ballad effort that could carry some weight in juke areas.

Al Hibbler (Decca): "LONESOME AND COLD" (Copar) should warm up the deejay tables with its pleasing ballad mood. "IT WON'T BE EASY" (Barton*) is an average ballad that Al Hibbler makes easy on the ear.

Richard Maltby Orch (Columbia): "MORGEN" (Sidmore) should pick up some of the play for this tune because of the deft way the orch lays down the beat. "THEME FROM THE F.B.I. STORY" (Witmark*) doesn't stand up in the tv theme competition.

Rosemary Clooney (MGM): "FOR YOU" (Witmark*) gets a nifty interpretation that will give the oldie another good ride. "I WONDER" (Roger-Gilbert*) is a warm ballad neatly spun out.

David Hill (Kapp): "LIVING DOLL" (Peter Maurice*) has a frisky beat and a teen-pegged lyric for okay results. "KEEP THE MIRACLE GOING" (Oval†) is a fast paced folk-styled item that's good for lots of spins.

Della Reese (Jubilee): "I DON'T WANT TO WALK WITHOUT YOU" (Paramount*) gets a lift in this version that the jocks are sure to go for. "I'M NOBODY'S BABY" (Feist*) is suited for spins in current market because of the way she takes the oldie for a new ride.

The Signatures (Warner Bros.): "PLAYBOY" (Cathryl*) fools around with some strong jazz harmonies that a lot of jocks will dig. "AIN'T WE GOT FUN" (Remick*) gets a nifty workover by this standout vocal combo.

Rex Allen (Buena Vista) "MORGEN (ONE MORE SUNRISE." (Sidmore†) will have a chance at some of the "Morgen" play because of Rex Allen's moving interpretation. "THE LITTLE OLD CHURCH IN THE VALLEY" (Remick*) spreads out a pleasant, mellow mood.

Mary Swan (Unart): "CRYING IN THE CHAPEL" (Valley†) is a big ballad with enough flourishes to attract attention. "DANCIN'" (Barbrob) is a sprightly number with a nice vocal bounce.

Roy Hamilton (Epic): "TAKE IT EASY, JOE" (Big Billy) is a moody ballad delivered with Hamilton's familiar vocal impact. "TIME MARCHES ON" (Tryton†) moves in an effective ballad mood that the crooner develops into a potent slice.

Mike Clifford with Patience & Prudence (Liberty): "SHOULD I" (Fairway†) registers as a good spinning potential because of the cute way this zesty item is handled. "WHISPER, WHISPER" (Mappa*) is a gay little item with a happy lilt.

Jimmy Williams (Cub): "C'MON BABY" (Famous*) has a swinging rockabilly beat that will get it off the ground and into the spinning circle. "DON'T PUT IT OFF" (Sheldon†) puts the singer in a zingy setting with a handclapping approach.

The Strangers (Titan): "THE CATERPILLAR CRAWL" (Dolly†) will creep on to the deejay and juke turntables because of its intriguing instrumental attack. "ROCKIN' REBEL" (Dolly†) has the instrumental drive that keeps the juke kids happy.

Ralph Marterie Orch (Mercury): "THE THIN MAN" (Robbins*) has a fat beat that makes it a good juke bet. "WHEN MY SUGAR WALKS DOWN THE STREET" (Mills*) hits the kind of beat that pegs it for replays.

Johnny Tillotson (Cadence): "TRUE TRUE HAPPINESS" (Tannen†) is a cute folksy item that will grab some spinning notice. "LOVE IS BLIND" (Sherman†) stirs up an exciting vocal against an interesting instrumental setting.

Billy Novak (Todd): "SUMMERTIME" IN VENICE" (Pickwick*) is a pretty instrumental that's shaped especially for deejay programming. "IF THIS IS LOVE—I'VE HAD IT" (Leeds*) has an easy instrumental flair that some late-hour jocks may go for.

The Cavaliers (NRC): "CHARM BRACELET" (Wonder†) is an easy-going ballad with a soft vocal group styling that's reassuring. "DREAMY BIKINI" (Wonder†) has a breezy come-on but it doesn't hold up.

Empala Six (Blue Moon): "TRAVELIN'" (Cliff†) is a solid instrumental which this group pounds over with a never-failing beat. "DOUBLE TIME" (Cliff†) is more of the same.

Silver Sisters (Can-Dee): "DING DONG ROCKABILLY WEDDING" (Savoy-Wemar†) is a cute rocking number which this new sister duo handle effectively. "BABY BABY" (Can-Dee*) is in a too familiar groove.

Tony Allen (Specialty): "NITE OWL" (Venice†) is a routine rocking conception belted in the usual manner by this singer. "I" (Venice*) has the distinction of having the briefest possible song title.

THE COASTERS ..... **POISON IVY**
(Atco) ..... **I'm A Hog For You**

The Coasters' "Poison Ivy" (Tiger†) will grow into another Winner for the standout vocal combo because of its slick beat and high comic lyric values. "I'm A Hog For You" (Tiger†) fits neatly into the group's vocal styling and it will add up to a big payoff, too.

* * *

RONNIE HAWKINS ..... **NEED YOUR LOVIN'**
(Roulette) ..... **Mary Lou**

Ronnie Hawkins' "Need Your Lovin'" (Patricia†) is a strong blues ballad that singer builds into a potent payoff slice. "Mary Lou" (Patricia†) is a folk-styled rocker with an effective beat that makes it an excellent spinning bet.

*

BOBBY HENDRICKS ..... **LITTLE JOHN GREEN**
(Sue) ..... **Come Back**

Bobby Hendricks' "Little John Green" (Weiss & Barry†) is a rocking ballad with a surefire vocal attack that gives it a hot breakthrough potential. "Come Back" (Saturn†) is an overly dramatic effort.

THE VOXPOPPERS ..... **A BLESSING AFTER ALL**
(Versailles) ..... **Can't Understand It**

The Voxpoppers' "A Blessing After All" (Paris) has a standout rocking ballad approach with a lead vocal to take it to the top. "Can't Understand It" (Rayven†) puts together some okay rocking harmonies.*

* *

JOE TURNER ..... **LOVE OH CARELESS LOVE**
(Atlantic) ..... **Got You On My Mind**

Joe Turner's "Love Oh Careless Love" (Progressive†) is a swinging blues rocker that will catch on for top play on all levels. "Got You On My Mind" (Raleigh†) moves at an infectious rocking gait that highlights Turner's vocal style.

* *

THE CREW CUTS ..... **BERMUDA**
(RCA Victor) ..... **Kin-Ni-Ki-Nic**

The Crew Cuts' "Bermuda" (Goday†) takes the click of a few years ago and gives it a new treatment that should bring it back to the hit lists. "Kin-Ni-Ki-Nic" (Shapiro,Bernstein) is a novelty item that could catch on because of its attractive beat.*

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* ASCAP. † BMI.

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

'Henry IV' LP in Can.

Stratford, Ont., Aug. 11.

Album made last September of scenes from "Henry IV, Part 1," directed by Michael Langham for Shakespeare Festival here ,is now on sale.

Toronto Star sponsored and RCA Victor in Canada cut the LP, starring Christopher Plummer, Douglas Campbell, Douglas Rain and Jason Robards Jr.

Album Reviews

Elvis Presley: "A Date With Elvis" (RCA Victor). There's still plenty of sales mileage left in Elvis Presley, and this package should account for a hefty portion of it. It's a handsome set that features photos of Presley and groovings of tunes that haven't been released before. The rocking beat, the plaintive ballad and the overall Presley punch will keep his fans happy.

Tommy Edwards: "For Young Lovers" (MGM). Tommy Edwards has a neat romantic style that's helped him score in the singles market. His approach is adult enough to give him a crack at the LP buyer. Working with the Leroy Holmes orch, Edwards sets a nice mood with such as "It's Only The Good Times," "Paradise," "Once There Lived A Fool" and "Welcome Me."

Tennessee Ernie Ford: "Gather 'Round" (Capitol). Folk songs out of the south and the far west are perfect dishes for Tennessee Ernie Ford. He even throws in some oldies from England for good measure and to round out a delightful collection. Among the goodies are "Barbara Allen," "Black Is The Color Of My True Love's Hair" and "My Grandfather's Clock."

The Tommy Dorsey Orch Starring Warren Covington: "The Swingin' Era" (Decca). There's more to Warren Covington than the "Tea For Two Cha Cha." In this package he pays tribute to the swinging bands of the past in a style that really keeps the grooves jumping. Coming in for Covington appreciation are Glenn Miller, Les Brown, Charlie Barnet, Woody Herman, Benny Goodman, Artie Shaw, Count Basie, Jimmy Dorsey, Lionel Hampton and Bob Crosby.

Edd Byrnes: "Kookie" (Warner Bros.). The tv tie with "77 Sunset Strip" is enough to get this set off the ground. Edd Byrns is a teenage favorite and it doesn't make any difference whether he can sing or not. Repeated here are his "Lend Me Your Comb" click as well as "Like I Love You" and "Kookie's Mad Pad," his other single releases. He works here with vocal assists from Connie Stevens and Joanie Sommers to an orch conducted by Don Ralke.

Carmen McRae: "When You're Away" (Kapp). Soft and sultry is Carmen McRae's mood for this act and she gets it across effectively. She's picked a standout repertoire and she makes every lyric count. "I Concentrate On You," "Ain't Misbehavin'," "I Only Have Eyes For You" and "I'll Be Seeing You" are some of the treats in store.

Michel Legrand: "Scarlet Ribbons" (Columbia). This is a departure for Michel Legrand but it does make for interesting listening and good programming. He's taken a flock of favorite folk items and given them a rich orchestral workover. It's surprising how well the tunes take to the Legrand style.

James Darren: (Colpix). James Darren is a newcomer who moved into the disk sweepstakes via a single click, "Gidget." In this package he shows that he's got enough of a crooning style to get by and that he's no "freak" in the market. "Sweet Lorraine," "Let There Be Love," "Walkin' My Baby Back Home" and "Let's Fall In Love" are some of the numbers he works well with.

Esquivel: "Strings Aflame" (RCA Victor). Esquivel packs a lot of musical excitement. With strings spotlighted this time out, Esquivel creates a whammo impresh that will leave its mark on deejay programmers and rack up a good sales score.

Lester Lanin: "Dancing On The Continent" (Epic). The society dance beat, popularized on disks by Lester Lanin, gets another vivid showcasing here. Pegged on tunes with a Continental flair, Lanin has included 43 songs, and has arranged them in way that builds terp and listener interest.

Billy Williams: "Half Sweet, Half Beat" (Coral). Billy Williams and the Dick Jacobs orch have teamed up for a tasty musical session. The Williams vocal stylings are extremely easy to take and his choice of repertoire is standout. "Nola," "Good Night Irene," "Smack Dab In The Middle" and "Walkin' By The River" are some of the choice items.

Sammy Spear: "Oh You Kid!" (Jubilee). Sammy Spear calls his outfit "The Rogues of Ragtime" and he isn't kidding. They hit a solid ragtime beat for a strong impact. It's brassy, boisterous and lots of fun.

Ethel Smith: "Seated One Day At The Organ" (Decca). Ethel Smith is in a light classical mood in this package. Playing a collection that includes such as "The Lost Chord," "Clair De Lune," "Liebestraum," "Warsaw Concerto" and "Ritual Fire Dance," Miss Smith gives the Hammond organ an exciting and vivid sound. It's the kind of package that will probably end up as a good seller over the long pull.

Clyde Otis Orch: "America's Dance Favorites" (Mercury). Clyde Otis sets up a stirring dance tempo that the kids and adults can go for. Package also makes for tidy deejay programming. "Secret Love," "Mister Sandman," "Sleepy Lagoon" and "For You For Me Forever More" are some of the items that rate replay.

Cyril Cusack: "A Portrait of an Artist as a Young Man" (Caedmon). The spoken word can make up a stirring disk project, especially when the Caedmon people take over. In this case it's an excerpted version of James Joyce's "A Portrait of an Artist as Young Man" delivered pointedly by Cyril Cusack. It's pegged for a limited market but it has class appeal. Joyce never had it so good.

The John Mehegan Quartet: "Casual Affair" (T. J.). Here's modern jazz with a simple, swinging beat. It's inventive, free-wheeling stuff that's more spirited than spiritual. Combo is made up of John Mehegan's piano, Kenny Dorham's trumpet, Chuck Wayne's guitar and Ernie Furtado's bass and makes much of "With A Song In My Heart," "Young and Foolish," "Can't We Be Friends," Baubles," Bangles and Beads" and some Mehegan originals. *Gros.*

Pye's 'Golden Guinea' LPs

London, Aug. 11.

Pye Group Records is launching what it styles its "Golden Guinea" series of 12-inch longplay disks on Aug. 21. The platters, which carry middle-of-the-road music, were put out under the Somerset label in the U. S. and will retail here at the comparatively low price of $2.95.

The Aug. 21 issue consists of three disks, while the second release on Oct. 14 will be 12 strong. Some of the titles are also being offered in stereo at $3.85.

Pye is using its direct-to-retailer marketing plan for the series, giving promotional backing that includes tv commercials. One aim, according to literature circulated, is to appeal to the estimated 88% of the public that doesn't at the moment buy disks.

Lee Palmer, general manager of Dynasty Records, has pacted Ann Henry, young songstress current at Jack's 11 in San Francisco.

VARIETY 10 Best Sellers on Coin Machines

1. LAVENDER BLUE (4)	*Sammy Turner*	*Big Top*
2. LONELY BOY (9)	*Paul Anka*	*ABC-Par*
3. MY HEART IS AN OPEN BOOK (5)	*Carl Dobkins Jr.*	*Decca*
4. BATTLE OF NEW ORLEANS (12)	*Johnny Horton*	*Columbia*
5. WHAT A DIFFERENCE A DAY MAKES (2)	*Dinah Washington*	*Mercury*
6. A BIG HUNK OF LOVE (3)	*Elvis Presley*	*Victor*
7. TIGER (5)	*Fabian*	*Chancellor*
8. WATERLOO (8)	*Stonewall Jackson*	*Columbia*
9. WHAT I'D SAY (1)	*Ray Charles*	*Atlantic*
10. 40 MILES OF BAD ROAD (1)	*Duane Eddy*	*Jamie*

Second Group

CIAO CIAO BAMBINA	*Jackie Noguez*	*Jamie*
LIPSTICK ON YOUR COLLAR	*Connie Francis*	*MGM*
I WANT TO GET MARRIED	*Lloyd Price*	*ABC-Par*
THREE BELLS	*Browns* / *Dick Flood*	*Victor* / *Monument*
SLEEP WALK	*Santo & Johnny*	*Cap.-Am.*
JUST A LITTLE TOO MUCH	*Ricky Nelson*	*Imperial*
MONA LISA	*Carl Mann* / *Conway Twitty*	*Phillips* / *MGM*
I WANT TO WALK YOU HOME	*Fats Domino*	*Imperial*
HERE COMES SUMMER	*Jerry Keller*	*Kapp*
SWEETER THAN YOU	*Ricky Nelson*	*Imperial*

(Figures in parentheses indicate number of weeks song has been in the top 10)

Chi Jazz Fest: A Plus for 'Playboy'

Three-Day Bash at Stadium Not Stout at the B.O. But a Fat Commercial for Magazine

By JACK PITMAN

Chicago, Aug. 11.

Even though it failed to show a profit, the first of the big city jazz festivals — Playboy magazine's weekend (7-8-9) marathon in the Chicago Stadium—must go down, on balance, as a success. And publisher Hugh Hefner and his brain-trust, pushing their campaign for literary acceptance, are already mapping a sequel for next summer.

Admittedly, the mag bankrolled this first one to improve the low-caste image it has among non-readers who've bothered to work up an animus for its self-conscious sex-on-the-rocks formula. There's no telling, just now, how much the weekend helped erode this antagonism, but there's little doubt the affair did enhance Playboy's institutional status.

Financially, success was only a modest hope to begin with. Even before it launched last Friday (7), the fest had put the mag back roughly $200,000 (gross, it's estimated, fell just short of that) between talent and promotion costs. For it to wind up in the black, each of the five sessions would had to have been a sellout or near of the 19,000 seats available (at a $5.50 top). That was the case, virtually, only on Saturday and Sunday nights, albeit Friday's was close to SRO, too, as a $25-topped Urban League benefit.

Even London Daily Mail

In breaking the tradition that a jazz fest is more at home rusticating (a la Newport, French Lick, etc.), the Chi presentation was rewarded by a press-radio-tv turnout of some 350, by Playboy's count, and including such distant observers as the London Daily Mail.

What they and the customers got was a lot of jazz; too much, perhaps. One required stout devotion, indeed, if his taste ran to a single idiom, for Chicago — like other fests— was smorgasbord, although after a plan of sorts. Some day (come the millenium) festivals will operate so that cool and hot adherents aren't forced to integrate, later to complain "they shoulda had more of so-and-so and less of him-and-the-other." Why not, for example, a session solely of dixie? The other major gripe is that Playboy's potpourri was no easier on the derriere than most other festivals. A case in sore point was the Sunday night windup when, nearly four hours from its start, Louis Armstrong & All-Stars came on to adieu the whole affair. Satchmo roused them well, but it was plainly a case by then of deep-seated audience exhaustion. No matter the artists, when you're spent, and nothing will defeat or diminish enjoyment more.

Frankie-Boy's Double

The hits? Count Basie, Dave Brubeck and Dizzy Gillespie; the Dukes of Dixieland, Duke Ellington, and the Four Freshmen; Jimmy Rushing (with Basie backing), Stan Kenton, and the latter's reunion with June Christy. And Armstrong, of course, but most of all Ella Fitzgerald. Playboy tried every which way for Frank Sinatra, but lacking him, jazzed things up instead with Duke Hazlett, a young look- and sing-alike (a carbon, in fact, down to the mannered flippancy and rakish hat). A cordon of cops even convoyed him onstage to the general glee, and it's still a question how many out front actually swallowed the rib despite emcee Mort Sahl's afterward confession of the "hoax."

Of the whole lineup, only cancellation was Bobby Darin, said to have been suffering tender pipes. In his stead, locally well-known Frank D'Rone flew in from a Coast engagement and more than satisfied in his pinchhit role.

Nothing Swella Than Ella

As for a stint, to detonate the joint, that awaited Miss Fitzgerald at the Sunday night session, and she proved every bit as moving in a cavernous arena as in any intime bistro. It was typical Fitzgerald felicity, showing every shade of her enormous instinct for music that both affects and communicates. In her wake, after an intermission, Chris Connor (last of the fest's vocal soloists) was awash in some unsteady atonality. Of the bets that were almost bound to be missed along the whole route, one surely was in not pairing Miss Fitzgerald with Armstrong for a hair-down jamming finale. Surely, if the thought did occur, any obstacles to it could have been vaulted.

Leonard Feather, one of the fest's architects, extravagantly termed the affair the "geatest and most successful in the 60-year history of jazz" — which is one of those disprove-it-if-you-can statements for postmortems and historians. Certainly it was slickly produced, with a top audio setup and expediting revolving stage. And certainly the roster was of a who's-who variety—Red Nichols & His Five Pennies, J.J. Johnson, Coleman Hawkins, Ahmad Jamal, Jimmy Giuffre, Jack Teagarden, Nina Simone, Oscar Peterson, Dakota Staton, and almost ad infiinitum.

Yes, cats, there is a Santa Claus, and his name is Hugh Hefner.

Mercury Nabs Moppet Before Voice Changes

Tendency by diskeries is to look for platter potential from the ranks of the youngsters. If present-day trends continue, they'll be reaching into kindergartens for recording dates.

Latest to come up with a deal on the Mercury label is Rusty Hamer, the moppet on the Danny Thomas teleshow.

Campbell's Condition

London, Aug. 11.

Vet songwriter-music publisher Jimmy Campbell (ex-Connelly Music Corp. Ltd.) clarifies that, because of an injury to the nerve behind his right eye, he has lost sight of it, but it has not been removed.

A leg injury, also because of a bad accident in Tangier (Morocco) some months ago, has him wheelchaired. Only this past week Mrs. Campbell has been able to perambulate him out of the Prince Arthur Ward, Middlesex Hospital, London, where he is still hospitalized.

Mogull GPM for Valyr; O'Neill Tuner No. 1 Item

Ivan Mogull has taken over as general professional manager of Bob Merrill's publishing firm, Valyr Music. Prime target on Valyr's schedule this season is the score for "Take Me Along," Merrill's musical version of Eugene O'Neill's "Ah, Wilderness."

Show is scheduled to preem on Broadway in October with a cast featuring Jackie Gleason, Walter Pidgeon, Eileen Herlie and Ruth Warrick. Mogull planed to the Coast last week to line up recording dates for the score. Mogull will continue operation of his Ivan Mogull Music (ASCAP) and Harvard Music (BMI) in addition to his chores for Merrill.

Charles H. Hansen Music will handle the standard publication of the score.

The Royal Teens, a vocal-instrumental group, and singer Johnny October are Capitol Records' newest pactees. Both the Teens and October will record in Cap's N.Y. studios under supervision of a&r producer Manny Kellem.

'Definitive' Survey of Pop Tunes Rolls; 100,000 in Seattle-IBM Poll

Seattle, Aug. 11.

Radio KING's IBM survey of popular music preferences, which got underway yesterday (Mon.), will not only be one of the most comprehensive ever attempted but will use every scientific precaution to make the survey a definitive one.

Dr. Stuart Carter Dodd, director of the Washington Public Opinion Laboratory of the U. of Washington, will oversee the entire survey.

Total survey cards to be mailed will be 100,000, approximately one-tenth of the 1,047,007 persons within the Radio KING 15-county coverage area. All persons over 12 years of age residing within the area are considered as members of the polling universe. The universe is furthed defined in that member households must have a telephone listed in a city or town phone directory. Addressing of the cards will be done from telephone books.

There will be two mailings of 50,000 each, with an additional sub-sampling of 5,000. Cards will be folded in half lenghtwise, but not stapled. Respondents will tear out the perforated section (prepaid) and mail to KING.

Eight Categories

IBM will provide the following reports upon conclusion of the survey:

1. Total of returns for each category of music, broken down further with totals for each point of the rating scale for each category.
2. Same as above for each time of the day (five reports).
3. Same as above broken down by sex (two reports).
4. Same as above broken down by age group (four reports).
5. Report with totals by age group and time of day (20 reports).
6. Report by sex and time of day (10 reports).
7. Reports by age group, sex, and time of day (50 reports.
8. Reports by age group and sex (10 reports).

The survey programs will be broadcast five times a day, five days a week, Monday through Friday, for two weeks, beginning Aug. 10—a total of 50 broadcasts.

Pre-Taped Broadcasts

Each broadcast, pre-taped with same announcer, will be broadcast six and one-half minutes. Music used will be in five categories, chosen and coded by Bill Clark,

(Continued on page 59)

Decca's 196G Sixmonth

Decca Records' earnings for the sixmonth period ending June 30 amounted to $196,202, equal to 13c per share of 1,527,401 outstanding shares of capital stock. This includes the company's share of undistributed earnings of its subsid, Universal Pictures.

In the corresponding period of 1958, Decca reported earnings of $76,370, equal to 5c per share on 1,527,401 outstanding shares of capital stock.

Todd Records in With Low-Price Line of LPs

Todd Records, Paul Cohen's diskery, is launching a low-price LP line. The albums will be priced at $2.98 for monaural and $3.98 for stereo.

Kicking off the Todd line will be the soundtrack album from "The Big Circus." A Clyde McCoy dixieland album will also launch the Todd LP series.

Blueprinted for future release are Pee Wee King's album of polka tunes and two albums of tunes cleffed by Carmen Lombardo and John Jacob Loeb. They'll be called "Mood Music Designed For You" and "Dance Music Designed For You." The packages were cut in Europe by David Peterson's orch. Also on tap are sets by the Nashville Five and Zeno Goss.

Nix by Mex Magic Violins Of U.S. Dates Hits Plans For Exchange of Orchs

Mexico City, Aug. 4.

In a last-minute decision the Magic Violins unit has derided against accepting U.S. contracts. This would have also made them the first Mexican musical group to play north of the border, according to terms of the as yet unratified reciprocal exchange pact between the two nations.

The Magic Violins cooled off after assessing high costs involved, including U.S. taxes, agents' fees and other outlays which would reduce income to almost zero. Unit is further piqued that offers have not topped $3,500 per week.

Violinists have submitted their decision to the Mexican Musicians Union. This leaves up in the air the long pending reciprocal agreement between musicians on both sides of the border. Carmen Cavallaro was to have appeared in Mexico this September as first American unit under terms of agreement by SUTM (the Mex musicians union) and the American Federation of Musicians. Now SUTM has to revoke the okay of the Cavallaro tour since major pact condition is that Mexican orchestras must go to the States first for professional engagements.

Odd note in all wrangling is that the Magic Violins did appear in U.S. territory last week during the meeting of Mexican and U.S. tourist industry delegates in Dallas. But permission for their entry and public performances was granted directly by Washington and not by the AFM. This was a one-day stand.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTISTS AND LABEL	TUNE
1	1	PAUL ANKA (ABC-Par)	Lonely Boy†
2	3	CARL DOBKINS, JR. (Decca)	My Heart Is An Open Book†
3	2	JOHNNY HORTON (Columbia)	Battle of New Orleans†
4	4	ELVIS PRESLEY (Victor)	A Big Hunk O'Love†
5	8	SAMMY TURNER (Big Top)	Lavender Blue*
6	5	DINAH WASHINGTON (Mercury)	What Difference Day Makes†
7	10	FABIAN (Chancellor)	Tiger†
8		RAY CHARLES (Atlantic)	What'd I Say†
9	6	STONEWALL JACKSON (Columbia)	Waterloo†
10	9	RICKY NELSON (Imperial)	Sweeter Than You† / Just A Little Too Much†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†LONELY BOY	Spanka
2	3	†MY HEART IS AN OPEN BOOK	Sequence
3	2	†BATTLE OF NEW ORLEANS	Warden
4	8	*LAVENDER BLUE	Joy
5	5	†A BIG HUNK O'LOVE	Presley
6	4	†WHAT A DIFFERENCE A DAY MAKES	E. B. Marks
7	9	†TIGER	Roosevelt
8		†WHAT'D I SAY	Progressive†
9	6	†WATERLOO	Cedarwood
10	10	*LIPSTICK ON YOUR COLLAR	Joy

ASCAP † BMI F-Film

Mex Grinding Out 300 New Disks Per Mo. With Few Clicks; Cleffers, Artists 'Underpaid'; Big Masters Mkt.

By EMIL ZUBRYN

Mexico City, Aug. 11.

Mexican diskeries are turning out a total of 300 new platters a month, according to an unofficial survey of the industry. Of this, scarcely four or five gain favor. A hit disk is infrequent, with the average being one in a thousand.

The Mexican Society of Authors & Composers, while it would like to see the production rhythm maintained, admits that three-fourths could be dispensed with and not involve any public loss.

A select few composers struggle along and make out on royalties, but of the 300 platters turned out monthly, 295 composers get a mere pittance in checks from diskeries.

Composers and musicians have been taking realistic stock of the situation in recent weeks, and it adds up to an uneasy state of affairs. Standard records, which have a production tab of around 1.15 pesos (9¼c) are sold to the public at 7.50, or 60c. The 45 rpm's will now be offered for 12 pesos (96c) while the "in vogue" longplays are priced at 100 pesos ($8) and up, based on pulling power of interpreters and orchestra.

Want Bigger Share

Mexican artists are complaining they receive far too low a share in the diskery profits, with this a matter of "negotiation." The big names get a better deal, but even here it is only if they catch on abroad and in the U. S. that a cleanup is made. As for composers, their royalty on standard disks is 12 centavos (about one cent), with chronic complaints that diskeries are tardy in payments. For singers, the rule here is that the first 1,800 records sold are "protection" for the diskery investment and fees are based on sales of platters from 1,801 up.

Entertainers and musicians allege record companies are minting through sale of masters to foreign markets at $300 per disk. It is fur-

(Continued on page 62)

Belge Sonoprint's 2-Way Paper Disk

Antwerp, Aug. 11.

A unique new recording process using both sides of illustrated laminated paper is currently being introduced in the United States by Sonoprint Inc. of Belgium, aimed at providing American record companies with a new weapon in their battle to hypo sagging sales among teenagers.

With surveys showing that the teenage audience is cutting down on its purchases of single platters, the Sonoprint product pitches a multi-means of communication—incorporating visual and sound appeal on both sides of a paperback record that can be produced at a cost considerably below the unit cost of a single wax-etched disk.

The record already has been used successfully in Europe as a novelty platter featuring rock 'n' roll and other types of music, and by European firms to tell corporation stories and introduce new products.

While laminated records with sound on only one side have recently been introduced in American publishing, Sonoprint process is reportedly the first to enable the buyer to use sound and pictures on both sides of laminated paper.

Disk is expected to include photographs and biographical data of the performer along with two of the singer's latest sides. All the Sonoprints sold in America will be produced in Belgium, using tapes and photographic plates supplied by the customer. Photos can be reproduced in black and white or full color.

Barnet & Reef Associates of New York have the exclusive representation of the new Sonoprint product for the U.S., Canada, Latin America, the Caribbean and Mexico.

Col's Harmony Label To Bow Stereo Line

Harmony Records, Columbia's low-price label, is going stereo. The Harmony stereo line will be launched this month with seven packages. Suggested list price on the Harmony stereo will be $2.98.

Included in the initial release are a "Gigi" package featuring Ray Ellis' orch, a "Kiss Me Kate" set with Earl Wrighston and Mary Mayo, and sets by Dino Martinelli's orch of music from Rodgers & Hammerstein's "Oklahoma," "Carousel," "The King and I" and "Flower Drum Song" and Lerner & Loewe's "My Fair Lady" and "Brigadoon."

Chi London House Anni With Barbara Carroll 3

Chicago, Aug. 3.

London House will mark the fifth anni of its "live" policy when it presents Barbara Carroll Trio, a multi-repeater there, starting Sept. 8 for three frames. Hers was the first combo to play the spot.

The Oscar and George Marienthal jazz operation has just remodeled to the tune of some $300,000.

Newport Festival Unit Split Into Two Groups For Dates in Britain

London, Aug. 11.

The package show from the Newport Jazz Festival, due to hit Britain as a swap for the Humphrey Lyttelton band's U. S. tour starting Aug. 31, will be split into two groups. First will start a 16-day roamaround with a Royal Festival Hall concert on Sept. 19, while the second will kick off at the Gaumont State, Kilburn, London, Oct. 17.

Promoter Harold Davison says he's decided on the sectionalizing because of the conflicting musical styles in the Newport package. First group will consist of the Dave Brubeck Quartet, Dizzy Gillespie Quintet, Buck Clayton All-Stars and the Vic Ash Quintet, while the second holds Kid Ory & His Creole Jazz Band and Terry Lightfoot's New Orleans Jazzmen.

Importation of the Newport Jazz outfits doesn't seem to worry Lord Montagu who's been trying to make his annual shindig at his Palace House, Beaulieu, Hampshire, recognized as a kind of British Newport. The characters of the affairs are very different, anyhow, and Montagu must perforce concentrate on British combos. The third Beaulieu Jazz Fest, held Aug. 1-3, was a solid success, drawing an estimated 10,000 which represents a gross of around $16,500.

Inside Stuff—Music

Julian Stearns' Lorob Productions is on a disk master selling binge. In past week Stearns set the Laurels with ABC-Paramount, the Frederick Bros. with Colpix, and Warren Berry with Coral. Stearns also arranged a deal to publish tunes by Sammy Cahn & Jimmy Van Heusen, the first being "I Couldn't Care Less" from the Bing Crosby starrer "Say One For Me." Meantime, Stearns is preparing for a trip to Europe at the end of August where he'll set up his foreign affiliations.

Columbia Records is promoting its seven-inch stereo disk with a special "Stereo 7 Merchandiser." The merchandiser will be given free with each dealer buy of 60 singles of the 33 rpm disk based on a pre-selected spread of Col's initial stereo releases. A complete set of title strips will be included with each unit and dealers will be supplied with strips for each subsequent stereo single release. Included in the first batch are Johnny Mathis' "Small World," Johnny Horton's "Battle of New Orleans." Duke Ellington's "Anatomy of a Murder," Ray Conniff's "Love Is A Many Splendored Thing" and Kirby Stone's "Volare."

Decca Records has added a stereo console to its fall line. To promote the new model, Decca is including with the console a stereo library of recordings valued at $60. The unit, including the records, carries a list price of $169.95.

The model, called the Hudson, features separate bass and treble controls, compensated loudness controls, and a balance control; a four-speed automatic changer, four speakers and a Sonotone stereo cartridge.

MGM Records' distributors will be getting a phonograph and radio line via a tie-in with the Philco Corp. The deal was pitched to the MGM distribs at diskery's recent sales meet in Nassau. The distribution arrangement will be on a non-obligatory basis. That is, an MGM distrib doesn't have to carry the Philco line if it doesn't want it. Initial response to the pitch, however, was favorable.

Caedmon Records will make the first recordings of some work by Nathaniel Hawthorne. Basil Rathbone will be put into the groove Friday (14) reading "The Minister's Black Veil" and "Young Goodman Brown," two of Hawthorne's short stories. Label will also record Lotte Lenya reading the short stories of Franz Kafka.

Jazz and the classics are of mutual benefit, according to George Shearing, who brought his jazz quintet to Honolulu to share honors with the Honolulu Symphony Friday (7). "A symphony orchestra always is looking for funds," Shearing explained. "And jazz added to a

(Continued on page 62)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Memphis—(Trentwood Record)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Hunter's Records)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	2	1	2	1	3	..	2	1	2	2	1	..	1	2	1	2	..	1	141
2	3	**MARTIN DENNY** (Liberty) **Exotica** (LRP 3034)	..	4	3	2	..	..	1	..	3	3	9	..	5	1	8	1	..	..	81
3	2	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	4	..	1	6	2	9	3	5	..	6	..	6	4	9	6	..	10	3	80
4A	7	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	..	8	..	3	1	..	5	8	..	1	..	5	7	..	7	..	..	6	59
4B	4	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	..	..	5	5	..	..	..	3	..	7	..	8	3	8	..	6	4	2	59
6	5	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	3	..	7	..	4	3	..	10	1	..	..	..	..	5	..	3	..	..	52
7	9	**KINGSTON TRIO** (Capitol) **The Hungry I** (T 1107)	10	..	..	..	5	2	..	2	..	..	..	1	..	4	..	4	..	..	49
8	8	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1933)	..	..	8	..	9	10	..	4	..	4	..	4	2	10	..	9	..	7	43
9	..	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	..	..	..	..	..	..	..	7	..	..	..	3	..	..	2	..	2	10	31
10A	12	**GIGI** (MGM) **Soundtrack** (E 3641)	6	6	..	..	..	6	..	..	8	..	..	..	..	6	..	5	..	..	29
10B	15	**GYPSY** (Columbia) **Original Cast** (BL 5420)	..	..	4	..	8	5	7	..	7	..	6	..	..	..	..	..	..	..	29
12	13	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)	1	10	6	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	26
13	10	**PREVIN/ROSE** (MGM) **Songs For Young Lovers** (E 3716)	..	..	..	..	..	1	6	..	9	..	..	..	..	..	..	..	..	5	23
14	11	**PORGY & BESS** (Columbia) **Soundtrack** (OL 5410)	9	..	..	..	6	..	8	..	5	..	5	..	..	..	..	..	..	..	22
15	18	**ROGER WILLIAMS** (Kapp) **More Fabulous '50's** (KL 1130)	..	5	..	..	..	..	10	..	..	..	..	..	10	..	..	..	..	4	15
16	17	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	..	8	..	..	..	..	10	9	..	..	6	..	9	..	..	..	13
17	25	**PAT BOONE** (Dot) **Tenderly** (DLP 3180)	..	9	..	4	..	..	9	..	..	..	..	..	..	..	..	..	..	..	11
18	..	**FABIAN** (Chancellor) **Hold That Tiger** (CHL 5003)	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10
19A	..	**MANTOVANI** (London) **Film Encores, No. 2** (LL 3117)	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
19B	..	**MITCH MILLER** (Columbia) **Party Sing With Mitch** (CL 1331)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	8
21A	6	**MARTIN DENNY** (Liberty) **Quiet Village** (LPP 3122)	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	7
21B	..	**VAN CLIBURN** (Victor) **Rachmaninoff Concerto No. 3** (LM 2355)	..	..	..	..	..	..	..	..	5	10	..	..	..	..	..	..	..	..	7
23	21	**MITCH MILLER** (Columbia) **Folk Song With Mitch** (CL 1316)	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6
24	..	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5
25		**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..		..	..	10		..	9	..	..	..	10					..		4

Arithmetic on RCA, Decca De Luxers

RCA Victor and Decca Records are playing for high stakes in the de luxe packaging field. Both companies have hit the market during the past month with blockbuster sets that represent an unusually high production investment.

Victor's "An Evening With Lerner & Loewe," a two-record album, was brought in for close to $75,000 and Decca's "The Gershwin Years," a three-record set, cost $42,500 to be put into the groove.

Both companies, however, feel that it's a good gamble. They figure that the de luxers are prestige items for the label and strong consumer lures despite the higher price range. "An Evening With Lerner & Loewe" is priced at $7.98 in the monaural version while the monaural treatment of "The Gershwin Years" goes for $13.98.

According to a Decca sales exec, the de luxers are a safe bet because of their longevity in the market. They become standard sales items and make up part of a bread and butter catalog, he pointed out. Another factor assuring a return on the investment is that after a period of years, the mutli-record set can be broken up and issued as one-record albums. (Norman Granz did that recently with his "Fred Astaire Story" de luxer.)

According to Victor, the Lerner & Loewe package is the most expensive pop album ever produced by the company. Set features Jan Peerce, Robert Merrill, Jane Powell and Phil Harris. High production cost is attributed to the name talent and the oversized orch used in the grooving.

The Decca package was conceived by George Bassman who directed the orch and chorus. Richard Hayes and Paula Stewart are featured vocalists in the package. That Decca is bullish on "The Gershwin Years" is pointed up by the fact that Bassman is already at work on another de luxer spotlighting the music of Richard Rodgers. Package will contain songs written by Rodgers in collaboration with Lorenz Hart and Oscar Hammerstein 2d.

PETITION WITH NLRB WITHDRAWN BY AFM

Hollywood, Aug. 11.

The American Federation of Musicians (AFL-CIO) has decided to withdraw a petition filed two weeks ago with the National Labor Relations Board calling for a new collective bargaining election among musicians in the major studios. The federation, out to recapture control of the tooters in the big lots, is delaying the filing of the petition until next April.

The Musicians Guild of America beat out the AFM in a bargaining rep election last year and still has one year to go on its contract with the majors.

Sal Salvador's Orch

Sal Salvador, who's been operating with a quartet for the past several years, is taking a crack at the band business with a newly organized 14-piece outfit. Orch is set for a stand at New York's Birdland early this fall.

Salvador's new orch preemed on records via the Decca label in a package tagged "Colors In Sound." It was a one-shot deal and the band is now looking for a longterm diskery deal. Willard Alexander agency handles.

UAR to Distribs: Buy 25 Albums and Get 5 Free

United Artists Record's fall merchandising plan will give the distributor a bonus arrangement whereby five albums will be cuffoed with every 25 purchased. Program goes into effect with the August album releases and will run through September.

The diskery is stepping up its album release schedule during the two-month period and the bonus plan will apply to about 20 albums. Included in the list are packages featuring Stanley Melba, Morgana King, Kaye Ballard, Charlie Mingus, Herbie Mann, Rubby Braff, Pete Seeger, Brock Peters, Irene Kral and Walter Hautzig.

Thrush Jeannie Thomas has been set to record under the Felsted banner. Diskery is a subsid of London Records. Dick Blase, Felsted's manager, has set Miss Thomas' first release for Aug. 27. Her manager, Sid Ascher, will produce the platters with Sid Bass handling the arranging and conducing chores.

Cuffo Concerts Help Get Work For Tooters In Ottawa-Hull Area

Ottawa, Aug. 11.

Besides the 10 spots using musicians every day and two several days a week in the Ottawa-Hull area, local tooters are working special jobs during the summer where the public gets free music. Regular concerts are provided on the broad lawns of the Supreme Court of Canada building by the band of the Royal Canadian Mounted Police, and by the band of the First Canadian Guards on even broader grass in front of the Parliament Buildings. Listeners sit on grass, camp chairs, steps and in cars.

The band shell at Lansdowne Park emits tunes by the band of the Governor General's Foot Guards in summer concerts. The concert on Sunday evening, July 25, played to more than 7,000, upped by the presence of Jehovah's Witnesses just ending a week-long rally in the park. Otherwise, attendance runs to 4,000.

"Music for Summer" is the title of a series of concerts in the Lakeside Gardens pavilion. String preemed July 6 and scheduled to shutter Aug. 23 takes in three jazz concerts, two pops concerts and a "big band" deal to use 25 to 30 musicians in arrangements ranging from jazz to classics. Series is being bankrolled by a grant from the Recording Industries Trust Fund and sponsored by the Ottawa Citizen, Ottawa Federation of Musicians (AFM), National Capital Commission (federal government agency), Modern Music Club of Ottawa and indie radio station CFRA.

The Aug. 9 jazzer was be batonned by Norman Clark. Previous (July 26) jazz show was under Russ Thomas. All are drawing pavilion capacity (more than 700) to big reception. GGFG band at Lansdowne Park is financed jointly by the Trust Fund and the Central Canada Exhibition Assn.

Bel Canto's Andrews

Hollywood, Aug. 11.

Jack Andrews, vet music man and lately with Central Record Distributors, takes over as head of Bel Canto Records, replacing Russ Molloy.

Last week Molloy resigned from firm he helped found four years ago. He joined United Stereo Tapes in an exec capacity.

MGM'S MULTI-ALBUMS FOR CONNIE FRANCIS

Hollywood, Aug. 11.

Connie Francis will cut a flock of new albums for MGM Records, all of which will be released simultaneously around November. It's not been determined how many albums will be put on release but there will be between six and 10. It marks the first time the diskery has ever saturated the market with so many LPs of one artist at the same time.

Arnold Maxin, prexy of the company, will launch a big promo campaign for Miss Francis, one of the company's top sellers.

Three of the platters have already been recorded, three will be waxed in London between Aug. 18-27, and others upon her return to the States.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Variety Records)	Memphis—(Trentwood Records)	Chicago—(Little Al's)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1A	1	**PAUL ANKA** (ABC-Par) **Lonely Boy**	1	2	..	1	1	..	1	2	1	6	..	8	..	..	..	9	..	..	78
1B	2	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	5	3	3	3	2	..	2	5	9	10	..	..	..	6	..	2	..	4	78
3	3	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	2	1	9	4	..	..	5	..	..	..	..	1	2	1	3	..	..	..	71
4	6	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	3	4	1	..	..	..	3	10	..	..	3	6	8	..	..	..	..	3	58
5	10	**SAMMY TURNER** (Big Top) **Lavender Blue**	7	..	4	..	..	..	4	..	5	..	8	3	..	5	7	7	..	8	52
6	22	**PHIL PHILLIPS** (Mercury) **Sea of Love**	..	..	2	2	..	5	..	..	..	9	7	9	..	..	..	..	6	1	47
7	4	**DINAH WASHINGTON** (Mercury) **What a Difference a Day Makes**	4	..	5	..	7	..	..	..	4	..	..	5	6	..	..	1	..	10	46
8	5	**DRIFTERS** (Atlantic) **There Goes My Baby**	..	9	..	..	5	..	8	1	..	..	..	2	..	..	..	..	2	..	39
9	12	**RAY CHARLES** (Atlantic) **What I'd Say**	..	..	..	6	..	..	..	9	..	..	2	..	3	8	..	..	1	..	37
10	9	**FABIAN** (Chancellor) **Tiger**	..	5	..	..	4	..	6	..	7	..	..	..	..	..	1	..	..	..	32
11	7	**STONEWALL JACKSON** (Columbia) **Waterloo**	..	8	..	..	3	..	7	..	..	7	..	..	1	..	..	..	..	..	29
12	..	**FRANK SINATRA** (Capitol) **High Hopes**	..	..	6	..	..	9	..	..	..	..	..	..	..	3	4	..	..	..	22
13A	8	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	..	6	..	6	..	9	..	..	2	..	..	..	..	..	..	..	..	..	21
13B	..	**SARAH VAUGHAN** (Mercury) **Broken Hearted Melody**	10	..	..	..	..	..	..	3	..	5	..	5	..	..	..	..	..	..	21
15	14	**RICKY NELSON** (Imperial) **Just a Little Too Much**	..	..	..	..	..	..	..	..	5	4	..	9	..	9	8	..	..	..	20
16	15	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	8	7	..	..	..	..	..	6	..	..	..	..	..	..	..	..	5	..	18
17	13	**FALCONS** (Unart) **You're So Fine**	..	..	..	..	..	..	..	7	..	1	..	..	..	..	..	..	8	..	17
18A	24	**ELVIS PRESLEY** (Victor) **My Wish Came True**	..	..	..	5	..	..	..	1	6	..	..	..	..	..	..	6	..	..	16
18B	..	**FATS DOMINO** (Imperial) **I Wanna Walk You Home**	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5	3	..	16
20	18	**MYSTICS** (Laurie) **Hushabye**	..	..	..	..	..	..	..	4	..	8	..	..	..	..	6	..	..	..	15
21A	..	**TONY BELLUS** (NRC) **Robbin' the Cradle**	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	10	..	7	14
21B	..	**JAN & DEAN** (Dore) **Baby Talk**	..	..	..	..	..	1	..	..	..	..	..	..	..	7	..	..	..	..	14
23A	..	**LLOYD PRICE** (ABC-Par) **I'm Gonna Get Married**	..	..	..	8	..	3	..	..	..	..	..	..	..	..	..	..	..	..	11
23B	..	**BROWNS** (Victor) **Three Bells**	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	7	..	11
23C	..	**JACKY NOGUEZ** (Jamie) **Ciao Ciao Bambina**	..	..	..	..	..	..	..	..	..	..	..	4	7	..	..	..	..	..	11

Tune Survey

Continued from page 57

KING program director, music supervisor Bob Wood and announcer Ray Briem.

Categories are:

1. Current hit type 1—featuring music of the rock 'n' roll variety, but only those records with the driving, heavy beat and/or the "screaming" rhythm and blues lyrics. All records will be selected from the "Top 40."

2. Current hit type 2—Current "Top 40" hits other than those in type 1. A rock 'n' roll record with a more subdued beat would be included in this category.

3. Album type music 1—Includes standard, easily identifiable tunes performed by wellknown artists.

4. Album type music 2—This category, while not of the progressive jazz type, will be more jazz oriented, with less distinct melody lines and will include many of the unfamiliar tunes performed by artists with less popular appeal than those in album 1 type.

5. Golden records—Records which have sold 1,000,000 copies or more, according to a list compiled from VARIETY and other trade papers. Million-sellers with a heavy rock 'n' roll beat will be excluded. This category will be divided into group A (pre-1953) and group B (1953 to the present).

5-Scale Preference

The rating card has a five-scale preference ranging from "I strongly dislike" to "I strongly like." To assure that listeners will be marking preferences from the survey broadcasts, a key word will be used prior to the airing of each 30-second portion of music and the key word must be written down by the respondent in the proper place on the card. Upon completion of the 10th time in each survey broadcast, the announcer will give final instructions for that particular survey presentation and repeat it at the close. The respondent must record the survey number on his card. The survey numbers will become IBM's key to what time the survey was broadcast.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Ed Stokes—WMGM—New York	EAST: Milton Q. Ford—WOL—Washington	EAST: Dick Broderson—WLAM—Lewiston	EAST: Bob Edgerly—WGAN—Portland, Me.	EAST: Buddy Deane—WJZ-TV—Baltimore	EAST: Joe Hyder—WEZE—Boston	EAST: Mike Woloson—WNTA—Newark	EAST: Gene Schwartz—WROW—Albany	EAST: Harry Pitts—WIRY—Plattsburg	EAST: Ed Meath—WHEC—Rochester	EAST: Ron Curtis—WHEN—Syracuse	EAST: Lou Barlie—WIBX—Utica	EAST: Bud Brees—WPEN—Philadelphia	EAST: Chuch Dougherty—KQV—Pittsburgh	EAST: Frank McCormack—WHWB—Rutland	SOUTH: Bob N. Perry—WCKR—Miami	SOUTH: Bob Kay—WAVE—Louisville	SOUTH: Jim Martin—WSOC—Charlotte	SOUTH: John Wrisley—WIS—Columbia	SOUTH: Chuck Edward—KELP—El Paso	SOUTH: Sonny Sievers—KCTI—Gonzales	MIDWEST: Mal Bellairs—WBBM—Chicago	MIDWEST: Roy Fox—WIKY—Evansville	MIDWEST: Gene Chamberlain—WREN—Topeka	MIDWEST: George Cromwell—KFBI—Wichita	MIDWEST: Robin Symour—WKMH—Dearborn	MIDWEST: Dick Driscoll—WDGY—Minneapolis	MIDWEST: Gene Platt—WOW—Omaha	MIDWEST: Wes Hopkins—KYW—Cleveland	MIDWEST: Bill Dawes—WCPO—Cincinnati	MIDWEST: Bill Dawson—WLMJ—Jackson	MIDWEST: Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	FAR WEST: Pearl Jacobson—KIEM—Eureka	FAR WEST: Barry Kaye—KLAC—Hollywood	FAR WEST: Bob Crane—KNX—Los Angeles	FAR WEST: Pogo Page—KIMN—Denver	FAR WEST: Jim Tate—KISN—Portland, Ore.	FAR WEST: Paul Coburn—KWIC—Salt Lake City	FAR WEST: Johnny Fairchild—KEZY—Disneyland	TOTAL POINTS
1	5	9	Dinah Washington	Mercury	†Difference Day Makes	2		6				2		9	8	2		1		8		10						9	2		2		4		8		1	3		5				2	3	132
2	3	11	Paul Anka	ABC-Par	†Lonely Boy	1			4	9		1	6	2			3		1		5	3					3	1		7						5			1				10		101
3	1	5	Elvis Presley	Victor	†Big Hunk of Love				6				3	4	4		8			2	8	8	5	6					8	6		10							4			2	3		2	98
4	2	7	Carl Dobkins, Jr.	Decca	†Heart Is Open Book				7	8	4			6						9		4	6	1		4			7	5		4	1					10				4			85
5	6	5	Sammy Turner	Big Top	*Lavender Blue	3			1						10			2	3	4			9	2	7	5				10		7		7	7	9								79
6	19	4	Ray Charles	Atlantic	†What'd I Say					4									4				8	3	3				1			5			1						9		4		68
7A	22	3	Tommy Edwards	MGM	*I've Been There		2	2				8	2	3																									1	1				58
7B	28	7	Frank Sinatra	Capitol	*High Hopes							3				5	3	5										2									4			7			1		58
9	..	1	Browns	Victor	†Three Bells				5	2	9						1		6				7										1			9							7	53
10A	10	2	Phil Phillips	Mercury	†Sea of Love				3	1												3		4		1							6								8			51
10B	..	1	Knightsbridge Strings	Top Rank	†Cry										3					10						8		4		5		7			3	5						8	6	51
12A	33	7	Johnny Mathis	Columbia	*Small World	8	10				1					1		7										2					2						8					49
12B	..	1	Sarah Vaughan	Mercury	†Broken Hearted Melody							7			7								5					5			9		8		2		5	6					7		49
14	44	3	Ivo Robic	Laurie	†Morgen				1				1	1																										2	2				48
15	13	7	Drifters	Atlantic	†There Goes My Baby				9						9				2									4			8		8	6				5				2			46
16	15	6	Anita Bryant	Carlton	*Till There Was You	9								4	9	10				6								7								7	9		6		3		6		45
17	..	4	Skip & Flip	Brent	†It Was I					7		6				4		9													2		3		4									42
18A	4	15	Johnny Horton	Columbia	†Battle of New Orleans									7		6				3			2					4											3						41
18B	12	6	Ricky Nelson	Imperial	†Sweeter Than You																	10	10							1				1						10	1	3		41
20	30	9	Kingston Trio	Capitol	†M.T.A.		7	7					7			8					5															2								40
21A	8	7	Fabian	Chancellor	†Tiger			8					8	10	6								4						10	3								6			10			34
21B	7	5	Elvis Presley	Victor	†My Wish Came True					3							4									9				3				2									34
21C	..	1	Dean Martin	Capitol	†On Evening in Roma										2	9	2				2									6													34
24A	20	7	Duane Eddy	Jamie	†40 Miles of Bad Road	4			8									10								10			9	8			10				2			7			31
24B	..	1	Fats Domino	Imperial	†Gonna Be a Wheel														5					8	2										4					5			31
24C	21	3	Playmates	Roulette	*What Is Love																				6				3			4		3					8				31
27	18	12	Connie Francis	MGM	*Lipstick On Your Collar	5		3					9								1																	7						30
28A	16	6	David Seville	Liberty	*Ragtime Cowboy Joe	6									5					10											2									9		5	29
28B	27	4	Prima/Smith	Capitol	*Bei Mir Bist Du Schoen						10			3						1						6					6									1			29
30	9	12	Stonewall Jackson	Columbia	†Waterloo											7						6	1								4		9									28
31	17	2	Jan & Dean	Dore	†Baby Talk													1																			10				7		1	25
32	..	1	Brook Benton	Mercury	†Thank You Pretty Baby	7											9							2	7																		24
33	..	1	Jack Scott	Carlton	†The Way I Walk																										1									1			20
34	..	5	Pat Boone	Dot	†Twixt 12 & 20							5												8							9		3										19
35A	40	3	Jacky Noguez	Jamie	†Ciao Ciao Bambina	10									10			5	6												8			9								18
35B	..	6	Patti Page	Mercury	*With Eyes Wide Open						3																										1						18
37A	25	6	Ricky Nelson	Imperial	†Just a Little Too Much					5						10	8			7	9												10										17
37B	14	8	Jerry Keller	Kapp	*Here Comes Summer							4																						9	8	6								17
37C	..	9	Frankie Avalon	Chancellor	*Bobby Sox to Stockings															3			9							4														17
37D	..	5	Tony Bellus	NRC	†Robbin' the Cradle																									2		3												17
41	35	4	Conway Twitty	MGM	*Mona Lisa																								5			1												16
42A	..	1	Lu Ann Simms	Jubilee	*Do You Really Love Me			5					5	8																														15
42B	..	3	Previn/Rose	MGM	*Like Young																																				10	3				15
42C	..	1	Billy Storm	Columbia	*Didn't Plan This Way			4																																	3				15
42D	..	1	Jimmy Clanton	ACE	†My Own True Love																			5																	4		9		15

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A DATE WITH ELVIS

RCA VICTOR LPM-2011

LPM-2011 A DATE WITH ELVIS ELVIS PRESLEY JL3-NO-2

ELVIS 1960

JANUARY

SUN	MON	TUE	WED	THU	FRI	SAT
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AUGUST

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SEPTEMBER

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NOVEMBER

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DECEMBER

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I Forgot to Remember to Forget
I Want to Be Free · Baby Let's Play House

RCA VICTOR

LPM-2011

On The Upbeat

New York

Al Calder back from promoting Columbia Pictures' "Middle of the Night" via **Nina Simone's** Colpix slicing of the title song . . . **Irving Fields Trio** plays at the London Palladium Oct. 26. While in London, Fields will do the "Sunday Night At The London Palladium" tv show and the "Saturday Spectacular" . . . **Rex Stewart Quartet** goes into the Embers Aug. 17. Pianist **Teddy Wilson** holds over . . . **Rachel Goodman**, 16 - year - old daughter of **Benny Goodman**, made her piano concert debut in New Canaan, Conn., last Friday (7) with her father accomping on clarinet . . . Audio Fidelity disker **Don Shirley** began a stand at the London House, Chicago, yesterday (Tues.).

Richard Mills won the auto in the Professional Music Men's drawing . . . **William J. Ruger**, of Chicago, copped the tv set . . . **Mrs. Carol Rees** and **Webley Edwards**, both of Hawaii, elected to ASCAP membership . . . **Carl Dobkins**, who has the clicko "My Heart Is An Open Book" on Decca, due for a sixmonth hitch in the Army Reserve in September . . . **Barbara Carroll** opened at the Arpeggio yesterday (Tues.) . . . **Turk Murphy** begins a three-weeker at the Village Vanguard tomorrow (Thurs.) . . . Thrush **Terri Stevens**, whose current side is her Felsted slice of "Adonis," guest on **Dick Clark's** ABC-TV show tomorrow (Thurs.).

Ray Perkins, former deejay out of Denver, resuming his spinning chores at WTRL, Bradenton, Fla. . . . **Betty Madigan** winds up a two-weeker at the Shoreham Hotel, Washington, Sunday (16) . . . **L. Wolfe Gilbert** commemorating his 73d birthday (Aug. 31) with a mailing piece tagged "A Young Man Tootin' His Own Horn."

London

Uninterrupted 45 minutes of cleffing by **Richard Rodgers** kicks off a new "The Men Behind The Music" series of three BBC-TV programs Tues. (11), with **Noel Coward** getting similar treatment Sept. 8 and George Gershwin rounding out on Oct. 6 . . . Columbia Records' artist **Tony Crombie** does the scoring for the Danzigers' "Man From Interpol" vidpix, not **Malcolm Arnold** as previously announced . . . Highly uncertain now if ABC-TV will reintroduce its "Oh Boy!" beat music shows this fall . . . **Geoff Love** orch will accompany **Connie Francis** when the American thrush, who's skedded to arrive Aug. 19 with MGM diskery's U.S. a&r manager, **Ray Ellis**, does the first of three albums here . . . **Leroy Anderson** was at Broadcasting House Fri. (7) to record an interview for a "Without A Song" program on him and his music, aired in BBC's Light Program Sunday (9) . . . Warbler **Aileen Cochrane** comes up in her third series for Associated TeleVision, costarring again with **Arthur Haynes** in "The Arthur Haynes Show" starting Sept. 14 . . . **Harold Davison** org inking October dates for **Kid Ory** and group . . . BBC-TV airs a recorded Chopin recital by **Van Cliburn** Sunday (9) . . . Capitol label songstress **Donna Hightower** heading for the Continent after a couple of weeks in London.

"Literally hundreds" of invites have gone out from BBC to singers, bandleaders, instrumentalists and others to turn up and be interviewed on the network's "Grandstand" at the Radio Show, Aug. 26-Sept. 5. Most of the established disk programs heard on the air will be featured in skedded broadcasts from the show . . . Pye Group Records has set up a Manchester depot for its direct-to-retailer platter distribution service . . . Philips to issue a longplay album next month comprising 12 tracks by 12 U.S. stars such as **Frank Sinatra, Jo Stafford, Doris Day, Rosemary Clooney** . . . Package built on the Associated-Rediffusion tv show "Cool For Cats" being lined up for a stage tour this fall . . . **Dennis Lotis** and **Maxine Daniels** to be featured in a BBC-TV program Sunday (16) which examines religious pops.

Philadelphia

The Capri skedded to be enlarged to double its capacity . . . **Max Lee Finch** is handling piano chores at Casa Conti in Glenside . . . **Doc Bagby's** organ combo is holding forth at Cadillac Sho-Bar.

The Park Drive Manor has introduced a pianist for the first time, **Fran Stern** . . . **Chico Hamilton Quintet** still holding forth at Showboat . . . The Gay Nineties shuttered for 25 days on Aug. 6. Suspension was ordered by Liquor Control Board for permitting entertainers to associate with patrons . . . **Harry Edison Quintet** moved into Pep's . . . Frankie Bradley's, closed for the summer, is being enlarged . . . **Charles Vennie** combo opened at Spider Kelly's.

Maynard Ferguson booked into the Red Hill Inn, Sept. 4-13; followed by **Stan Kenton**, Sept. 15-20; **Chico Hamilton Quintet**, Sept. 22-27 . . . **Jolly Joyce** has set **Steve Gibson & Red Caps** for the Roxy Theatre, N.Y., for an unlimited engagement . . . **Herbie Mann & His Afro-Cuban Jazz Group** working Pep's, Aug. 10-15 . . . **The Virtues** playing Cadillac Sho-Bar . . . Disk promotion man **Freddie White** has cut his first platter on the Wynne label . . . The Arcadia Theatre hosted a party at **Billy Krechmer's** Jam Session following a screening of "The Five Pennies." Clarinetist Krechmer was one of Red Nichols' "five pennies" back in the early '30s . . . **Dave Brubeck Quartet** in a concert at Lambertville Music Circus, Aug. 17 . . . The recording industry's transcription fund pays for 50 of the musicians in the current concert series at Pastorius Park. The Chestnut Hill Business Men's Assn. kicks in for remaining five.

San Francisco

Monterey Jazz Festival, scheduled for October, already has an advance sale of more than $15,000 . . . **Cannonball Adderley's** new group goes into the Jazz Workshop Oct. 6 . . . **Ernestine Anderson** booked into Fack's II in late August . . . **Shelly Manne** goes into the Blackhawk Sept. 15, **Oscar Peterson** Oct. 6, **Andre Previn** (if he doesn't make a film) Oct. 21 and in November the club gets **Barney Kessell**, then **Earl Bostic** . . . **Wiere Bros.** go into the Fairmont's Venetian Room Aug. 20 . . . **Earl (Fatha) Hines'** European tour was cancelled . . . **Merrill Hoover**, ex-accompanist for **Anita O'Day**, at the Crocodile's Casbah . . . **Roberta Linn** is due next at Bimbo's 365 Club . . . **Sylvia Mora** will replace the **Kitty Cole Quartet** at Moulin Rouge.

Kansas City

Kirby Stone Four takes a vacation after its current stand at Eddy's Restaurant closes Aug. 20. They resume at the Auto Show, St. Catherine's, Ont., Sept. 1-5, then head west to Tulsa and the Coast . . . **Gordon & Sheila MacRae** wind their Starlight Theatre appearances in "Bells Are Ringing" Aug. 16, hie to Harrah's Club, Lake Tahoe, to open a stand there Aug. 24 . . . **Charles Gordon** orch did a one-nighter (8) at the Milburn Country Club, first date in this area for the crew.

Chicago

Billy Ford & Thunderbirds, with **Billy & Lillie**, launch at the Bambu Club Sept. 1 for four weeks . . . Singer-pianist **Joyce Mauer** current at Ye King's Inn . . . **Johnny "Scat" Davis** revue current in lounge of the Sahara, Las Vegas . . . **Mark IV** songsters open at Park Hotel, Great Falls, Mont., Sept. 7, and are due at Nevada Club, Las Vegas, Sept. 16 for a 16-week stand . . . **Buddy Greco Trio** signed for Freddie's Cafe, Minneapolis, starting Monday (11) . . . Chi London House repeats **Jonah Jones** Dec. 8.

Gene Krupa signed for the London House Dec. 22 for four weeks . . . **Herbie Mann** sextet to the Embers, Ft. Wayne, Oct. 5 for two . . . Freddie's Cafe, Minneapolis, signed **The Dukes of Dixieland** to open March 21 for a pair . . . **Hank Snow**, of radio's "Grand Ole Opry" cast, has joined the Acuff-Rose country music artists' reppery . . . **J. J. Johnson** five is at the Sutherland Hotel here.

'Cry' Suits

Continued from page 55

ASCAP to advise its users that the song was not in the ASCAP repertory by representing that he had returned it to Kohlman when, in fact, he placed it in Mellow, the BMI firm that he managed.

The court observed that Alexander had boasted to a Congressional committee that he had sneaked "Cry" over from an ASCAP to a BMI firm. Alexander's former wife, the court held, was barred from any recovery both by Alexander's bad faith and by her delay, in over six years, in bringing suit. Pointing out that "only when the BMI well had apparently run dry did plaintiff seek a new fountain from ASCAP," and calling it a classic example of a case where a plaintiff must be denied recovery because of "unclean hands," the court denied the plaintiff's motion for summary judgment and granted ASCAP's motion to dismiss the complaint.

"Cry" will now be licensed by ASCAP through Kohlman's membership.

Inside Stuff — Music

Continued from page 58

concert brings in a broader segment of music lovers. It's wonderful for the boxoffice."

When RCA Victor headman George R. Marek recorded "Figaro" in Vienna last summer, with an all-star cast, he conceived the idea of having Rosalind Elias and Roberta Peters, of the cast, purposely sing somewhat off-key in the bit where the two country maidens serenade Lisa Della Cassa, in the role of the countess. Misses Peters and Elias, of course, also sang the more prominent roles in their own voice but, for the corny simulation, each assumed a nom-de-disk. This, too, became a bit of a gag. Miss Elias, a devotee of Al Capp's "Li'l Abner," billed herself as Appasionata Schultz. Miss Peters (Mrs. Bert Fields in private life; he's a Knott Hotels executive) hybridized her married name into "Elysia Fields."

Victor's "Figaro" has just been released and the company is now being besieged with requests from critics who want to know where Miss Schultz and Miss Fields come from; the liner notes detailed virtually everything else but their identities.

The "Barbershoppers" will take over Denver's 10,000-seat, mountainside Red Rocks Theatre, Saturday evening, Aug. 15, and the music they make will be for charity. Proceeds from the show, sponsored by the Denver and Colorado chapters of the (national) Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA), will go to the Denver Post charity fund. The show, called "Starlight Harmonight," will feature two national champion barbershop quartets, the Gay Notes of Tulsa, Okla., 1958 champs, and the Big Four of Chillicothe, O., a previous winner. Six regional barbershop quartets, a 40-man Rocky Mountain Regional chorus and the Sweet Adelines, distaff counterparts of the barbershops, will take part in the three-hour show.

Mercury's Toronto-sprung quartet, the Diamonds, now have two U.S. members, Evan Fisher of Hollywood and John Fulton of Seattle. Dave Somerville, leader, is the only original left, Mike Douglas being a Toronto replacement. Two of the others left when they'd saved enough to take engineering courses at the U. of Toronto, the third to get married and quit roving. Group, recently back from second Australian tour, is now in L.A. cutting their first western album.

Mex Disks

Continued from page 58

ther alleged that this is the reason for heavy production in Mexico. Diskeries don't care whether they have a hit or not here, for they have a fabulous business abroad, with most Mexican firms having offices in various countries to handle sales.

There is no alliance as yet between the Mexican SAC and the Mexican Musicians Union. But the grapevine insists that a combined forces campaign is in the making to give authors and musicians a better break in the local record market.

New Talent Bypassed

Another point at issue is the charge that the scarcity of new Mexican entertainers is due to policy of diskeries who block new talent, promoting only the names they have under exclusive contract, plus contracts with foreign singers. As a result, entertainers charge, there is practically a dearth of Mexican singers who can count on a large public following.

Biggest Mexican hits are Lola Beltran, Maria Victoria, Javier Solis, Rafael Vazquez and a few others. Even these many times do not hit record sales of Puerto Rican Virginia Lopez, Ecuador's Julio Jaramillo and Olimpo Cardenas, Chile's Lucho Gatica, and other similar imports who are on top of the heap in the Mexican record picture.

Of the Mexicans, only Rafael Vazquez is a new upcoming talent. The firm that contracts Lola Beltran, for example, has a stable of 100 singers under contract, all doing the ranchero style Mexican songs. But outside of the Beltran sales, the others average no more than 2,000 to 5,000 platters or so per song.

The trend of SAC, the Musicians Union and the National Assn. of Actors (for singers) is to attempt to contain the influx of foreign talent favored by diskeries and to create opportunities for Mexican singers. While the direction of the campaign is unknown, it is rumored that federal aid may be sought to give "relief" to authentic national talent.

Jack Robbins' 3 Projects On His 65th Birthday

Jack Robbins will mark his 65th birthday on Sept. 15 with three projects, new song book, "Sing Out"; Teddy Wilson's first book on jazz; and the score of "The Coach and Four," by George Marion Jr. and Clay Boland.

Stephen Levitz, production manager for Robbins when he headed the Big Three Music firms for 25 years, rejoins his old boss to get out this material. Levitz, who exited Robbins, after suing the parent Loew's Inc. for contract breach, has been freelancing since.

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AGVA'S 'SECRET' RELIEF FUND

Fairs Get Moving; Linkletter in Pa.; Mass. Spot Nixes 'Swim' Beauts; Ky.'s Bennett, Rosemary, MacRae, Autry

Harrisburg, Aug. 11.

Show business moves outdoors in Pennsylvania for the next month, with county fairs taking over during the waning weeks of the summer season. Featured in the various events are entertainment factors ranging from Art Linkletter to the last of the steam engines—name orchestras and litterally thousands of amateur musicians in school, American Legion and fraternal organizational bands.

First of the major events was held in Kutztown, deep in the heart of the Amish country where a world premiere of a new motion picture spotlighted the weeklong affair. The film, a documentary, depicted the history and customs of the various Amish sects, and is now scheduled for release nationally.

York Fair, one of the largest in the state, has contracted Art Linkletter as its major attraction this year. Linkletter, who will have just returned from a European trip, will be backed by several top acts plus a name orch.

Hershey, always a tourist mecca, will again feature its nationally-famous Dutch Days this year, and will culminate the activities with name bands at its Hershey Ballroom, where such crews as those of Les Brown, Warren Covington's Tommy Dorsey orch and Buddy Morrow appear.

Gowns for Lookers

Marshfield, Mass., Aug. 11.

The 92d Marshfield Fair kicked off the fair season in Massachusetts opening Sunday (9) for a seven-day run with a beauty contest in which the contestants are banned from appearing in bathing suits.

Directors of the venerable horticultural and agricultural event ruled against bathing suits and tape-measure requirements for beauties after Miss New Mexico pulled out of the Miss Universe contest.

The Marshfield competition is "a revolt against the usual low-grade commercialism generally associated with beauty contests;"

(Continued on page 67)

IAAM Elects McElravy

Memphis, Aug. 11.

Col. Charles McElravy, vet showman here, has been reelected secretary-treasurer of the International Assn. of Auditorium Managers. He has held this post since 1924.

The 79-year-old McElravy was the first skipper of Ellis Auditorium here in 1923 and retired in 1950. Chauncey Barbour is the current manager. Fred McCallum, manager of the Birmingham City Auditorium, is prexy of the IAAM and serves on the international board with McElravy.

'Golden Crucible' Folding in Pitt; Fest Also a Flop

Pittsburgh, Aug. 11.

Harassed by public apathy and labor strikes, "The Golden Crucible" production of the Pittsburgh Bi-Centennial Festival posted a two-week closing notice cutting almost five weeks of the pageant's expected run.

The stagehands and ticket sellers union have been picketing the show since it opened and were largely instrumental in the poor turnouts. However, the show just never caught on here like the festival itself. Newspaper and television coverage was tremendous but the tourists expected to roll into the city never arrived.

The festival committee said that it has plans for offering the huge amphitheatre to private promoters who as of now are turning a deaf ear because it is completely in the open and can only seat 2,400. One afternoon paper said there was a possibility of either Frankie Avalon or Fabian heading a big rock 'n' roll show.

The festival itself has been having nothing but trouble because Pittsburghers have not taken up the slack caused by the no-tourist situation. Geared for tremendous throngs that never showed, all features of the festival had to be cut down. The show at the Sprague, the riverboat, had to be cut in half to keep within the budget. The festival was also marked by a tragedy earlier when Mrs. Bill Cody was accidently killed by one of her husband's guns when it was triggered by an eight-year-old visitor.

There are 70 persons involved in the closing of the "Golden Crucible."

Crosbys Pay Off A.C. to Play L.V.

Atlantic City, Aug. 11.

Crosby Bros.' chance for a five-and-one-half-week date at the Sahara Hotel in Las Vegas, plus their dissatisfaction with house contract signed with the Hamids, operators of Steel Pier here, caused them to back out of a late August-early September week date in pier's vaudeville house.

Sahara Hotel, where they opened, stated it paid $18,500 for contracts with two eastern spots to get Crosby unit into Vegas. George Hamid Jr., speaking for pier, would give no figure but admitted there was a payoff. Contract was cancelled "by mutual agreement," he said.

Crosbys were to come in week before Labor Day, opening Aug. 30 and playing through Sept. 6. When they found they might have to do as many as 30 shows for the week, if crowds merited, they were reported not too happy and Vegas deal loomed as the perfect out. They would have been followed by Ricky Nelson, who racked up an all-time pier high last summer, giving the spot two strong attractions.

Marks Exits Dallas AGVA

Dallas, Aug. 11.

Ted Marks, head of the local office of the American Guild of Variety Artists, is quitting that post to enter private biz.

He will open a local office after an ulcer operation in Chicago.

ADMINISTRATION SOURCE OF POWER

By JOE COHEN

An item becoming increasingly important in the scheme of the American Guild of Variety Artists is the Sick & Relief Fund, headed by Margie Coate. The fund is regarded by many within the union as one of the major sources of the present administration's power.

Some members feel that the admission by the union that $183,090.77 has been given out to various members, without an accounting, provides the key as to how the administration has been able to pile up one-sided majorities on any vote that it favors. Some also feel that the Sick & Relief Fund is only a partial answer as the source of power. It's also believed that the promise of jobs, along with the power of the administration to pay for certain benefit performances up to $150 per date, keeps many members in line.

$285,063 Paid Out

However, it is likely that the major source of power is the S&R monies. The most recent statement submitted indicates that the fund has paid out a total of $285,063.14 since its formation in 1950. It has also had returned $101,-

(Continued on page 66)

Chicago Cafes In Big Sleep As Heat Raps B.O.

Chicago, Aug. 11.

This is the summer of nitery discontent in Chi—the dullest such period on the local cabaret scene in many a year, by trade reckoning.

Dull in this context equates only with business. In part, however, the current slough is the result of declining operations at the moment, what with the Black Orchid padlocked by the Government, the Chez Paree (lacking top attractions) cooling it for the nonce to assertedly resume Aug. 21, and the Drake and Conrad Hilton entertainment rooms in their traditional summer siesta.

Momentum should perk some when the Hilton's new ice show opens Thursday (13); then the Chez, with the Drake's Camellia House resuming its chanteuse policy in September.

Quantity of clubs aside, it hasn't exactly been a lush season so far for the remaining entries. Some of the bigger names that have been playing did, or are doing, nice biz, but something like a law of diminishing returns has been noted, and even the hotsy attractions, while still clicko, aren't clicko in quite the same cash register way.

N.Y. State Labor Dept. Readying Landmark Test on Definition Of Show Biz Employer and Employee

Albany, Aug. 11.

A test case is being prepared by the N.Y. State Dept. of Labor which may determine who is liable for the payment of unemployment compensation taxes for performers as well as musicians. The case is of such far-reaching importance that it may be a landmark in the determination of whether talent and musicians come under the provisions of the Unemployment Compensation Act and whether they will be protected by unemployment insurance.

Case has been brought about by a musician who filed for unemployment compensation following a layoff from a cruise. Musician had been hired to perform for a ship sailing under a foreign flag. Although he performed no service in N.Y. State or in the U.S., for that matter, the Labor Dept. feels that since he was hired in New York State by a firm registered in New York and subservient to its laws, all state statutes apply.

The State as well as the courts will be faced with the task of determining who is the employer. In this instance, it can be the shipping line, the booker of the show, the bandleader, or the contractor.

All unions involved are hopeful that the shipping line will be declared the employer, since it will follow union contention throughout the years that musicians and entertainers are employees. The unions will be in difficulties if it is adjudged that the bandleader or the contractor is the employer, since they could be held responsible for much loot in back unemployment compensation levies. It would also be an embarrassment if the bookers are considered to be the employers, inasmuch as the booker position is likely to coincide legally with that of the contractor, who is a union member authorized to hire and fire, and acts in the absence of a booker.

At any rate, the Labor Dept. is presently marshaling its findings and hopes to bring the matter to court shortly.

Line Top-Billed

Ottawa, Aug. 11.

For the first time in this area, a chorus line is given top billing. Winnie Hoveler Dancers, in from a tour of Intercontinental hotels in South America, are billed at the Chaudiere Club over Ray Peterson and Tubby Boots.

Reason is that the Hoveler terpers, actually a dance act but used as a line, garnered a big following during the group's 1958 record booking of six months at the Chaudiere.

Ex-Riviera Site Eyed by LQ For Banquet Nitery

The Latin Quarter management is interested in acquiring the late Cafe de Paris (later the Riviera), N. Y., for which a bid has been put in by interests who want to open a Minsky type nitery. The Latin Quarter, headed by E. M. Loew and Eddie Risman, wants the site as a banquet biz spot, possibly to steer catering trade to that cafe and encourage more a la carte biz at the Quarter.

So far, no deal has been reached, but takeover of the spot, built by Lou Walters who was a partner with Loew in the Latin Quarter, has been in the discussion stages for some time.

The entertainment policy for the newer site hasn't yet been evolved. There have been numerous suggestions, such as a Gay Nineties, a rathskeller with a nominal admission. About the only policy that hasn't been discussed is names, which they feel would be dangerous at the outset.

It has been learned that a group was interested in taking over the spot for use as a small boxing arena. Ever since the closeout on fights at the St. Nicholas Arena, this syndicate has been seeking a midtown site which can be converted at a comparatively low cost. This outfit is said to have offered $75,000 annually, but this was nixed on the ground that they didn't want a fisticuff emporium on the property.

It's understood that the rental now hovers around the $85,000 asking price which is a comedown from the $10,000 monthly which Lou Walters paid for the spot. The property is owned by Columbia University.

NLRB Takes Over Hotel Disputes

Washington, Aug. 11.

National Labor Relations Board for the first time under its new policy has asserted jurisdiction over a hotel. It ordered representation elections at the 345-room Floridan at Tampa.

It was the first case in which NLRB applied jurisdictional standards for taking on hotel disputes adopted earlier this year following Supreme Court decision in the Miami Hotel Employees case. The court reversed NLRB's 20-year-old policy of refusing to accept labor squabbles arising in the hotel industry.

Under the standards, NLRB will assert jurisdiction over hotels and motels, exclusive of residential establishments, which receive at least $500,000 in gross revenues a year.

In the Floridan case, NLRB found the hotel, which grossed $930,000 last year, met the requirements and rejected its arguments that the board lacked jurisdiction and should revert to its previous standoff policy.

It told the Floridan that 130 employees must be given a vote on whether they want to be represented by the Hotel, Restaurant Employees & Bartenders Union, AFL-CIO.

In its opinion, NLRB estimated that over 60% of the nation's 377,000 hotel employees will be covered by the newly adopted jurisdictional standards.

Talent Fees & The 'Hidden Extras'

It sometimes becomes embarrassing even to a talent agent—the demands made by performers who are getting super-salaries on the cafe circuit. After getting what is considered to be the maximum for an act about to play a nitery, the agent has to embark on a set of extra demands. It sometimes has to take the form of fares, rooms, meals, extra musicians, privilege of signing for everything brought up for the performers' benefit such as valet service, drugstore items, and free meals, plus other items such as free transportation to the cafe when hotel is some distance from the work site.

It's particularly embarrassing to the agents, at times, because, with the salary that has been agreed to, the performer should be able to afford most of these items.

The demands seem to be steeper upon the bonifaces in ration to the headliner's pay. The higher the salary, the more the demands, generally. For example, a performer earning under $5,000 is sometimes unable to get even as much as rooms or fares from home base to the cafe. Over that amount and under $10,000, he may get one or the other or both. Over that amount, room and fare is generally thrown in. Over $25,000, the number of fares increase to include the spouse, one or two children, maid, governess, suite of rooms for all concerned, extra musicians, complimentary meals—the works. If the date is in a resort, a certain number of days before and after the engagement are stipulated in the contract.

The agents say that the demands are necessary, otherwise the tax laws would make it unwise for many headliners to accept as many dates as they do. The Internal Revenue Service frowns upon taking out expenses for a performer if the spouse comes along. The agents also say these requirements are the plus part of the contract, and in the cases of the better-heeled attractions, they wouldn't go out on dates unless these were granted.

At any rate, sometimes a percenter gets embarrassed at asking for all the extras and sometimes it becomes even more embarrassing to add more, upon the insistance of an act, even after the boniface has agreed to an original set of demands.

There was one case in New York, several years ago, of a headliner, known to be penurious, who stayed at a $4-a-day hotel near a nitery, and demanded a 50% reduction on meals. The management didn't object to the percentage, despite the four-figure salary paid him. But it never booked him again, on the premise that anyone who would make such minor demands constituted a risk on a repeat. They doubted that he would buy new material.

Mex City Police Tell Joints, Tourist Booby Traps to Clean Up, or Else; Won't Permit Fleecing of Visitors

Mexico City, Aug. 11.

Police authorities here are cracking down on clip joints and tourist booby traps on the night life circuit. In the past, these have been having a good time of it victimizing "gringo" tourists, genus male, out for a thrill and a looksee at "the real Mexico" in dives on fringe of the downtown area.

As a result of the latest police surveillance, which is also sweeping the "mariposas" (butterflies or ladies of the evening) at least away from the tourist trafficked main avenues and streets, the venturesome American males out for a slice of life in the raw (very raw) will be protected whether they like it or not.

Of course, a tourist yokel who insists on being rolled, mugged, robbed and beaten, or worse, can still be accommodated. There are plenty of dives in this city, over 2,000 cabarets, where visitors from the north can come to nose around, secure in the knowledge that the *macho* characters, mostly with criminal records, will immediately begin figuring out ways and means to relieve him of his worldly possessions. The city's police department just isn't big enough to police all the clip joints and, too, there is the blinding influence of the "mordida" (bribe) which lets many places get away with it.

But in the streets adjacent to the center, where main tourist hotels are located, the visitor out for fun will now find very mild hi-jinks compared to what used to go on before. Mayor Ernesto P. Uruchurtu has cleaned up the city, planted trees and flowers, made the fountains come alive with water displays. Now he has authorized a clean up of hoodlum elements preying on the tourist trade, with this spurred no doubt by the endless series of complaints by morning-after-the-night-before victims.

Pretty Up Roughhouse Joints

Actually the official attitude and statements do not make any allegations to tourists and the prettying up of the roughhouse joints. Officially, this is a "campaign against centers of vice," to give this capital a new and better moral look.

The heat is on, and the clean up campaign will assure a comparatively headache-free run for fun in "picturesque" out of the way night spots here. It will not, however, last forever because this is the land of the itching palm, substandard salaries, and amparos (writs) which can reopen a suspect club or cantina as fast as police shut it down.

Take the case of El Satelite, a high favorite among the boys from north of the border (and certain gals, too) looking for curvaceous jailbait in the flesh. It was offered ostentatiously, in the age range from 14 to 16, for a fat fee —in dollars. Apart from the spiked drinks, a floorshow of sorts and an indifferent set of blase musicians who played dance music for customers who huddled

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Rudy Vallee's Reasons

New York

Editor, VARIETY:

The stories of my being cancelled on this Catskill date are a cheap attempt on the part of a small resort to secure mention of itself through me.

Actually I asked to be relieved of the engagement as the management refused to *set even a reasonable show time.* After being presented at 12:40 the first two nights, they suddenly put on the third night show at 11:50 without informing me of the change.

They actually expected me to be on hand from 8:30 p.m. to be ready to appear anytime in the next five hours in the event the room filled early. This was too preposterous to even consider.

Rudy Vallee

Haley's Comets, Teresa Part of Big Splurge At Wildwood; Names Due In

Wildwood, N. J., Aug. 11.

The business upsurge here has been so pronounced that the owners of the Diamond Beach Club, 3,100-seat theatre cafe, decided to make a last-minute fling for some of the abundant trade. They have opened with Bill Haley & His Comets, longtime local faves, in for a five-week stint. Lou Monte is among the others slated to appear at the huge cabaret.

Breaking it up at Ben Martin's Club Bolero in a return engagement is Teresa Brewer who may top Johnny Mathis' house record before she winds up her seven days.

Opening soon to heavy advance reservations at the Bolero are Martha Raye, Sammy Davis Jr. and Mathis.

The Manor Hotel Supper Club with a modest name policy is experiencing heavy weekend trade with weekday nights fair. Johnny Nash has been signed for his first Wildwood appearance, Aug. 21-28. The DeJohn Sisters are current with Tommy Edwards set for Aug. 14. Mickey Shaughnessy appears set for the season as an added attraction.

The Hotel Biltmore Surf Club is trying out a new rock 'n' roll fave in Ronnie Hawkins with Earl Bostic band due back Aug. 16.

The Mardi Gras is trying the odd, strange and curious bit with Jul Brynner, billed as the world's only baldheaded female vocalist. She appears with the Walkin' Willie combo.

The Martinique Motel Q-Room cocktail lounge is offering tenor Walter Fredericks, Joe Connors and Lee Masters.

Pat Kennedy's Elmer's Cafe has Jackie Raye with the Galaway trio and Dick Allen & The Seatones.

Charlie Chase and the Novel-Tones occupy the Fairview stage while Hoke Cover is at Bennie's Cafe.

Marty Bohn has added singer Gene Arcade and pantomime artist Beni Mason to his Nut Club show. Doris Hart has joined the Georgie Shaw revue at the Chateau Monterey.

Charlie Johnson's cafe offers the Keynotes with Bill Moser, Joe DeLorenzo, Ronnie Carr, Al Constantine and Vince James.

The Day Bros. have joined the show at the Rainbow Musical bar while the Dynatones and the Four Chords are among those added at the Elmira cafe.

SUE EVANS
DOT RECORDS

Concluded two-week engagement at Barclay Hotel in Toronto . . . Thanks to Dave Bossin and Joe Foster for doing so much to make this one of my most enjoyable engagements.

Godfrey to Head Hub Rodeo; N.Y.'s Oakley & Rinnie

The World Championship Rodeo, assembled annually for engagements in New York and Boston, will have different headliners this year in each city. Arthur Godfrey has been signed to head the showing at the Boston Garden, while Rin Tin Tin and television's Gail Davis ("Annie Oakley") will share the headline spot in the Madison Square Garden, N.Y., showcasing.

The rodeo has been having difficulty getting suitable toppers annually. For a few years now, they have been turning to teevee headliners.

To book Godfrey, the Hub Garden had to consent to open the rodeo two days later than is usual, and cut out two shows during the run. Thus they will lose four sessions. This is necessary to give Godfrey the maximum amount of rest. Last April he underwent serious surgery for lung cancer. He has also been booked for the Eastern States Exposition, Springfield, Mass., for three nights starting Sept. 25.

Stooges to Relight Asbury Park Stage

The Paramount Theatre, Asbury Park, N. J., operated by Walter Reade, will have its first stageshow in some time with the full-week booking of the Three Stooges starting Monday (17).

The Stooges have been playing one-day and split-week stands at various houses, and appearing at as many as three theatres on the same day. This is their first full-week stand since their return to popularity via reissues of their old comedies on tv.

Enlarged New Arena Sets Fast Pace On Name Bookings at Pitt Niteries

Pittsburgh, Aug. 11.

Pittsburgh's night club scene took on a healthier glow this week with the announced lineup of stars of the New Arena, being operated by Jimmy Fallon and Jack Cargo. Successful businessmen in other fields, Fallon and Cargo are applying the sound methods of getting the biggest stars available and having room enough for people to come in and see them. When the new room is unveiled Sept. 11, there will be 900 seats against its present capacity of 500.

While the star of the opening stanza has not been set, others definitely lined up include Louis Armstrong on Nov. 27, Betty Grable, Oct. 19 for two weeks; Nat King Cole for nine days starting Dec. 9 and Tony Martin who comes in November for a week and holds over for one week to headline the annual Variety Club banquet at the New Arena. This affair is usually held at the Hotel Penn Sheraton. Cargo and Fallon insist they have definite commitments from Frank Sinatra, Bob Hope and Pearl Bailey, with a standing offer of $50,000 for Elvis Presley when he gets out of the army.

Unlike Philadelphia, where early Saturday closing laws and Sunday blue laws send customers over to New Jersey, Pittsburgh makes the revelers stay right in the neighborhood as the same restrictions exist for hundreds of miles around. However, the big New Arena problem which has plagued every other Pitt nitery is conditions right in the city. There is an additional 5% excise tax that goes on the 20% and the usual high rental and labor costs not faced by the suburban clubs.

None of the other big clubs using expensive talent has to charge

(Continued on page 67)

Rain, Pre-Show Threats Flog Specs, Resorts in N.Y.; O&J B.O. Hit Hard

The weather around New York has been dealing some lethal blows to outdoor show biz this summer. Operations as the Olsen & Johnson "Hellzasplashin'" at Flushing Meadows Amphitheatre, the "Song of Norway" at Jones Beach, and concessions at various outdoor situations such as Coney Island, Jones Beach and various resorts along the Jersey coast, have been pelted heavily. Last summer racked some sort of dubious record inasmuch as 19 nights were rained out. There haven't been as many so far this semester, but with threatening weather hanging over metropolitan skies during the early part of the evening, it might as well rain as not. Attendance has been very light in many such cases.

One of the major sufferers is the George A. Hamid enterprise at Flushing Meadows. Hamid has had very few weather breaks this year. With the exception of one or two weekends, he hasn't had a good consecutive Friday and Saturday. There has been rain or the threat of it hanging over the city, thus discouraging patronage.

Thus far, the O&J show hasn't been paying off, but Hamid still hopes that good weather can bring the venture into the black. Last season, the Flushing Meadows enterprise didn't pay off either, with weather being a powerful factor.

The Flushing Meadows situation parallels those of the other outdoorers in the metropolitan area. It doesn't have to rain to spoil an evening. It just has to look threatening and they stay home. Even those carrying rain insurance cannot collect on these situations.

Move to Make Boston's Howard (Closed by Cops) Into a National Shrine

Boston, Aug. 11.

Boston's Old Howard Theatre, closed down by the police on indecent performance charges, may become a national shrine if current plans take hold. The venerable house may achieve such hallowed treatment not because of its recent burlesque policy, but because it's one of the oldest houses in the country and houses a lot of theatrical history. In its recent years, the house was closed several times because its shows were much below the cultural level of this city, and even below the standards of decency, according to its critics.

However, the theatre, which opened in 1845 as the Howard Athenaeum, with Sheridan's "School for Scandal," once housed its own stock company with visiting stars. It was built on the site of a Millerite sect tabernacle. Members of this group congregated in this edifice in 1843 to await the end of the world. When it didn't come off, the Millerites apparently gained sufficient confidence in the stability of this orb and sold its holdings to businessmen who bulit the theatre.

At one time, the basement of this theatre housed a brewery in order to make the structure pay off.

The current plan is get the Government to declare the house a national shrine and, with both Federal and private funds, restore the theatre to its onetime elegance. That is, all but the brewery part. With the stage in operating condition, the idea is to make the Howard into a "living museum of the theatre."

Dean L. Gitter, young actor-producer, president of Repertory Boston, which had a season at the Wilbur legiter early this year, outlined the proposal in a letter to Sen. Leverett Saltonstall (R-Mass.). Gitter said he envisioned not only restoring the now closed and seedy structure to "its original grandeur," but also establishing a Howard National Theatre Museum.

Gitter, who is forming a nonprofit foundation to raise funds to buy the site and restore the original building, says there is no national theatrical shrine, and it would be appropriate to have one in the nation's oldest theatre.

The Old Howard has run the gauntlet from John Wilkes Boothe to Rose LaRose. The burlesquer was closed when detectives with special film in concealed cameras nabbed 300 ft. of film and took down dialog in shorthand for court presentation.

Among the group of strippers who made their mark at the Old Howard were Ann Corio, Hinda Wassau, Gypsy Rose Lee, Margie Hart, Georgia Sothern, Vicki Wells, Lois DeFee, Lili St. Cyr, Lynne O'Neil.

Yes, Soph Will Be Very Much Around Next Year

Sophie Tucker has started to book dates for next year. The septuagenarian singer has already lined up the Chase, St. Louis, Jan. 7; Roosevelt, New Orleans, Jan. 21; Deauville, Miami Beach, Feb. 11, and the Chi Chi, Palm Springs, March 18.

Miss Tucker plans a full season and the William Morris Agency is booking accordingly.

2d Liberace Libel Suit

London, Aug. 11.

A writ for alleged libel and slander has been issued on behalf of Liberace against comedian Jimmy Thompson, lyric writer Peter Myers and producers Linnit & Dunfee. It concerns a song alleged to have been sung by Thompson in a revue, "For Amusement Only," in which the comedian did an impression of the American entertainer.

This revue item was brought up in evidence during Liberace's recent successful libel case against columnist Cassandra and the Daily Mirror.

SOVIET EXHIBITION 1,100,000 DRAW IN N.Y.

The Soviet Exhibition of Science, Technology & Culture ended Monday (10) at the Coliseum, N.Y., after a record-breaking 40-day run during which more than 1,100,000 passed through the turnstiles at $1 a head. Because of the success of this exhibit, the entire fair may be set up in another country, probably in Mexico City.

The Coliseum display was the Russ counterpart of the American National Exhibition now running in Sokolniki Park, Moscow.

During the exhibition, the Soviets also held the Russian Dance & Music Festival for two weeks at Madison Square Garden, with an encore of five shows starting Aug. 21 before returning to Russia, and day-and-dated with Kinopanorama, the Soviet version of Cinerama at the Mayfair Theatre.

Monterey Jazz Fest Scents $100,000 Gate

Monterey, Cal., Aug. 11.

Advance sales of "package" tickets for all five concerts of the Oct. 2-3-4 Monterey Jazz Festival have surpassed $10,000.

As a result, Monterey Festival officials are looking forward to total gross of more than $100,000, or $20,000 to $25,000 above last year's festival.

Meantime, general manager Jimmy Lyons announced program scheduled by the festival's music consultant, John Lewis, as follows:

Oct. 2—Traditional jazz, with Lizzie Miles, George Lewis band, Jimmy Rushing, Chris Barber band, Earl Hines, Coleman Hawkins, Ben Webster, Roy Eldridge.

Oct. 3 matinee—Woody Herman workshop orchestra, with J. J. Johnson, Sonny Rollins, Ben Webster, Coleman Hawkins.

Oct. 3 night—Woody Herman "Herd," Modern Jazz Quartet, Lambert, Hendricks & Ross, Cal Tjader Quintet, Bill Harris, Conte Condoli, Bill Perkins.

Oct. 4 matinee—Woody Herman and Gunther Schuller conducting symphonic-brass ensemble, also Modern Jazz Quartet, Jimmy Guiffre, J. J. Johnson.

Oct. 4 night—Count Basie band, Joe Williams, Sarah Vaughan, Oscar Peterson Trio, Lambert, Hendricks & Ross.

Lyons said he's negotiating for additional artists.

LET'S RUN OUR OWN UNION

A Plea to the Membership of AGVA

When you mark your ballot for the next president there is only one real issue at stake. Do you—the membership—want to run your own union or do you want it run by our paid employees?

Let's Put A Stop To Being Pushed Around!

Is it true that $50,000 of our funds are spent for a home for our aged when there is no provision for a home?

Is it true that our paid employees are the only officials appointed "permanently without tenure" in charge of AGVA foundation funds?

Is it true that our sick and relief funds are expended at the sole discretion of one woman?

Is it true that our elected officers are barred from meetings when they try to find out what's going on?

Is it true that our constitution is "rewritten" to suit paid control of our affairs?

Is it true that 98c of every $1 in dues is spent to run our union?

Is it true that membership security in our welfare trust fund is threatened?

Make Your Vote Count For Honesty

Re-elect PENNY SINGLETON

She's already lifted up the carpet and showed you the dirt that's under it! Now give her a chance to sweep that dirt out of our house!

So Let's Put A Stop To Being Pushed Around

Let's get back our self-respect—Let's get back control of our union.

Re-elect PENNY SINGLETON

The President With A Fighting Record

Vaude, Cafe Dates

New York

Chardas opening tonight (Wed.) with a new show comprising singer **Lia Della**, violinist **Paul Gorcsi** and bary **Tibor Rakossy** . . . Chanteur **Marcel LeBon** on a four-weeker at the El Panama Hilton, Panama City . . . **Sam Vine**, hypnotist, winds up a four-weeker at the Reef, Revere, Mass., and goes into the Hi-Way Casino, Framingham, Sunday (16) . . . **Tony Martin** to work the New Arena, Pittsburgh, Nov. 13 . . **Bob Russell** at Hamilton, Ont., to stage the Miss Canada contest which started last night (Tues.). Winner goes to Atlantic City . . . **Cedrone & Mitchell** on a tour of Army bases in Germany. . . . **Darvas & Julia** inked for the Texas State Fair Oct. 8 . . . **George Jessel** booked for the Holiday House, Pittsburgh, Dec. 28.

Joe E. Lewis booked for the Eden Roc, Miami Beach, Feb. 3 . . . **Frank Parker** slated for the Colonial, St. Peterburg, Sept. 13 . . . **Joanne Wheatley** set for the Holiday House, Pittsburgh, Jan. 31 . . . **The Coachmen** are new at the Village Gate . . . Personal managers **Bob Sheppard** and **Nicky Stewart** have completed a working agreement to represent each other's talent. Sheppard is in the east, Steward on the Coast.

Clifford Guest replaces **Senor Wences** in the **Danny Kaye** show when at the Princess Theatre, Melbourne . . . **Pearl Bailey's** revue booked for Blinstrub's, Boston, Feb. 19 . . . **Kay DeMarco**, for 14 years head operator of the William Morris Agency, resigned last week . . . **Barbara Carroll** a newcomer at the Arpeggio . . . **Ed Rubin**, ex-Music Corp. of America, has joined the management office of the Stan Greeson Associates.

Chicago

Ken & Mitzi Welch join **Peggy King** at Mister Kelly's Aug. 31 . . . **Vivienne della Chiesa**, instead of **Anne Rogers**, relights the Camellia House Sept. 11. Also firmed for the plushery are **Jane Morgan**, Dec. 30, and **Vicky Autier**, Jan. 29 . . . Thrush **Barbara Lantz** to Dallas' 3525 Club Monday (17) for two . . . Rancho Don Carlos, Winnipeg, set **Chico Holiday** for Sept. 14. **Castle Sisters** for Oct. 10, and **Larry Adler** for Nov. 7. **Rover Boys** are current there.

Hollywood

Anna Maria Alberghetti opens a four-weeker at the Palmer House, Chicago, Nov. 19 . . . **Hank Mancini** has joined the committee honoring **Joseph Gershenson** at a testimonial Aug. 31 at the California Racquet Club . . . **Sammy Davis Jr.** plays a two-week stand at the Mapes Hotel in Reno starting Aug. 27 . . . Comic **Frankie Rapp** holds over at Ben Blue's Santa Monica nitery through September . . . **Jimmie Komack**, prior to teaming up with **Zsa Zsa Gabor** for four weeks at the Tropicana in Las Vegas, will play it solo at the Bon Soir, N.Y., for four weeks beginning Sept. 17 . . . **Frankie Laine** set for the Ed Sullivan Show Sept. 6 . . . **George Shearing Quintet** has joined comic **Lenny Bruce** at the Crescendo for two weeks.

Atlantic City

Arthur Lee Simpkins into Larry Steele "Affairs" at Club Harlem . . . **B. S. Pulley & Gump** join **Strong Bros.** in Ricky's Hialeah . . . **Tony & Connie** into La Concha . . . **Four Aces** booked into Steel Pier Aug. 16-22 with **Frank Fontaine, Crosby Sisters, Jan & Jack Archer. Buddy Morrow** orch in Marine Ballroom Aug. 20 with **Warren Covington** directing **Tommy Dorsey** orch which comes in Aug. 21.

Atlanta

Something Smith & The Redheads (3) opened their seventh Atlanta engagement Monday (10) at Domino Lounge in Imperial Hotel, backed up by exotic **Mlle. Gigi** and comic-emcee **Jack Lester** . . . other openers, thrush **Susan McGuire** and pianist **Frank Still** at Living Room in Cox-Carlton Hotel. Singing pianist **Mervin Moss** rounds out LR bill . . . **Chinn Twins**, Japanese-Irish femmes, sing and do acro routines at Earl Turner's Club Peachtree, with dancer **La Contessa** and hoofers **Steve Kelly & Susie**, and trumpeter-emcee **Jack Morley** rounding out bill . . . Exotic **Suzanne** tops bill at Harem Club . . . Offering continuous entertainment is Buddy McMahan's Zebra Lounge in Howell House Lobby, featuring warbler **Eloise Bryant** and pianist **Johnny Ryan.**

Detroit

Dinah Washington at the Flame Show Bar . . . **Chico Hamilton** quintet at Baker's Keyboard Lounge . . . **Sammy Davis Jr.** goes into second week at Elmwood Casino . . . **The Four Voices** are at the Knife & Fork Club . . . **The Chantones** at the Top Hat in Windsor . . . Singer **Bill Farrell** and **The Tartans** quartet stay on at Club Cliche . . . Comedian **Ronald Curtis** heads the show at Commodore Super Club in Windsor . . . **Bernie Berns**, comedian, heads the Roostertail show . . . **Mickey Wolff** orch at Club Alamo with singers **Barbara Bolden** and **Belva White.**

BILL HALEY and THE COMETS

International Stars

NEW DECCA HIT

"JOEY'S SONG"

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DETROIT 509 CLUB BACK ON NEW SITE

Detroit, Aug. 11.

Benny Resh, whose 509 Club long was Detroit's principal downtown nitery until the building was condemned for a civic centre development project, is returning to the cafe biz.

Resh has converted the Garden Theatre into a plush, terraced 400-seater with a large stage and kitchen facilities adequate for banquets. The new 509 Club is on Woodward Ave., town's main stem, on the periphery of the downtown area. Opening is scheduled for last week in August. Show policy will headline strippers with Johnny King as singing host, Jolly Jack as emcee and line of six.

AGVA

Continued from page 63

972.37, leaving an outstanding balance of $183,090.77.

It is possible to allocate the monies of the Sick & Relief Fund for virtually any use since no accounting is given the membership of individual grants. Original reason for this was not to embarrass those in need of coin. However, with this policy of secrecy, it has become possible to use the funds for any purpose.

Many of the claims upon this fund are legitimate, but many within the union suspect that it is used for political purposes. If any board member finds that he must go to this fund for money, it is difficult to imagine that he would vote in any other way except in favor of the administration.

Can't See the Books

The present group of board members as well as the administration, headed by Jackie Bright, have bottled up any attempt to open the books for inspection. During two previous board meetings, motions were made to have a group of officers audit the fund, but it was voted down overwhelmingly. An ardent administration supporter, former president Georgie Price, at one time tried to get a looksee into these tomes, but couldn't get past the paid administrators.

There are some who feel that the Sick & Relief Fund is paying for elaborate mailings in the current campaign for the election of officers and board members. Since the recent board meeting in Washington voted to pay half the $175 weekly salary out of the fund to Irving Grossman, appointed as fund raiser for the AGVA Foundation, Inc., members have been wondering about other possible diversions of relief money.

Joey Adams, administration-candidate for president, has stated that he is paying for his own campaign. As a matter of fact, he said, he has refused all offers of financial aid in this campaign. He said he wants to do it on his own.

In previous years, the Sick and Relief Fund statements gave case numbers and the amount paid out. In this year's statements, the numbers are omitted and a total of the grants paid out from this treasury since the fund has been in existence is given.

'Indebtedness'

Just what part, if any, of that sum has been used for political purposes cannot be determined from the statement because of its failure to reveal names and dates. Although the term "grant" is used in the fund's statement, the original purpose was to lend money to the needy, who were to pay it back as soon as they straightened out.

It is an open secret that some are "indebted" to the fund with estimates running as high as four figures for one member. On the other extreme are some other board members and/or officers who have never gone to the fund for any reason. Others have gotten loans during emergencies and have paid back the coin.

While the constitution provides for inspection of the books by officers and board members, it hasn't been possible to track down the disbursements of grants from the S&R fund. It's understood that a group of members may finance a court case to get at the records.

Galveston to Build a 'Disneyland'?

Galveston, Aug. 11.

Plans for a $4,500,000 amusement center similar to Disneyland to be built possibly on Pelican Island were revealed here by local Mayor Herbert Y. Cartwright Jr. Cartwright said negotiations have been underway "for some time" with interests in Houston and Pasadena, to construct such a park with revenue bonds issued by the city.

"Preliminary surveys have already been made and are still in progress," said Cartwright. "One of the statistics indicate that, excluding the Galveston population, 1,081,000 people would visit the park during the first year.

Cartwright said that the costs of research and analysis, location and "theme" studies for the park are being borne by the Pasadena and Houston interests. He added that the project would not cost Galveston citizens anything. The plan would first require the city to acquire the land from Pelican Island Development Co. If this can be done, at reasonable cost, then the city would eventually build the park.

Mex City Police Warn Joints

Continued from page 64

together on floor and made a few legitimate dance moves.

Close One Spot, Girls Move On

The proprietor of this happy spot for joy seekers, one Pablo Bernabe, had been shuttered once some time ago. This did not slow up dollar-hungry Pablo. He broke the official seals and resumed operations without the sanction of a city permit. Several weeks ago, the authorities cracked down on Pablo again. So his crew of 15-year-old "B" girls have been transferred to another of his spots until the heat is off.

Civic leaders, apart from the mayor, terming the capital "a sewer of vice" in all its forms, are also campaigning for a perpetual shutdown of questionable clubs, cabarets, cantinas, etc. All around the perimeters of the downtown area are found the lively-named "clubs," with these not only adept at slipping Mickey Finns to the unwary, but also headquarters for selling drugs or what have you, including the peddling of flesh. Adjacent to most of the so-called clubs are the "hotels de paso" (hurry hotels also known as joy hostleries) where rooms can be rented for a long or short number of minutes, and no questions asked.

Many Third-Rate Clubs

The list of third-rate nightclubs that offer a thrill include such spots as the Savoy, El Siglo XX, Las Brujas (The Witches), El Azteca (The Aztec), Los Cocos (The Coconuts), the Dandy, La Bola (The Ball) and scores upon scores of others. These generally keep late hours, long after the regular 2 a.m. curfew for spots of this type, and the "variety acts" offered are as often as not bald-faced pornography.

Recently the situation in the joints has been getting far out of line, what with hopheads and criminal elements in their cups suddenly taking a fancy to start blasting with revolvers just for excitement, or for a fancied slight. Like a tourist refusing to have a sociable beer or tequila with one of the characters. It is a thousand to one that the drink is spiked so that the venturesome dupe is paralyzed, thus giving his "hosts" a chance to help themselves to the contents of his pockets.

Shootings in the clubs have been a frequent event, with inevitably the innocent bystander being the one to suffer. Now, bribes or not, the higher-ups in the administration have sent word down the line to police precincts: clean up your districts, or else.

And in Mexico that "or else" can have a biting sting with petty sources of income cut away completely, dismissal in disgrace, and no chance to improve position in the constantly fluctuating political picture. Since every Mexican hates to lose face, as well as hard cash, the drastic orders are now being followed up. And this means a safe and sane Mexican vacation for American males looking for trouble in the land of manana. At least for the moment.

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A.C. Drying on Way to the Bank

Atlantic City, Aug. 11.

The boff July business, despite rainfall which set a new record, comes as a surprise here. Many in the business of entertaining visitors are reporting the best month in their history.

Both bank deposits and luxury tax receipts confirm their reports. During July, bank deposits were $145,539,951, a hike of $17,198,051 over the $128,341,900 for July of last year. It represented an increase of 11%. Deposits were $25,582,976 above those for July of 1957, a boost of some 21%. They exceeded deposits for July of 1956 by $39,920,868, an increase of 36%.

Luxury tax figures, regarded as a sure barometer on "how's business," jumped to the highest peak in their 12-year history. Up until Aug. 1 they were $106,071 ahead of last year. They exceeded the 1957 receipts for the similar seven-month period by $53,543, and 1957 was the best year since the tax was introduced.

Luxury tax collections up to Aug. 1 amounted to $700,995. For the same seven months last year were $594,924. Collections for July, reflecting for the most part business done in June, amounted to $182,087. In July of last year they were $146,051.

The tax is collected on guest rooms, amusements, liquor and tobacco sales and is paid mostly by visitors.

Fairs Get Moving

Continued from page 63

aid Francis Robinson, architect, rexy of South Shore Art Center, nd chairman of the judging panel.

Edward M. Dwyer, fair prexy, aid, "we feel we can draw a much arger field if competitors are relieved of the embarassment of aving to appear before a big rowd in a skimpy bathing suit."

The femmes will be judged on ntellect, personality and talent, lus how they fill an evening gown.

Chitwood's Daredevils

S. Weymouth, Mass., Aug. 11.

The 94th annual Weymouth Fair got underway Sunday (9) for a even-day run. Joie Chitwood & His Death Riders, auto daredevil ict, is the free show. Pari-mutuel horse racing has a six-day run hrough Saturday.

Fair will close with big fireworks lisplay.

Kentucky Books 'Em Big

Louisville, Aug. 11.

Annual Kentucky State Fair, which opens with a preview on Sept. 10 and runs through Sept. 19, has set a lengthy list of talent to be presented in the big Kentucky Fair & Exposition Center. Tony Bennett will appear in a free show in Freedom Hall, Thursday night, Sept. 10. Rosemary Clooney, Kentucky native, will present two admission charge shows daily in Freedom Hall, Friday-Saturday-Sunday (10-11-12). Sky King and his niece Penny, television faves, will give three cuffo shows on Monday (14) and three on Tuesday (15).

The Gene Autry show is skedded for a pay performance Thursday (17), and two pay shows daily on Friday-Saturday (18-19). Gordon MacRae will be m.c. and will sing during the evening Horse Show Monday through Saturday. This is the Kentucky Fair's big event, with an admish charge, climaxed by the Grand Championship Saturday (19).

Other attractions booked are the U.S. Navy Steel Band, to play a total of 20 free concerts in the Exposition wing, Sept 11-18; Society Circus, troupe of performing poodles, free daily; various sporting events, including a football game between Western Kentucky State College and the U. of Louisville, with possibility that Louisville Colonels baseball team, now leading the American Assn., will appear in the playoffs in the stadium for three nights; Rural Gospel Quartet contest, a feature which has been growing in popularity each year, will again be presented in Freedom Hall.

"Out Of The Darkness," a fireworks extravaganza with a religioso theme, is set tentatively for Sunday and Monday nights in the Stadium. Whether it will be presented additional nights depends on the American Assn. playoffs. L. "Doc" Cassidy, former director of special events for the Kentucky Fair, says his show will consist of more than 8,000 tubes of multicolored fire and 100 aerial shells used to illustrate the story of Creation and other Biblical scenes. The production is non-denominational.

Piazza's Memph Benefit

Memphis, Aug. 11.

Marguerite Piazza, who makes her home here, will star at a benefit for the Memphis Sinfonietta League Oct. 16 at the plush Memphis Country Club. Miss Piazza, the wife of William Condon, v.p. of the American Snuff firm here, will be accompanied by Lester Lanin's orch.

Minimum donation is $100 a couple.

Carrillo as Cuffo Emcee Of Chi's Pan Am Show

Chicago, Aug. 11.

Leo Carrillo has been tapped by the hospitality committee for the Pan American Games to emcee a special stageshow for the 2,500 participating athletes and officials. Like Carrillo, the acts will do their turns gratis as though playing a benefit. Show will be held on the U. of Chicago campus on the night of Aug. 27, opening day of the Pan Am event.

Musicians for the show are being paid out of AFM's contingency funds, and the hospitality committee is trying to line up bands for nightly dances at the Pan Am hospitality centre.

Deegan, P.R. Man, Spearheads 1964 N.Y. World's Fair

Another World's Fair is being projected for 1964 in New York, commemorating the 300th anniversary of the naming of the city. The movement to create the fair is spearheaded by a public relations man, and a committee of 25, none from the sphere of show biz, although it will be one of the major lures, has been appointed. Although World's Fairs come somewhat under the realm of public relations, it will be the first time that the actual formation was done by a pressagent.

The announcement that New York will encore the 1939-40 World's Fair at Flushing Meadows was made by New York's Mayor Robert F. Wagner who declared it will be "bigger and better" than its predecessor. At least, it will cost three times as much. About $500,000,000 will have to be raised to get the venture open, as against $155,000,000 cost of the 1939-40 extravaganza.

Mayor Wagner has appointed a committee of 25 businessmen to organize the venture and draw up plans. The committee will meet next Tuesday (18), at which time it will be enlarged to 50 members to include some representatives of large firms who will be exhibitor prospects. Committee chairman is Thomas J. Deegan, the public relations man.

General counsel of the committee, Abraham K. Kaufman, has already filed for permission to hold a World's Fair from the Bureau Internationale des Expositions. Theme of the fair will be "Peace Through Understanding."

The committee predicts that the 1964 exposition will bring about $6,000,000,000 worth of tourism and other business into New York. With the age of fast and low-priced travel, the show will be within quick reach of the majority of the world's population. The accrued benefit to the city of the '39-'40 fair was estimated at $1,000,000,000.

The 1,257-acre site at Flushing Meadows is again being considered. Of all the buildings constructed there for 1939, only the Aquacade (show place of the N. Y. State Exhibit), used by Billy Rose, and one other building now being used as a skating rink, remain. A 50,000-seat stadium, to be used for a new major league baseball team, will be built near the projected fair site, but will not interfere with current building plans, it's said.

The first draft of the committee has none who are strictly in show biz. The closest to the theatrical realm are Robert Kreindler, of the family operating the 21 Restaurant, long a show biz haven, and Douglas Leigh, who builds the Broadway spectaculars. Deegan, the pub-relations man, had some show biz experience as an officer in the Army, with the Army War Show. He was connected with the late Robert Young's Alleghany Corp. during its successful fight to take over the N.Y. Central. Alfred E. Perlman, president of the N.Y. Central, is a member of the committee, as is Thomas J. Shanahan, president of the Federation Bank & Trust, which is involved in the present Title I issue in N.Y. The sole labor rep is Harry Van Arsdale, president of the Central Labor Council of the AFL-CIO.

It's likely that show biz members will be included when the committee is expanded.

Atlantic City's July a Jampacker; Capades' 60% Ahead; Piers, Cafes Big

Atlantic City, Aug. 11.

With the clinching July bank and luxury tax figures yet to come, there is little doubt but that the resort has had one of its biggest Julys, this despite the rain which fell for nearly a week during the middle of the month.

Mayor Joseph Altman, speaking before the local Kiwanis Club, said the resort is enjoying one of the best seasons in its history, and declared the major facelifting job done by the municipality and hotel and motel interests was partially responsible for the wave of prosperity. He cited the $9,000,000 improvement program here as transforming an "old lady" into a "vivacious young teenager, who wants to romp and play."

All business catering to summer throngs is pleasantly surprised with the unexpected jump last month.

John H. Harris, owner of "Ice Capades," which opened in Convention Hall July 24, reports a hike of 60% over the opening week last year. As last year was the biggest "Ice Capades," which breaks in its new show here each year, has ever had, it looks as if it might have its biggest season, as August is a bigger month, usually.

At Steel Pier, George Hamid Jr. says business was best in July since the early '40s. Should it continue through August, there is no doubt that it will give pier best season in its history.

Steeplechase, Million Dollar, both for the most part catering to the moppet trade, and Central with its exhibits, also are pulling them in larger numbers. Garden Pier, offering cuffo concerts, has capacity audiences for all shows. Same holds for motion picture houses which are doing top business. A number of hot, muggy days here helped send them to the air-conditioned houses.

All night clubs are doing well. Frank Sinatra, recently at the 500 Club for an eight-day stand, gave Paul "Skinny" D'Amato his biggest July. Harlem with Larry Steele revue featuring Billy Daniels for two weeks drew near capacity weekdays and ropes up and reservations a must on weekends. Lesser spots had similar reports.

Two big conventions, Shriners and Housewares show, which brought more than 60,000 here, helped, but it's the increased vacation crowd which puts added cash into the registers.

New Arena

Continued from page 64

the customer the extra 5% and every one of them is in there swinging for the name talent, the banquets and the convention business. The Holiday House does the biggest banquet business in the city and consistently has the district's best show, winter and summer.

The Twin Coaches, run by Tony and Rose Calderone, is the biggest spot, seating 1,400, and will buy anything that comes along that they think can make a buck. However, the room is 30 miles from the city and in the winter gambling on big names is hazardous due to weather conditions when snow can kill a weekend.

The Ankara, oldest of the plush-eries, goes in for names occasionally (next week, Gretchen Wyler) but does its good steady business with good food and well-produced ice shows.

The Town House, owned by Mike and Danny Ambriola, just did capacity business with Sammy Davis Jr. and is looking forward to big weeks with such stars as Shelley Berman and Eartha Kitt.

However, the New Arena, the only room in downtown Pitt, is going after everything: stars, convention business, business lunches, good food and everything to resemble Chicago's Chez Paree or Buffalo's Town Casino.

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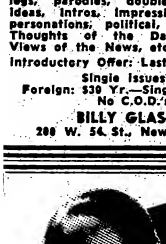

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Blue Angel, N. Y.

George Matson, Diana Trask, Ronnie Schell, Bud & Travis; $6 *minimum.*

Even the most experienced and competent performer can be handicapped by a cold audience. That apparently was the fate of Diana Trask, an Australian singing import, and Ronnie Schell, a Coast comedian, at the Blue Angel on night caught. Both came on late when the room was half filled and faced an unresponsive audience. The reaction of the clientele, which at this time of year is probably dominated by tourists unfamiliar with intimery type of entertainment, is not a true indication of their ability.

Miss Trask, who has gained considerable publicity as Frank Sinatra's protege, is a looker with a torso to match. She has a small albeit husky voice that exudes sexiness with a Marilyn Monroe type of breathiness. She cuddles a ballad in almost a whisper and appeared to gain the aud's attention if not their enthusiasm. She handles upbeat numbers neatly and might do well to pursue more progressive arrangements.

Aussie lass has basic talent and beauty in spades, but has yet to assume a special identification. She could use Sinatra as an example. Her song selection is so-so. Her repertoire includes "Gonna Live Till I Die," "Don't Look at Me That Way," "I Got Lost in His Arms" and "Let's Face the Music and Dance." She can drop, to her advantage, a number called "I Don't Love Any Man But My Daddy." If Miss Trask couldn't sing a note, most men would be content to sit and stare.

Ronnie Schell's material runs from innocuous to brilliant. His takeoff on swish Hollywood western stars just ain't funny and gets him off to a slow start. He picks up momentum somewhat with his satire of a Presidential cabinet meeting conducted by Jim Hagerty, Eisenhower's press secretary. Some of the barbs are sharp, but others are heavy-handed and tasteless. He then scores solidly with a caricature of the NBC-TV news show, the Huntley-Brinkley report.

George Matson, a record pantomist, and Bud & Travis' guitar-wielding songsters, fared better, having more flamboyant acts. Matson has been around the nitery circuit and his depiction of goofy femmes is always fresh and funny. His mouthings, accompanied by truly inventive choreography, are superb. The three outstanding vignettes are "Guess Who I Saw Today," with a surprise blackout finish; a striptease, and a Yma Sumac takeoff.

Bud & Travis, American lads who favor Latin songs, brought the audience back to life despite the lateness of the hour. They exude authenticity with their folk tunes, but don't take themselves seriously and play against their real artistry with screwball introductions and ad libbing. All the tunes in their songalog are first-rate, ranging from a Peruvian folker to "Sloop John B." *Holl.*

Biltmore Terrace, M. B.

Miami Beach, Aug. 4.

"Tropical Nights," produced by Art Gordon; staged by Henry Boyer; with Leonela Gonzales, Los Romeros & Estelita, Raquel & Rolando, Los Guarecheros, Watusses Trio, Sirelda, Line (10), *Len Dawson Orch;* $3.50 *and* $6.50 *food or bev. minimums.*

Here is a new entry on the ho cafe circuit here, both as to location and revue. This northernmost (on Beach proper) inn has built a 250-seater (already being expanded) and true to inclinations of its new owners from Cuba, brought in a production that reminds in authenticity and flash of many Havana nitery presentations of native Cubano talent. It's a big hit with locals and tourists alike and is being held through the fall season with producer Art Gordon, who assembled the package, already planning a winter edition to follow.

The acts contained in this fast-paced affair are all new to the States, gathered from Havana and hinterland Cubano spots. Leonela Gonzales and the show's choreographer Henry Boyer make for zesty exponents of the Latino dance in all forms and hip-swings. She handles her varied assignments with touch of ballet class, and looks the topliner terper. Boyer is equally adept at the whirls, heel & toe, hip-swing routines.

Sirelda handles the native songs in typically frantic manner to zing off the first production number, which serves to intro a young and colorfully costumed mixed line that approach their work with consistent enthusiasm to set the headlong pace for the rest of the 90-minute wing-ding.

The more commercial Cubano torso-tossings, is the cha-cha-cha steppings that Beach cafegoers are familiar with, are dispatched with skilled ease by Raquel & Rolando. And, for the flamenco phases, Los Romeros & Estelita are the show-stoppers. The femme member of the trio is a looker who captures aud-fancy in no uncertain terms. Their patterns show off skill at all the native dance variations, particularly in a bullfighters-cape interpretation that sets the palms meeting throughout.

Afro-Cuban in concept—and wild—are the Watusses trio, two males and a femme. Their gyrations make most such dance delineators look mild. Add their post-teenage looks and vitality and the pic is one of a frenzied routining, but containing the refinements needed to keep the whole in disciplined tempo.

Comedy, via song (Spanish) and instruments, is provided to break the song-dance run by the adept Los Guarecheros trio, who also fill out on the group productions midway and through to finale, adding to the solid beat required — and well provided by — Len Dawson's orch.

This is a unit that could play most anywhere. That it has been fitted onto a comparatively small stage with only one side open for entrance-and-exit, without losing flavor or pace is a tribute to its stagers. Possibilities via showings in expanded form on more commodious stages is obvious. That the Biltmore Terrace's management has begun work on just such expansion of both room and stage area, is answer to the click here. *Lary.*

Mister Kelly's, Chi

Chicago, Aug. 4.

Larry Adler (with Ellis Larkins), Betty Bennett, Marx-Frigo Trio; $1 *cover.*

The harmonica wasn't really invented for Larry Adler, but it might just as well have been. The slim little performer has given the instrument its greatest prestige, including international concert hall status. On this, his first session in Chi in over nine years, Adler's remarkable virtuosity comes across with no lost brilliance for the telling years since the town last gandered him.

If his preem show here was typical, the harmonicist inspires cafe crowds to a reverence that's rapt enough to squelch even the bar cash register for the 30 or so minutes he's on. Hot mitting throughout was climaxed with "more! more!" clamoring at beg-off.

Adler plies a cabaret savvy catalog that ranges from Bach to blues, and sandwiching Gershwin, Ellington and Porter, among others. Each offering is fresh evidence of his artistry, not the least being a basically banal "Sleepy Lagoon" that he refurbishes with some exquisite jazz intonations. His technical skill and extraordinary imagination never lapse into musical melodramatics or flashiness for its own sake. His patter is wry and literate and altogether charming. His longtime 88er Ellis Larkins provides stellar support with the house combo.

Betty Bennett is an okay curtain-raiser in sheath gown, though she never quite rallied the house with her atonal, top-of-the-head stylings. She has a pleasant manner, however, and with such tunes as "Remind Me" and "Mountain Greenery" going for her, managed here and there to bridge the distance to tablers. Marx-Frigo threesome, per usual, fashion adroit backing. Peggy King toplines Aug. 31. *Pit.*

Gatineau, Ottawa

Ottawa, Aug. 7.

Jamal Twins, Hi-Lites (3), *Dorothy Kramer Dancers* (4) *with Roger Palmer, Russ Thomas Orch* (8); $1 *admission.*

Gatineau Club comes up with a solid bit of nitery fare this week. Topping it are the Jamal Twins, socko stint of bellydancers (New Acts). Terpers are lookers, young but with plenty experience. Hi-Lites, local faves, improve with every booking and this date they show slickness and savvy greater than ever. They do a nice medley of tunes a la Francaise, getting big reception here where most tablesitters know French. Bits of comedy by the red-topped member of the threesome are crisp and nicely handled.

Dorothy Kramer Dancers with Roger Palmer are held over in two routines and introduce a new "bat" bit this week to good reception. Russ Thomas house band plays for shows and dancing. In the lounge, Kay Denison 88s. *Gorm.*

500 Club, A. C.

Atlantic City, Aug. 8.

Milton Berle, Betty George, Stan Fisher, Metropolitan Sextet, George Tapps Dancers (5), *Jack Curtiss, Joe Frasetto, Pete Miller Orch* (10); $2 *admission,* $5 *minimum Sat. only.*

With four strong acts, each of which he invades to earn booming yocks, Milton Berle returns to Paul (Skinny) D'Amato's 500 Club for another summer stint which will last for eight days, embracing two Saturday nights, when the boff business jars the registers.

Berle brings back three of the acts which played with him in the club last year in the unit which appeared in Las Vegas earlier. Well paced, it offers maximum entertainment through 90 minutes during which vet comic is onstage much of the time yocking it up either with the ringsiders or members of his group.

Berle enters through audience, and first shoos all waiters into kitchen, then clobbers front tablers with neat asides to set mood. He then brings on bosomy Betty George, a looker and beautifully gowned in a low-necked evening dress which gives comic plenty to work on, orally and visually, and he does. Miss George shows that she has more than a becoming chassis by piping "Let There Be Love" to bow off to top applause, while Berle owlishly peeps.

Stan Fisher is back to show his artistry with harmonica and to clown with Berle, the pair closing with "Night and Day" as comic works second harmonica to delight of all. Bows off to best returns.

Shows top spot finds Berle as a baggypants clown cavorting amid Metropolitan Sextet which gets off to a good start with selections from operas but never knows a minute of peace when comic mixes with them, in action and in song.

George Tapps Dancers, two femmes and three boys, give great bit of precision stuff in which they are left on their own through three numbers. They are joined by Berle, also dressed as dancer, and he does just that, and only that, to conclude his show. Sammy Liner at piano and Joe Frasetto with Pete Miller orch give fine backing.

Berle brings in best unit Vermillion room has had this season. It is well balanced throughout with Berle comedy so strong that the near capacity audience gave it deserved mitting throughout. Now and then blue, he is never offensive. He will play eight days, as did Sinatra, with Vermillion room being closed, as per announced plans, until Aug. 22 when Jack E. Leonard and Andrew Sisters come in. *Walk.*

Fountainhead, New Hope

New Hope, Pa., Aug. 7.

Shelley Berman, Soocha Renay, Johnny Crawford, Bonnie Marie, Mickey Rodgers Combo (5); $5 *minimum.*

Those who call Shelley Berman a "sick" comic are making a mistake. If his humor is "sick," it's because the world itself is unwell. The sensitive, sad-eyed performer, more the actor than comic, mirrors the lives of the "little people." The gifted storyteller presents the saga of the average man in almost documentary form.

Shelley unveiled a new character in an hour's turn at his Fountainhead opening—a pathetic character named Alvin. Seated on his usual stool, Berman has Alvin telephoning his girl, Shirley, for a post-date conversation. Their talk has all the unhappy qualities of the bachelor boy-girl relationship and reflects the insecurities of the dating crowd. This monolog broke up the crowd, as did his familiar morning-after-the-night-before routine.

But Berman also can be the satirist. In a merciless spoof of Menotti and the English-language opera, he improvises his own version of "Amahl and the Night Visitors"—with almost savage results. It will be difficult for anyone to take the Christmas classic seriously after hearing the Berman version.

This comic will be accepted by any audience in any type of room and doesn't deserve the "far-out" label which is sometimes attached to him. He is pioneering in the comedy field by dipping in depth into the vast storehouse of human emotions virtually untouched by the smart-alec one-liner boys.

Soocha Renay, a well-stacked, smartly-gowned "Continental chanteuse," is another trouper with a modern touch to her act. Singing in seven languages (French, Italian, Russian, Hebrew, Polish, German and English), the Vienna-born singer performs with dignity, good taste and humor while getting across some gayly risque lyrics.

Although her voice is good, Miss Renay depends mainly on clever parodies prepared for her by arranger-lyricist Harry Blum. Rather than singing a song in French, then in German, to show her language versatility, she integrates the various tongues into arrangements which almost come off as a travelog.

Some of her more effective arrangements are a parody on "She Came A Long Way From St. Louis" and a calypso with Chinese, Norwegian and Russian overtones. She does her best on an uptempo version of "Don't Blame Me."

Managed by Anna Sosenko, Soocha's act has all the earmarks of a well-planned operation. She, too, would be welcome in almost any type of room.

Emcee-singer Johnny Crawford gives the show a smart opening with an uptempo "I Hear Music" and dancer Bonnie Marie does some lively stepping. Mickey Rodgers and his combo back all the acts but Berman's, who works without a band. *Bitt.*

House Review

Radio City Music Hall

Russell Markert production of "Summer Festival" with Kirby Jane Mooney, Lottie Brunn, Joan Dexter, The Duquaines, Corps de Ballet with Doris White, Rockettes, The Choraleers, Music Hall Symphony Orch; settings by James Stewart Morcom; costumes, Frank Spencer; "North by Northwest" (M-G) reviewed in VARIETY, *July 1, '59.*

Theme of the Music Hall's current hotweather stage presentation is "Summer Festival," and there's enough splash, color and movement in the show to justify the ambitious tag. All the flash and dazzle that out-of-towners have come to expect of "the landmark" are present and the settings are as elaborate as any seen at the Hall. Yet, the show doesn't have the imagination that's gone into some of its predecessors.

Program is built on the assumption that the customers come expecting to see a "show" in the real sense of the word, the kind of spectacle that can't be had anywhere else. The acts, for the most part, are designed to that end, from the colored lights playing on the orchestra during the overture to the luminous designs formed by the ballet and the sock finale, when a huge pyramid of lights rises from the depth of the stage, accompanied by a thunderous chorus of "Serenade to the Stars."

There's a featured soloist this time with the orchestra, Kirby Jane Mooney of Centralia, Ill., whom the Hall spotted playing the trumpet on the Ted Mack Original Amateur Hour. Miss Mooney joins in an elongated version of Fritz Kreisler's "Zigeunerweisen." She blows loud and clear and with considerable virtuosity. Whether this is the ideal piece for a trumpet solo is open to question, but the audience obviously approves.

Doris White is the soloist in a brief Corps de Ballet number entitled "Waltzes," also danced to Kreisler music, which seems to be a favorite this session. Staging is effective and the costumes are pretty, though the dancing isn't up to snuff and barely qualifies as "ballet."

The Choraleers provide a snappy change in pace. The 10 girls and 14 boys intro with a rhythm novelty, go into a soulful rendition of "Gigi," and perk again with "Battle of New Orleans" in up tempo. This segues into the Rockettes, this time attired in silver-and-red and outlined effectively against a black cutout of the N. Y. skyline. Their number has the usual precision and clicks on all heels, though it's not as imaginative as in the past and the figures seem to be more or less a repeat on the Rockette standards.

Lottie Brunn works hard at her juggling act and is standout in her difficult act. She performs with grace and a lot of movement, not missing a trick in her wide repertoire. Stance has a kind of rapid quality that sees her progressing from the difficult to the almost impossible. She goes off to big mitting.

The entire company joins as Joan Dexter introes "Serenade to the Stars," giving way to the Duquaines in a tricky terp solo. Then the thousands of bulbs light up and the stage glitters to the impressive finale, which somewhere comes out of nowhere and doesn't really fit in with the theme of the show. Nevertheless, it's quite an eyeful. The Music Hall Orchestra under Leon Zawisza supports the show and the acts capably. *Hift.*

Moulin Rouge, H'wood

Hollywood, Aug. 4.

Sophie Tucker, Ted Lewis, Ted Shapiro, Eddie Chester, Cathy Basic, Chop-Chop & Charlene, Rene & His Continental Artists, Donn Arden's "Big Ben Beat," Dick Stabile Orch (13); $5.50 *package.*

A combined hundred years of entertainment are wrapped up in an effervescent red hot mama named Sophie Tucker and an unhurried, tophatted clarinet player named Ted Lewis who, for the first time, have joined forces to chronicle that century. The memorabilia and scattered novelty in their Moulin Rouge show are successfully unleashed, and the pairing is not likely to end here.

Frank Sennes has proved his showmanship once more by signing the two performers for an appearance together, and whatever kinks were present on opening night were more than balanced by the excitement of show business history. Miss Tucker, in her skillfully emphatic tones, went through her act, and Lewis, in his easy, polished manner, went through his. Then they took centre stage together, and the room was theirs. If and as the act continues, additional special material combining the unique talents of these two veterans is a must, for audiences are more than doubly entranced by the duo'ing of two entertainers, each of whom can raise the roof alone.

A touching climax to a show that included Miss Tucker's "Some of These Days" and Lewis' "When My Baby Smiles at Me" was "There's Only a Few of Us Left," counting the show biz greats who are still around today. Ted Shapiro, with his usual aplomb, accompanies Miss Tucker, and Lewis has considerable help from his original Shadow, Eddie Chester (who belts out a rollicking southland tune himself) and pretty, talented Cathy Basic. While entertaining for the most part, Lewis' burlesque with the magic act, Chop-Chop & Charlene, is too long.

Donn Arden's "Big Ben Beat" opens the show, and Rene & His Continental Artists, a puppet act, follows. Dick Stabile's orch does fine for terpers, but needs faster pace in accompanying Lewis. Current booking continues for three weeks. *Ron.*

King's Club, Dallas

Dallas, Aug. 8.

Del Rubio Triplets, Raul Arrambide, Internationals (3); *no cover or minimum.*

Del Rubio Triplets are in their first date at this plush privatery in the Adolphus Hotel, where two years ago they headlined in the hostel's Century Room. This time around the blonde sisters offer an exciting 40-minute stint, twice nightly, and the polished performance by the Panamanian girls leaves no doubt they can headline in large, public bistros.

Animated sesh is primarily highlighted by the throaty harmony; in perfect vocal unity the triplets offer a smart song session. Opening with "Rockabye Baby," they segue into "Makin' Whoopee" and the ear-bending harmony is socked over with a great "What Will I Tell My Heart" and "Mr. Wonderful." Well-stacked lookers, sexily clad in strapless black gowns—slit in front to the waist for lotsa gam show—make it versatile with some strutting and light terping. Pace change has Milly and Eadie fretting guitars as the trio gives Spanish lyrics to 'Enlloro." With Elena shaking maracas, Eadie banging a bongo drum and Milly beating claves, thrushes capture the tablers with sizzling body English and Spanish vocals of "Cumana" and "Esto Es Felicidad." Smart turn, with tambourines, includes "Stay On the Right Side, Sister," "Your Cheating Heart," "Man Is a Necessary Evil" and playing toy slip-horns between choruses of "76 Trombones." Innovation is "Darktown Strutters' Ball," with plenty strutting, but French-accented lyrics.

Girls try to get off with "If I Had You," are brought back for "Danger In Your Eyes, Cherie" and finally beg off with an aud participation seg, "Sing, You Sinners." Trio's fine, low-register harmony needs platter exposure; waxing could make them stars.

Raul Arrambide, singing guitarist, keeps the between-shows keel as a table-strolling serenader. The Internationals do a slick showbacking chore and load the floor for terp turns.

Act ends Aug. 16, with the Chuck-A-Lucks in Aug. 17 for two weeks. *Bark.*

Colony, London

London, Aug. 6.

Jo Anne Hill, Paul Adam Orch (5), *Confrey Phillips Trio;* $4.40 *minimum.*

One-time thrush with Eddie Lane's combo, Jo Anne Hill is now making her U. K. cabaret debut at the Colony. Slim blonde faced an equally slim audience on the night caught, this being due to exceptionally hot weather and the public holiday. It seemed that the singer did not give as much as she probably will when the tables are as crowded as is customary at this restaurant. In fact, one or two of her asides to the band confirmed this.

However, enough could be seen and heard to suggest that she is a slick, relaxed putter-over of numbers and should be good for an entertaining 30 minutes. On this occasion the stint ran for only about 20 minutes but was well received. She opens with "Day In, Day Out" and follows with "I Enjoy Being a Girl," done with conviction. In contrast is a sad little torcher about a brittle romance titled "All In Fun."

Following "You Give Me Fever," which she puts over with verve, and "Hooray For Love," the chanteuse goes into a medley of Gershwin songs and the oldies like "Love Walked Right In." "I've Got Rhythm," "Somebody Loves Me," "Embraceable You" and "S'Wonderful" are, as usual, very much to the taste of the customers. Miss Hill's top notes are occasionally a spot harsh, but she is clearly a very capable performer. She is backed by the Confrey Phillips Trio, which also gives with the dance music, alternating with Paul Adam's Mayfair Music. Adam, one of the West End's most popular and sophisticated maestros, does his fair stint of singing and fiddle playing and he and his combo, together with the Phillips outfit, keep the terpers in cheerful mood. *Rich.*

Eddys', K. C.

Kansas City, Aug. 7.

Kirby Stone Four, Tommy Reed Orch (5); $1-$1.50 *cover.*

Foursome which Kirby Stone has brought in for the fortnight is a sock outfit on both songs and comedy, and their 40-minute show turns out to be a neat package. This crew is much stronger on comedy than the outfit of Stone's which played here several years back, yet this group also is a delight in vocal work. As a matter of fact, another straight vocal or two might add considerably to the show.

Mood is set from the start when Stone announces they will leave out the opening number and open with the second number, their highly listed "Baubles, Bangles and Beads" on the Columbia label. Even that gets a clowning treatment, and the following "Up the Lazy River," also recorded, is a tour de force of fun, largely sparked by Larry Foster's vocal impressions of a long list of performers, among them Ed Sullivan, Mr. McGoo and Godfrey being tops. Eddie Hall and Mike Gardner chime in on both impressions and vocals.

The comedy mood is changed sharply as they go into an English quartet's version of rock 'n' roll, then follow with a straight vocal version of "Zing Went the Strings of My Heart." Closing is a surefire vocal of "Birth of the Blues," customers being especially attentive throughout. Crew stays through Aug. 20, to be followed by the Marksmen trio. *Quin.*

Gate of Horn, Chi

Chicago, Aug. 4.

Leon Bibb (with John Stauber), Ron & Nama, Del Close; $2.50 *minimum Fri., $3 Sat.*

Whereas the Coast, chiefly, has been proliferating folksong-and-espresso parlors, not so Chi, where the Gate of Horn still a clear field—and with booze instead of espresso. Cellar's current layout sandwiches satirist Del Close (late of the Broadway tuner "Nervous Set") between a couple of musical acts, Leon Bibb (toplining) and the Israeli duo of Ron (ex-Ran) & Nama.

Bibb's is a familiar voice here, and much kudosed, Deservedly so, too, for it's a powerful and dramatic baritone that cleanly limns the folk tunes, the protest ballads, and even a commercial number such as Gershwin's "Summertime." For all his vocal manliness, Bibb shades his piping with a delicacy and taste that command the house throughout. He's well backed by his steady guitarist, John Stauber.

Ron & Nama, though emphasizing Israeli tunes, venture off musically to such lands as Russia, South America and even the U.S. They're a fresh and spirited pair, but not always as affecting as they might be. For one thing, they seem to lack the feel for the poignant, a quality which was especially absent in a Civil War ballad they offered.

Del Close's offbeat commentaries generally clicked in his first appearance here, but some pruning is indicated. One of his longer bits, on the pill-addicted modern man, is pretty familiar commentary at this point, and in this telling falls short on the laugh meter. He's more effective and barbed ribbing Hollywood themes, and he has a wonderful premise in a weird bit on what he calls "resistentialism"—objects which resist people. He finaled with a clever piece of mime given a Charles Addams twist that won him hefty applause.

Show's in through Aug. 23, with Josh White and the Coachmen due the 25th. *Pit.*

Cloister, H'wood

Hollywood, Aug. 7.

Bobby Darin, Larry Storch, Dave Pell Octet; $2.50 *cover.*

Bobby Darin's local nitery bow at the Cloister had all the excitement expected for a new singing star who is high on the charts in record sales. The bistro was jam-packed with VIPs and fans, and out front there was a large crowd of autograph hounds. It proved that the Darin name already has a draw.

While the marquee billed Darin as the headliner it should also have read "One Night Only — George Burns." Latter turned up at the preem to intro the young singer who recently completed a Vegas stint with the vet comic.

Darin's vocalizing lives up to his sound on wax, and his presentations on mike have a surety that belies the performer's youth. Much of it undoubtedly rubbed off from his stint with Burns since Darin's act shone brighter during his bit with him.

When solo he pleases with the expected "Mack the Knife," "She Needs Me," "T'Aint Necessarily So" and "That's All" from his Atco album. Preemers were also treated to "Pete Kelly's Blues" from his new LP, and "Splish Splash," rock 'n' roll number he penned and which shot him into the national spotlight. It may not have ridden well with the oldsters who don't comprehend r&r but it rang well with the younger set. Richard Wess, credited with conducting-arranging Darin's album, deserves extra mitt action for the way he batoned this act.

Comic Larry Storch backs up the show for laughs. He gallops through gags and impersonations about the French, Mexican, Cuban and Japanese. A takeoff on Chief Sitting Bull with a Fairfax Ave. accent was especially funny. The Dave Pell Octet cops attention by some foot-tapping musical backing. Show rides on for three weeks. *Kafa.*

Cafe Andre, Montreal

(FOLLOWUP)

Montreal, Aug. 4.

Jack Greenwald's intimery revue, "Up-Tempo '59," which preemed almost a year ago at Fernard Racicot's Cafe Andre in midtown Montreal, continues to set records for a show of this type and has become something of a local institution. Currently in its 43d week, "Up-Tempo" shows no signs of fading; the original enthusiasm is still evident and length of run has in no way dulled the material.

The five-person cast of Pat Galloway, Sylvia Gillespie, Joan Stuart, Frank Blanch and Doug Chamberlain split honors neatly with the femme section perhaps taking slight edge because of more material coming their way. Talent throughout is pretty evenly divided which is perhaps the reason for the show's success; everyone gets a solo bit at least once during this 19-scene revue and the producers have been reasonably free of anything approaching the "star-complex" routine.

Bulk of songs and music are by Roy Wolvin with additional contributions by Doyle Klyn, Dave Broadfoot and Tim Porteous. Outstanding during during this two-acter is perhaps Pat Galloway's interp of Wolvin's satire on the do-gooder devoted to charity drives and Joan Stuart's "Looking For a Man" which is a neat combination of her impresh of Marilyn Monroe and her own good sense of comedy. Frank Blanch and Doug Chamberlain's interp of "Peculiar in P.Q." is a devasting parody on local and provincial politics and the clincher (again by Wolvin) of a musical takeoff on "Oedipus Rex" is strictly top-drawer.

Brian MacDonald's choreography still sparkles and Edmund Assaly's musical arrangements, played by pianist Jim Hodges and drummer Dave Calerisi, do much to boost this evergreen revue. *Newt.*

Living Room, N. Y.

Sylvia Sims, Val Anthony Trio, Jacques Kayal, Jack Kelly; $3.50-$4.50 *minimum.*

Dan Segal has come up with Sylvia Sims as his new name topper here, and she is clicking nicely at this intimate eastside room. Admittedly plumper than in recent years, Miss Sims still has the knack of belting out a song with the best of them. In fact, she was forced back two or three times by the crowd, finally bowing off with "Imagination." Another encore was "I Am Love."

"I Could Have Danced All Night," recording of which boosted Miss Sims to greater recognition two years ago, is her standout song. "Let There Be Love," "Man That Got Away" and "You Fascinate Me" are other numbers which she does in fine fashion. "September Song" does not seem to fit her, but nevertheless goes over well. Miss Sims is splendidly backed by Jack Kelly at the piano.

Val Anthony Trio, also new on bill, has Anthony manicuring the ivories while slickly putting over song after song. He is much at home in this room which is understandable because it was here that he got his start. Possessing a rich voice, Anthony scores best with "But Not For Me," "Lady Is a Tramp," "Precious Love," "Party is Over," "Lonesome Road" and "What A Difference a Day Makes." Last-named proves a smash hit and a tune which enables him to hit a very high note. Anthony and the trio have the talent to go places on the nitery circuit.

Jacques Kayal, young French pianist and crooner, is a holdover. He still cashes in with his vocals, some done in French and others in English, nearly all with love keynoted.

Living Room was virtually capacity at show caught. *Wear.*

Shoreham Hotel, D. C.

Washington, Aug. 6.

Henny Youngman, Betty Madigan, Bob Cross Orch (12); $2 *cover.*

Combining Henny Youngman and Betty Madigan in a two-part show is smart programming that goes over big in the elegant outdoor setting of the Shoreham Hotel's Terrace. There are no acoustics problems in the open air for either a gag spieler or a thrush with a mike in hand.

Miss Madigan is, of course, a pleasure to both eye and ear. She dresses elegantly in a sequined ball gown to contrast the informal atmosphere of the vast outside as she sashays gracefully while singing some of the best tunes Jerome Kern wrote. She handles them well.

Helen Morgan is recalled, natch, with her throaty and emotional treatment of "Can't Help Lovin' That Man." Also among her collection of Kern numbers are "They Didn't Believe Me," "Long Ago and Far Away," "A Fine Romance." A pair of belters are probably her best: "Dance, Everyone, Dance," her disclick, and "When the Saints Go Marching In," her climaxer. With Youngman following, the looker just sings, having no run of chatter. With any other programming, she'd need it.

Youngman's delivery is as always, and he has some new gags which stir loud yocking. His lines seemed a little cleaner than usual, but he has new lyrics for "Gigi" and "On the Street Where You Live" built solidly on the subject of sex. He also had a plentiful supply of Jewish and Texas jokes. The crowd loved him. The show is here for two weeks.

The Bob Cross orch at the Shoreham for eight months now, is great for dancing and showbacking. *Carp.*

Statler-Hilton, Dallas

Dallas, Aug. 7.

Paul Mazursky, Sandy Sandifer Orch (7); $2-$2.50 *cover.*

Paul Mazursky is in his first Texas nitery date at the plush Empire Room and billed as "America's brightest new comedy star." If that were true, the country would be in a sad state for comedians. Opening night (6), he offered the poorest act in the room's three and one-half years of steady, fortnightly fare.

On for 35 minutes to only polite response, Mazursky could have quit after the first two minutes and been ahead. An opening line "I told you I was sick," and a closer, "I don't tell jokes, anyway," made an honest summation. Let's face it: he does a dirty show, and this room—usually embracing parents with youngsters—is no place for an offbeat comic to start and end his stint with s.o.b. remarks containing the full verbiage. A smart comedian would sense, from the smatter of mitting, that he was laying blue eggs—but not Mazursky. He continued the smutty stuff, anent the Mann Act, evolution of a kiss, and overdone sex segment and a line about "a high school virgin—a fantasy." Sparse clean lines that would have scored were missed by tablers still staring at each other in disbelief at the profane bits. Mazursky, with beatnik bits and poor delivery, never got off the ground. He's got an uphill battle to even gain ground as a comedian.

Maestro Sandy Sandifer steals the show, opening with "St. Louis Blues," during which he solos on a tiny eight-inch trumpet, switching to a bizarre 40-inch horn. House band also loads the floor for terp sessions.

Act runs to Aug. 19, with comedy team of Lew March & Tony Adams opening Aug. 20 for two frames. *Bark.*

Cal-Neva, Lake Tahoe

Lake Tahoe, Aug. 4.

Lena Horne (with Lennie Hayton conducting), Corbett Monica, Matty Melnick Orch (11); $2 *minimum.*

To fill this room (the largest on the north shore of Lake Tahoe) for two shows nightly requires a name with unquestioned marquee value. And for the current bill, entertainment director Dave Siegel proves he was unerring in his choice of Lena Horne, who's been absent from the Reno-Tahoe scene for three years.

Miss Horne's versatility in selection of titles, her commanding appearance in a close-fitting full length blue creation, and the beauty of face combine to prompt an ovation normally not offered by the saloon set. She is received as a true artist, and fills the status in a 30-minute turn. Her voice unaffected by this mile-high aititude, she opens with "Let's Get Out Of Town," then follows with such as "Just In Time," "My Heart Is a Hobo," and an interpretation of "Polka Dots and Moonbeams." She gets a good chance to show emoting abilities and full control of the chords.

With husband Lennie Hayton conducting and at times on the 88, she segues to a medley from "South Pacific" and "Oklahoma." Change of pace comes with "If You Can't Produce The Ticket, Don't Say We'll See The Show," and "New Fangled Tango." Miss Horne had an opening night house and advance reservations indicating turnaway biz for the full engagement.

Warmer is Corbett Monica, debuting at the Lake with a standup routine showing promise of rating a playback. He's fast, smooth and personable and needs no props with his class material. His touch with the indigo lines is humorous, not offensive, and some of the routines hit the high key level. Monica rates headline spots. Complete show is backed by Matty Melnick orch. Mickey Rooney is due in Aug. 16. *Long.*

Beverly Hills, Cincy

Cincinnati, Aug. 4.

Mills Bros. (4), *Sue Carson Moro-Landis Dancers* (8), *Bob LeClair, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum weeknights,* $4 *Sat. and holiday eves plus* $1.50 *cover.*

Fixtures with local night clubbers, the Mills Bros. and Sue Carson spell big biz for the two-framer at swank Beverly Hills. It's an annual homecoming for the vocal group which cradled a famed career 30 years ago at Crosley's WLW. Miss Carson, "sophisticated imp," is back for the third time. With them in a gay 80-minute session are the Moro-Landis Dancers, with newcomer Bob LeClair as production singer, and the location band directed by Gardner Benedict.

Donald, Harry and Herbert Mills, with Norman Brown as guitar accompanist, rule the roost in style with their distinctive brand of harmony. Parade of Mills disclicks includes "Opus One," "Paper Doll," "Lazy River," "She Was Five and He Was Ten," "You Always Hurt the One You Love," "Be My Life's Companion," "Glow Worm" and "Basin Street." Begged off after 32 minutes.

Miss Carson, surefire with smart material, builds steadily through 28 minutes of satire, vocals and impressions. A dark-haired cutie, in skin-tight pink gown, she scores with carbons of teenagers and a takeoff on an Ed Murrow interview with a gin-soaked showgirl. *Koll.*

Harold's Club, Reno

Reno, Aug. 5.

Eddie Peabody, Helen Boice, Jodimars (5); *no minimum or cover.*

"King of the Banjo" proves his claim to the title three times nightly in the intimate Fun Room, and his repertoire on this reprise is reminiscent of the last time around—the standard stuff and audience requests. Backed by a trio (piano, guitar, drums) Eddie Peabody, seated on a low stool, twangs his way through a medley of Irving Berlin tunes, stuff by Paul Whiteman, and some of the pop titles taken from the semi-classics. He has a mastery of the instrument, and the showmanship is not overdone. Auditors give him a solid hand for his half-hour efforts.

Warmer spot for the bill is held by the Jodimars, a quintet that could use new material and better staging. The five fail to score on much of the turn and show only average abilities on the instruments. The potential is there, but fails to get through.

Helen Boice, in the second spot, has a big talent and a classis to match. She's a funny gal with funny stories, and keeps the chatter at machine-gun pace. She's more of a storyteller than a one-liner comedienne. She could improve the act by dropping some of the older lines, but with the auditors the response is from the presentation, not the line per se. New show is due in Aug. 21. *Long.*

Mapes, Reno

Reno, Aug. 8.

Lili St. Cyr, Dick Shawn, Bobby Winters, Skylets (10), *Jack Melick Orch* (10); $3 *minimum.*

Stripper Lili St. Cyr and comic Dick Shawn, both established with the Reno set, have no problems in keeping the rope up at the Sky Room atop the Mapes Hotel. And maitre d' John Thomas sez it's a twice-nightly thing. Miss St. Cyr, per usual, takes an onstage bath for her turn, a la her previous engagements. And it's what patrons (men at least) came to see. Albeit she's well past the teen years, the blonde stripper still maintains the proportions, and sensously contorts through her dress-undress routine. She moved into Reno one week early for a date in the divorce courts.

Shawn, standup all the way, had a bit of trouble with stageside heckler on night caught and was somewhat ruffled, but had no trouble in holding audience with fast lines and smooth delivery. He capably proves his talents as a clown and actor on his trademarked Massah Richards coming home from the wars. And his takeoff on the black leather jacket gang is sock all the way.

Bobby Winters, taking the warmer spot, makes with comi-juggling showing perfection with the Indian clubs and bouncing balls.

Bracketing the triple bill are the Skylets in a Barry Ashton production. The choreog is impressive, and the costuming smart. Ably backstopping the entire bill is the Jack Melick orch with Melick conducting from the 88. The boys also prove themselves on dansanation between shows. Sammy Davis Jr. is due in Aug. 27. *Long.*

Dunes, Las Vegas

Las Vegas, Aug. 6.

Jack Carson, Petro Roman, Holger & Dolores, Richiardi Jr., Gillian Grey, Bob Vegas, Allen Conroy, Marya Linero, Dancers (17), *Models* (10), *Showgirls* (9), *Cee Davidson Orch* (11); *produced by Harold Minsky; choreography by Madame Komarova; stage direction by Eddie Lynch;* $3 *minimum.*

Jack Carson is a welcome returnee after too long an absence from the Strip. As headliner of Harold Minsky's "Arabian Nights," he presents a solid standup comedy turn loaded with some very funny material. His gags are woven with perfect timing and his songology serves as good punctuation for the act. The parodies gets big yocks, and a duet ("Baby It's Cold Outside") with redhaired looker Gillian Grey is especially effective. Roy Chamberlain, fronting the Cee Davidson orch, smoothly guides the festivities on the 88.

Pedro Roman, dramatic tenor from Cuba, proves himself an effective song-seller as he offers such numbers as "Granada," "Sorrento," "Babalu," "Vesti La Giuba" and "Ramona." He gets a strong assist from the Magic Violins (5) and Roger McCall on congos.

Richiardi Jr., the illusionist, returns for this one, and amazes with masterful trickery in the Houdini tradition. Holger & Dolores terp specialists, show grace and flexibility with spins and balancing feats. *Duke.*

VARIETY BILLS

WEEK OF AUGUST 12

NEW YORK CITY

MUSIC HALL 30
Lottie Brunn
Duquaines
Joan Dexter
Corps de Ballet
R. Paige Orc.
Rockettes

ROXY
Sallie Blair
Mata & Hari
Will Jordan
Robt. Boucher Orc
Carlisse Novo
Roberto Barcelo
Manteca
Godino Singers
"Dancing Waters"

Hotel Riviera
Jazz Singers
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc

Tropicana
Celia Cruz
Riveros

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods

SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove

AUCKLAND
New Zealand
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
Mistin Juniors
Crocker & Clark
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Colin Robins
8 Pennies
Colin Crompton
Rio Sis

BIRMINGHAM
Hippodrome
Hylda Baker
Skating Merenos
Robert Earl
Winters & Fielding
Wallabies
Jeanne & Jon Kordas

BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
[illegible]
Bert & Honka
John Tiller Co
George Mitchell Co

Palace
Ray Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Dancers 10
Marty Wilde
Dickie Pride
Billy Fury
Mike Preston
Cherry Wainer
Cuddly Duddly
P[illegible] Price
Sally Kelly
Viscounts
Beat Boys
Wildcats
Tony Sheridan 3

Winter Garden
Charlie Chester
Muko deYork Co.
Puppets
3 Ghezzis
Hedley Ward 3
Marion Miller
Eric Grier
Joan Davis Co

BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Sensational Skylons
Lynnette Rae
Max Russell
George Mitchell Co
Jessie Robins

BRISTOL
Hippodrome
Carroll Levis
Gold & Cordell
Gladys Morgan
Barbour & Pillie
George Meaton
Alain Diagora & Pt

MORECAMBE
Winter Gardens
Al Read
Lauri Lupino Lane
George Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
George Mitchell Co
Dancing Lovelies
Eugene's Ballet

SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Danc
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 3

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron

Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc

Cloister
Bobby Darin
Terry Gibbs 5

Cocoanut Grove
"Pearl Bailey Rev"
Freddy Martin Orc

Crescendo
Frances Faye

Dino's
Ruth Gillis
Jack Elton
Steve La Fever

Interlude
Bobby Short

Moulin Rouge
Sophie Tucker
Ted Lewis
Donn Arden's "Big Ben Beat"
Dick Stabile Orc

Slate Bros.
Dave Gardner
Trudy Stabile
Joe Castro Trio

Statler Hotel
Larry Ellis Ice Rev
Gloria Nord
George Zak
Cavanaughs
Skinnay Ennis Orc

Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
McGuire Sisters
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky's Arabian Nights"
Jack Carson
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marva Linero
Cee Davidson Orc

El Cortez
Dubonnet Trio
Eddie Bush
Versatiles

El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Janine Caire
Christine Fraser
Dick Rice Orc

Flamingo
Jan Murray
Gloria DeHaven
Don Kirk
Leigh Ann Austin
Flamingoettes
Jack Cathcart Orc

Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.

Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst

Hacienda
Four Tunes
Johnny Olenn
Shirley Scott

Nevada Club
Vido Musso
Tommy Nunez
Johnny Adomono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers

New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne

Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs

Sahara
Crosby Brothers
Ashtons
Don Rickles
Johnny 'Scat' Davis
Saharem Dancers
Louis Basil Orc

Sands
Johnny Mathis
Joey Bishop
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonio Morelli Orc

Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis

Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc

Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis

Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc

Tropicana
Carol Channing
Chiquita & Johnson
Gali Gali
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith

365 Club
Szonys
Oscar Cartier
Lavernes
Bill Clifford Orc.
Moro Landis Orc

RENO

Golden
Louis Jordan
Freddie Bell
Mafalda
Joni Wilson

Harrah's Club
Esther Williams
Debra Hayes
Deedy & Bill
Noel Boggs
Ross & Lane
Arthur Ellen
Jigg Adams

Harold's Club
Eddie Peabody
Helen Boice
Jodimars

Holiday
Hoosier Hot Shots
Gaylords
Encores
H. Stevens

Mapes
Lili St. Cyr
Dick Shawn
Skylets
Jack Melnick Orc

Riverside
Kean & Parker
Riverside Starlets
De Pauls
Le Juntas
Ed Fitzpatrick Orc

LAKE TAHOE

Harrah's
Liberace
Leighton Noble Orc
Tony Pastor
New Sons Pioneers

Stateline
Red Nichols
Kings IV
Denis & Rogers
Johnnie McCormick
Al Morgan
Don Baker
Nick Esposito

Nevada Lodge
M Davis & Spouse
Holt & Jonah
Pam Garner

Bal Tabarin
Nick Lucas
Boyer
Novelites

Cal-Neva
Spike Jones
Matty Mallick's Orc

Wagon Wheel
Wilder Bros.
Maaka Nua Revue
Jo Ann Jordan
Bobby Page
Chris Ibanez
Rounders
Sue Flanders

Tahoe-Plaza
Buddy-Mars Revue
Chet McIntyre
Personalities

Cabaret Bills

NEW YORK CITY

Arpeggio
Barbara Carroll
Vic Dickenson

Blue Angel
George Matson
Diana Trask
Ronnie Schell
Budd & Travis

Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels

Chateau Madrid
Pepe Lara
Cuarteto Triana
Ralph Font Orc
Panchito Orc
Candi Cortez

Copacabana
Ricky Lane
Rose Marie
Tony Franco
Paul Shelley Orc
Frank Marti Orc

Den
Jack Douglas
Jeri Southern

Upstairs Room
Rose Murphy
Slam Stewart

No 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville

Hotel Astor
Eddie Lane Orc

Hotel Roosevelt
Lenny Herman

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc

Latin Quarter
Viv Della Chiesa
Jack Durant
Alcettys
Marquis & Family
Dick Curry
Jo Lombardi Orc
B Harlowe Orc

Living Room
Sylvia Sims
Jaques Kayal
Jack Kelly

International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc

Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc

Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.

Village Gate
Brock Peters
Coachmen

Village Vanguard
Turk Murphy
Irwin Corey
Kenny Burrell 3

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall

Blue Note
Jimmy Rushing
Harry Sweets (4)

Cloister Inn
Lonnie Sattin
Gary Morton
Joe Parnello (3)

Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc

Drake
Jimmy Blade Orc

Gate of Horn
Leon Bibb
Ran & Nama
Del Close

London House
Don Shirley
Eddie Higgins
Larry Novak

Mister Kelly's
Larry Adler
Betty Bennett
Marty Rubinstein 3
Marx & Frigo

Palmer House
Nelson Eddy
Gale Sherwood
Lucille & Eddie Roberts
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Rivieras

Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc

Hotel Nacional
Fler de Rote
Rudy Fanerti
Marta Stincer

MIAMI - MIAMI BEACH

Americana
Billy Daniels
[illegible] Dunn
Nina Ramon 3
Lee Martin Orc

Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Watuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc

Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis

Clover Club
Wally Vernon
Tinker Bell
Guy Marks

Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte

Deauville
Mandy Campo Orc
H. Levine Orc

Diplomat
M McPartland 3

Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.

Fontainbleau
Johnnie Ray
Larry Alpert
Four Aces
Frank Fontaine
Murray Schlamm
Sacasas Orc
Pupi Campo Rev
Natale Fields 3

Lucerne
Havana Mardi Gras
Betty Reilly
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc

Montmartre
Somethin' Smith & Redheads
Lillian Roth
Freddie Calo Orc

Murray Franklin's
Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
Eddie Bernard

Patsy's Place
Patsy Abbott
Marge Sherwin
Billy Shepard
Judy Jourdan

Roney Plaza
Loma Duke
Polynesian Revue

The Rancher
Tune Toppers
Wally Futch
Candido
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert

Blackhawk
Miles Davis 6

Canterbury
Geo. Alexander
Benny Strong Orc

Easy Street
Marty Marsala
Wally Rose Orc

Fack's
Roy Hamilton
Ann Henry

Fairmont Hotel
George Gobel
E. Heckscher Orc

Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc

Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier

Hungry i
Lime Lighters
M & K Welch
Marilyn Child

Jazz Workshop
Mastersounds
Benny Jolson 5

Moulin Rouge
Kitty Cole
Tommy Conine
Lee Arnoux
Carol King
Fran O'Brien
Maynard Meyer Orc

On the Levee
Kid Ory Orc

Unit Reviews

Joni James Jamboree

Omaha, Aug. 5.

Joni James, Kirby Stone Four, Ving Merlin & Lynda, Tanya & Biagi, Gaynor & Ross, Dave Majors Orch (12).

Fourth free show of the season for the 22,000 dues-paying members of Omaha's civic org Ak-Sar-Ben proved a pleasant blend of music, comedy and variety. Produced by Romeo-Hammond, local agency, it played smoothly both evenings here (4-5).

Joni James headlined and wrapped up matters with a nifty 39-minute songalog. Making her initial visit to these parts, Miss James clicked from the minute she walked on in a pink formal. She sticks to her faves, "Cheating Heart," "Have You Heard," "My Love," "There Goes My Heart," "But Not for Me," "Must Be a You," "Why Don't You Believe Me" and "Still Get a Thrill," before coming back for her w. k. "I Still Get Jealous" as an encore. Gal has good stage saavy.

Kirby Stone Four wrapped up first half excellently with their zany antics, including clever impersonations. Boys have a different style of comedy and had to beg off.

Another strong act was Tanya & Biagi, comedy dancers, who demonstrate good enough lifts to indicate they could play it straight. Their forte, though, is the clothes-ripping bit, and when gorgeous redhead Tanya shucks her dress it's a visual display not to be soon forgotten.

Gaynor & Ross, vet roller skating duo, open show with a fast six-minute job of whirling acros. Use own platform and gal's hair brushes floor on several tricks. Violinists Ving Merlin & Lynda broke in a new act here and are listed in that department. Dave Majors orch showbacked capably. Next Ak-Sar-Ben show is a Barnes & Carruthers unit Aug. 17-19.

Trump.

Water Follies of '59

(Exposition Arena, Portland)

Portland, Ore., Aug. 4.

"Water Follies of '59," produced and staged by Sam Snyder; costumes, Broadway Costume Co.; stage choreographer, Buster Keim; water choreographer, Lisa Milton; with Suzanne Nicole, Fred Barber, Ray & Roman, Ray Edwards, Roger Nadeau, Divers (Stanley Mitchell, Frank Siak, Bobby James, Emile Hotte, Clive Dyson), Water Ballet (14), Bill Cianci Orch (12). At Oregon Centennial Exposition Arena, Portland, Aug. 1-14, '59; $2.50 top.

"Water Follies of 1959" is the first major league water-vauder to appear in this town. Natives and centennial visitors liked what they saw opening night (1) and word of mouth should draw throngs through the turnstiles. Well designed, portable equipment is set up in three sections with stage flanked by a diving tank on one side and a water ballet section on the other. Physical setup is ideal for keeping the package moving at a fast pace. "Follies" is presented in two parts with an intermission.

First half is a whammo and keeps the customers off their mitts. Second stanza bogs down and needs bolstering with a sock stage act and a stronger finale.

Lovely Suzanne Nicole garners solid returns with her chirping of standards and operatic stuff. Boyish Fred Barber stops the show with impreshes of celebs, singers and musical instruments. Meek guy starts slowly and builds to a begoff. Ray & Roman display some nifty adagio ballroom terping. Ray Edwards is the only stage stint in the second sesh and far too weak for this spot. He keeps the show moving at a good clip as emcee, but his song & dance stint needs work.

Roger Nadeau grabs hefty mitting and bellies for his comedy antics on the diving board and in the shallow tank. The five diving champs think stubholders with their form and skill. The Water Ballet (14) is in the aqua for several top production numbers. Girls are fresh looking and show discipline in their precision swimming. They demonstrate versatility by dancing onstage. Production is neat and lighting, sound and costumes outstanding. Bill Cianci batons the local orchestra (12) for good backing.

Feve.

New Acts

MURRAY ROMAN
Comedy
17 Mins.
Hungry I, San Francisco

Murray Roman, who used to be an artists' manager, does very nicely at the lowercase hungry i, which is a sort of weaning ground for "sick" and/or offbeat comics.

Roman combines many of the qualities of Shelly Berman and Lenny Bruce: for instance, he uses the telephone technique a la Berman quite effectively in a Fidel Castro bit, and his irreverent approach to anyone and anything smacks of Bruce.

The Castro bit comes first—Castro supposedly phoning around to Lucky Luciano, President Eisenhower, Desi Arnaz and Hedde Hopper after his takeover in Cuba.

Next comes a much funnier—and much more original—parody on the Kabuki Theatre. He winds up with a fairly overworked takeoff on a Los Angeles faith-healer—overworked because it's very similar to Bruce's comedy on the same subject.

Roman, of course, is a relative novice in the "sicknik" field and figures to improve as he weeds out the more derivative parts of his act. He uses certain phrases, such as referring to Castro's Havana headquarters as "the Hilton Rebel," which have been drained of humor long ago, and the result is an uneven act. He also reveals his Jewish origin much less subtly than either Berman or Bruce, therefore losing all the inherent comic possibilities in this phase of his personality.

On the other hand, his delivery is very good, he is poised and, addly, he can tell straight standup stories very well. Audience gave him a fine sendoff and he seems to have a bright future.

Stef.

THE LIMELITERS (3)
Songs, Comedy
24 Mins.
Hungry I, San Francisco

When old pros put their heads together and come up with a new format an audience generally can count on slick, well-rehearsed entertainment. This is the case with The Limeliters, trio comprising Lou Gottlieb, Glenn Yarbrough and Alex Hassilev.

Trio uses bass (Gottlieb), guitar (Yarbrough) and banjo (Hassilev), with Gottlieb fronting at the mike and furnishing plenty of humor between numbers and Yarbrough, who has a sweet tenor, providing the strongest musical accents.

They come on with "Mama Don't 'Low," go into "Molly Malone" (Yarbrough soloing), then do "Zhankoye" (a Crimean folk song, and very effective), "Rock Island Line" a la Huddie Ledbetter, a very funny English music-hall song, "Madeira, M'Dear" (with Gottlieb leering beautifully), and wind up with "Hard, Ain't It Hard." Crowd loved it.

Secret, aside from assiduous rehearsal, is in the arrangements, which are all Gottlieb's doing. He is the same fellow who arranged for and led the Gateway Singers and who has done much of the arranging for the Kingston Trio. He is at his best for this group, which cannot only sing well but can also kid the music wonderfully.

Name of the group comes from a club at Aspen, Colo., which Yarbrough and Hassilev own. As Gottlieb, who's also done a standup comic single, says, "We can always go back to Aspen." But this group, sharp and hip to the times, doesn't figure to return to Aspen for a while, since recording firms already have exhibited lots of interest in them and the bookings should come easy.

Stef.

CHASE & MITCHELL
Comedy, Songs, Dance
35 Mins.
Statler-Hilton Hotel, Dallas

Dick Chase & Bud Mitchell, ex-solo acts, have been a team for over three years and their multiple talents, expertly displayed, qualify them as headliners in the plush, larger rooms. Fast, clean show neatly tandems handsome vocalist-dancer Dick Chase as straightman and brusque, loud Bud Mitchell as laugh-getter. Opening, with Chase singing onstage and Mitchell in the room, is loud and wild—guaranteed to awaken all patrons. The frenetic boys toss clever comedy lines for neat returns. Some lines are not strictly Sunday School items, but slightly off-color bits are inoffensive and also score.

Pair is adept at gauging audiences; a hand-sitting room got from Mitchell a sudden: "Why don't we all get in a taxi and go where there's a show?" Impressions are fine, with Chase doing Rochester, Tony Bennett and Louis Armstrong—and Mitchell miming Jack Benny, Frankie Laine and Johnnie Ray. Both do a sock Ed Sullivan takeoff. Vocal duet, "Without You," keeps the tablers happy and a tandem terp turn takes the team off for hefty palming.

Bark.

JAMAL TWINS
Dance
13 Mins.
Gatineau, Ottawa

The Jamal Twins, authentically Egyptian, have one of the best belly-dance bits in the business. Besides showing plenty savvy and ability, Laila & Lamia Jamal are standout lookers and use clicko costuming. Stint is done to nice arrangements, tough on the house band but big for effect. Femmes are identical twins, wearing black hair down to their bare midriffs and making good use of it, plus just-right costumes, to exhibit their whistle-making construction as they toss hips and torsos.

It's a solid act for niteries and would look good in a stage musical with the right part.

Gorm.

VING MERLIN & LYNDA
Violins
19 Mins.
Ak-Sar-Ben, Omaha

Long known as a class violin act, Ving Merlin & Lynda (Mrs. M.) are now injecting some novelty that should keep them near the top of their field. Pair now come on as "The Coquettes," both in femme gowns and wigs to do their fiddling. Lynda, a blonde, wears a black hairpiece like her hubby to add to the surprise.

Couple keeps up the disguise for 13 minutes, doing most of their familiar routines such as "Hot Canary," challenges and jazz numbers. Both then reduce gowns to briefs and strum violins like banjos before going into "There's Nothing Like a Dame," in which Merlin sings "I'm No Dame" and doffs wig.

Later in show both return au naturel for three straightaway numbers to let full effect settle on aud. Customers here liked the switch.

Trump.

TONY BARI
Songs
25 Mins.
Gondolier, N.Y.

Toni Bari, who started to create attention some years ago before being cut down by an illness which caused a layoff of several years, is back in business again at the Gondolier, a dimly lit intimery on Lower Fifth Ave. Vocally, he's better than before, showing a mature appreciation of traditional melodies and a savvy in delivery that makes him eligible for protracted stands on the floor.

Bari sings in many languages, with accent on Italian and Spanish. He takes on the robust romantic tunes. His voice is big enough to envelop a room without a mike and he can sing softly enough to give an air of intimacy to his offerings. He varies his songs with pops, semi-classics and carries a repertoire that seems to contain something for everyone.

Bari is good for specialized situations. In this atmosphere, he excels.

Jose.

Prez of Dramatists' Play Service Amplifies on Amateur Rights

New York.

Editor, VARIETY:

May I comment upon the letter from Gerald A. Larsen of the Sacramento State College in your last issue? Despite your disclaimer of interest in the non-professional theatre, you are so widely read in that field that I think someone should amplify Prof. Larsen's remarks.

It is true that the release of plays to the amateur market is restricted and delayed more than necessary. Protests against any delay whatsoever disclose that the reasons for postponement of a play's release are not well understood. The local theatre manager regards a play as declassed if it has previously been played in his town by an amateur company. He feels he has lost some of his potential audience, but even more strongly, he feels the play will be regarded as old and out of date.

The New York producers' and dramatists' agents also feel that if a play has been played by an amateur company before it reaches a city on the road it will seriously hurt business. The result is that plays are withheld from the amateur market not only when a tour is booked, but when someone expresses a mild interest in possibly organizing a tour. Sometimes a vague inquiry as to whether a play might be available for a tour on the Pacific coast will result in its being withheld from the non-professional market throughout the entire United States.

Amateur plays can be given a restricted release, i.e., made available only in territories where no road company ever plays or where there are no stock companies. The Dramatists Play Service has for many years been trying to get the earliest possible release of the properties they represent, and restricted releases in non-competi-

(Continued on page 73)

Mpls. Eyes Enlargement Of Municipal Auditorium To Play Legit Tourers

Minneapolis, Aug. 11.

The Downtown Council, comprising local business and civic leaders, has been delegated by the City Council to work out a plan to finance operation of a proposed expansion of the Municipal Auditorium. The governing group figures a larger auditorium, probably including a theatre to house touring legit shows, would be a public asset.

Currently, Minneapolis is without any house to play the Theatre Guild-American Theatre Society shows. As a result, the city will likely lose the subscription season for 1959-60, since road legit productions are expected to play nearby St. Paul, where the municipal auditorium has a theatre section.

For the last five years and longer Minneapolis has had the subscription season exclusively and, otherwise, most major tourers have played their Twin Cities' engagements exclusively here. However, two years ago the local Lyceum Theatre was acquired by an evangelistic group for a religious tabernacle. United Paramount's State, which interrupted its regular film policy last season to play roadshows, won't be available any longer and there's no theatre here to replace it.

It has been estimated that the expanded auditorium project will involve a cost of $1,500,000 alone for the additional property needed. The total expenditure would likely exceed $6,000,000.

Set O'Casey's 'Dandy' At Edinburgh Fest, London

London, Aug. 11.

Sean O'Casey, whose plays have rarely been done in London, will be represented at the Royal Court Theatre here in the fall by a production of "Cock-a-Doodle Dandy."

The Royal Court engagement will follow the play's production in September at the Edinburgh Festival. *("Cock-a-Doodle Dandy" was given an off-Broadway presentation in New York last winter. —Ed.)*

Chapman-Conway-Rodale Get Off-B'way Royal, N.Y.

The off-Broadway Royal Theatre has been acquired by Lonny Chapman, Curt Conway and J. I. Rodale. This gives the trio another commercial outlet for their acting school at Theatre Studio of N.Y. Already tied up with that operation is the Cecilwood Theatre, Fishkill, N.Y., which they also run as summer stock.

Chapman is an actor-author, whose play, "The Buffalo Skinner," was produced off-Broadway last season. Conway is an actor-director and Rodale is the author of "Mr. Mother Goose," scheduled to tryout in Fishkill next Sept. 1-6 under Chapman's direction. If reaction to the play is favorable it'll be moved to the Royal.

Another play by Rodale, "The Skyscraper," is slated for an Aug. 17-22 tryout at the Guthsville Playhouse, Allentown, Pa.

Sked 'Angel' For X-Country Tour

"Look Homeward, Angel," which ended a 71-week Broadway run last April and has since been limited to three stock productions, will begin touring next Oct. 21 at the Playhouse, Wilmington. The road trek, with Jonn Drew Barrymore starring in the role originated on Broadway by Anthony Perkins, will be under the management of Theatrical Interests Plan.

The tour is scheduled to run through the season and wind up on the Coast, with travel by train and bus-and-truck. About 15 weeks will be played under Broadway Theatre Alliance subscription sponsorship. The stock productions of Ketti Frings' dramatization of Thomas Wolfe's novel, were restricted to the Cocoanut Grove (Fla.) Playhouse, the Playhouse in the Park, Philadelphia, and the La Jolla (Cal.) Playhouse.

The Cocoanut Grove and Philly presentations were permitted because the upcoming touring production isn't skedded to play those locales. The La Jolla booking was tied in with the tour, the stock operation building the sets for the road production.

Ann Lee, who's managing La Jolla for a 10-week season through next Sept. 5, has instituted a twilight matinee policy Saturdays, with performances at 6 p.m. and 9 p.m. Her staff includes John Boyt, designer; Barry McGee, technical director and William deLannoy and Adele Franz (formerly Broadway actress Adele Longmire) as pressagents.

Regarding TIP's sponsorship of the touring presentation, the legit investment-producing syndicate was among the backers of the Broadway production, co-sponsored by Kermit Bloomgarden and Theatre 200, Inc. The outfit also bought into the management's end of the presentation while "Angel" was on Broadway.

Charlie Meeker, Dallas, Also Plugs Other Spots

Dallas, Aug. 11.

Charles R. Meeker Jr., managing director of the State Fair Musicals here, has been plugging the local venture and three others as "the four outstanding summer theatre operations in America."

In recent tape-recorded intermission announcements at the theatre, Meeker, after commenting on the State Fair offering, says, "If your travels this summer happen to take you to Kansas City, St. Louis or Los Angeles, we suggest you attend one of the shows being produced by the Starlight Theatre in Kansas City, the Muny Opera in St. Louis or the Civic Light Opera in Los Angeles.

"These along with the State Fair Musicals, are the four outstanding summer theatre operations in America, and a visit to any one of them will add considerable pleasure to your trip."

Bilingual Drama School Is Planned in Toronto

The establishment of a national bilingual theatre school in Toronto is planned by the Canadian Theatre Center. Powys Thomas, a member of the Stratford (Ont.) Shakespearean Festival company, has been chosen by the CTC to be artistic director of the proposed school, which will be under the supervision of Michel St. Denis, former director of the Old Vic School and presently consultant to the Lincoln Center in New York.

A survey of theatres, auditoriums, arenas and concert facilities in Canada will also be conducted by CTC on a grant from the Canada Council. The study, to be completed by next March 15, will be conducted by Bruce Serdfager, theatre manager of the Stratford Festival.

Stock Is Steady Coin to 'Sabrina'

The consistent profit payoff to the backers of the Broadway production of "Sabrina Fair" has passed the 100% mark. The Investors have been receiving annual dividends on their stake in the Playwrights Co. production since the end of its 317-performance Broadway run Aug. 21, 1954.

At that time the Samuel Taylor comedy had netted $57,754 on a $50,000 investment. Subsequent distributions of royalty and miscellaneous income, principally from stock, hiked the total divvy to $103,000 as of last June 30. That amount, split equally between the backers and the management, was registered with the distribution at that time of $5,000.

The profit includes the production's share of income from the pre-production sale of the film rights to Paramount. The picture version, costarring Audrey Hepburn, the late Humphrey Bogart and William Holden, was released shortly after the termination of the comedy's Broadway run. The Main Stem offering costarred Margaret Sullivan and Joseph Cotten, who were subsequently succeeded by Leora Dana and Tod Andrews. There was no touring edition of the comedy, but a company headed by Diana Lynn and Wendell Corey had a brief run in Los Angeles and San Francisco.

Norwalk, Conn., Resident Says Train Cancellation Will Hurt Theatregoing

Norwalk, Conn.

Editor, VARIETY:

Many theatregoers living in southwestern Connecticut and working a five-day week are facing a blackout of live entertainment. Those whose only opportunity to attend the New York theatre is on a Saturday night are no longer able to do so as a result of a sudden curtailment of service by the New Haven Railroad. There is no longer a train from Grand Central to Norwalk on a Saturday night between 9:57 and 12:50 a.m.

Monday-through-Friday nights a train leaves New York at 12 midnight. Why can't it also be run Saturday nights? If, as predicted, Broadway shows ring up earlier starting next fall, Saturday night playgoers will have an even longer wait for the train home, and theatregoing by Connecticut residents will be further discouraged.

Particularly for families who must employ baby-sitters, there will be extra expense, plus the necessity of taking the sitters (mostly teenagers) home at 2 a.m. or later. Under such conditions, it may be difficult, if not impossible, to get sitters at all.

The 11:35 p.m. train from New York can hardly have been taken off because of poor business, as I have been told on good authority that it carried an average of 300 to 600 passengers. On some Saturday nights I had difficulty finding a seat. *Ralph Sumpter.*

Broadway actress Jean Stapleton, who gave birth to a daughter July 31, will play the femme lead in "Call Me Madam" next week at the Totem Pole Playhouse, Fayetteville, Pa., where her husband, William Putch, is producer.

Hold 'Music Man' Curtain to Force Theatre Cleanup, But Who'll Pay?

The Shuberts are apparently going to have to clean up the backstage area of their Broadway theaters, but it remains to be seen who will pay the bills. The work is finally being done at the gun-at-the-head insistence of Actors Equity, but the cost may have to be borne, at least in part, by the shows playing the various houses.

To get action on the matter, Equity held up last Monday night's (10) performance of "The Music Man," at the Majestic Theatre, N. Y., until the "intolerable sanitary conditions" had been "ameliorated." The show rang up 18 minutes late "so as to permit a time extension to complete the work in progress."

It was agreed that various renovations would be carried out yesterday (Tues.) under the supervision of representatives of the Shuberts, producer Kermit Bloomgarden and the union. After that, an Equity committee was to inspect the backstage situation before last night's performance could go on. Thereafter, performances will be permitted on a day-to-day basis pending continued improvements.

It's expected that after the Majestic is fixed up backstage, Equity will take steps to force similar cleanups at other Shubert theatres, first in New York and perhaps ultimately out of town, where conditions in some instances are said to be even worse. In all cases, the union cannot force action until shows are actually booked into the houses.

The union has no power of deal-

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'Angry Men,' 'Marriage' Set for Basle Theatre

Basle, Aug. 11.

Two U.S.-originated plays, Reginald Rose's "12 Angry Men" and Leslie Stevens' "Marriage-Go-Round," will be given their initial Swiss presentations during the upcoming Komoedie here. The capsule theatre launches its 1959-60 semester Aug. 14.

(The Rose drama, originally a television script and subsequently a film, has never been produced on Broadway. The Stevens comedy is scheduled to resume on Broadway in September following a summer layoff.—Ed.)

Also slated for production at the Komoedie is a new version of Friedrich Duerenmatt's play-with-music, "Frank V — Opera of a Private Bank." The larger Stadttheatre, which presents opera, ballet and legit, is scheduled to begin its season here Sept. 14.

Mixed-Cast 'Kate' Is Too Darn Hot

Atlanta, Aug. 11.

Even Shakespeare has fallen afoul the segregation issue. "Kiss Me, Kate," the musical comedy version of the Bard's "Taming of the Shrew" was presented in an expurgated edition last week in the Theatre-under-the-Stars summer season of Municipal Theatre, Inc., in the 7,500-seat Chastain Memorial Amphitheatre in North Fulton Park.

Because the Cole Porter number, "Too Darn Hot," is suitable for performance by Negro dancer-singers, it was dropped from the show without announcement. The tune wasn't even included in the overture.

Although Georgia law doesn't forbid Negro and white performers in the same shows, or even on stage together (and it has occurred in the past), the management figured that because school integration is such a controversial issue at the moment, it would be unwise to risk a mixed-cast "incident" with "Kate." (The complexity of the racial question here is indicated by the fact that the Atlanta baseball team in the Southern Assn. is all-white, although other Georgia teams in the Sally League have Negro players).

M. B. ("Bromo") Seltzer is president of Municipal Theatre, which presents the outdoor musical series, with Eric Mattson as managing director, Bill Field associate director, Stevenson Barrett musical director, Pittman Corry, choreographer and ensemble stager, and Leo Fischer scenic designer.

'Goldilocks' Had $331,145 Loss on $360,000 Ante

"Goldilocks," which had a 20-week run last season at the Lunt-Fontanne Theatre, N.Y., folded for a $331,145 loss, according to a June 16 accountant's statement. The Producers Theatre presentation was financed for $360,000, of which $25,000 has been repaid to the backers. The $3,855 balance is being held in reserve by the management for probable distribution this fall.

Don Ameche and Elaine Stritch costarred in the musical, which had book and lyrics by N.Y. Herald Tribune drama critic Walter Kerr and his authoress-wife, Jean Kerr, with Joan Ford collaborating on the lyrics and Leroy Anderson providing the score. Kerr directed.

'Cherie' Tuner Revival Clicks at Vienna Fest

"Why Do You Lie Cherie?" is having a successful revival in Vienna. The operetta, with music by Leonard Marker and book and lyrics by Hans Lengsfelder and Siegfried Tisch, is running at the Raimund Theatre as part of the Vienna Festival.

The musical racked up a run of about 500 performances in Vienna prior to World War II.

Catholic Critic Deplores 'Moral Evaluations' Of Strawhats Sans Research

John E. Fitzgerald, entertainment columnist of the Catholic weekly, 'Our Sunday Visitor,' in taking note of the latterday attempts of diocesan publications to spread beyond films and "rate" legit scripts playing summer theatres, observes:

"I regret exceedingly the tendency of some diocesan papers to run moral evaluations of stage shows without explaining that they are completely unofficial. Moral evaluations are estimates and educated guesses as to what will affect the average audience in what way under general circumstances. They are neither infallible nor applicable to every person everywhere under every circumstance. They deserve serious consideration, for entertainment, like reading matter, persons, places and things, can be an occasion of sin. But I sometimes wonder if it wouldn't be better to have serious studies in our Catholic colleges and universities as to just what a film or art is and just how it can affect us. For example, excessive brutality sickens us and is repulsive to us, but can we say for certain that it is contagious?

"What is most regrettable is that so few Catholics seem to know that some of these lists (exclusive of the Legion of Decency list) are completely unofficial, and sometimes the estimation (often accurate, but nevertheless unofficial and fallible) of an individual.

"If one Catholic critic can say a show is immoral, another can say it is moral (though not perhaps suitable for a family audience). The important thing is that each explain what norms or standards he is using to make this personal evaluation."

Benny to Guest-Fiddle For Santa Fe Opera Co.

Albuquerque, Aug. 11.

Jack Benny will appear Aug. 27 in Albuquerque for the benefit of the Santa Fe Opera Co. The guest date as violin soloist will be under the auspices of the Opera Guilds of New Mexico. The orchestra will be conducted by John Crosby, musical director.

The concert will be in the 6,600-seat Johnson Gymnasium of New Mexico Univ. Tickets are scaled at $4.40, $3.10 and $1.90. Benny reportedly is donating his services for the event.

Shows Abroad

A Raisin In the Sun

London, Aug. 5.

Jack Hylton presentation (in association with Philip Rose & David J. Cogan and The Select Operating Corp.) of a three-act (six scenes) drama by Lorraine Hansberry. Direction, Lloyd Richards. Stars, Earle Hyman, Juanita Moore; features Kim Hamilton, Olga James, Meredith Edwards. Opened Aug. 4, '59, at the Adelphi Theatre, London; $2 top.

Ruth Younger	Kim Hamilton
Travis Younger	John Adan
Walter Lee Younger	Earle Hyman
Beneatha Younger	Olga James
Lena Younger	Juanita Moore
Joseph Asagi	Bari Johnson
George Murchison	Scott Cunningham
Karl Linder	Meredith Edwards
Bobo	Lionel Ngakane
Moving Men	Keefe West, Donald Hoath

Lorraine Hansberry's eagerly awaited Broadway success seems to have all the hallmarks of a similar click in London, though the critics were cagey about sharing the all-out enthusiasm of their New York colleagues. Directed by original Broadway stager Lloyd Richards with a slow but sure touch and acted with tremendous vitality by a virtually all-Negro cast, "Raisin" is an engaging mixture of humor, poignance and high drama.

Fundamentally, there is nothing very original in Miss Hansberry's story of a family dreaming its dreams and frustrated in its attempts to rise above its squalid surroundings. But the author writes with such warm insight and intuition that the theme is given a new look. The race question is only implicit in the play, as the essential emotions of the various characters have little to do with the color of their skins.

There are three standout performances, all feminine. Juanita Moore as the kindly, religious matriarch is a tower of strength, dignified, human and touching in the closing stages of the play. Also effective is Kim Hamilton, as the young wife, bewildered, tired and longing only for a little peace. Miss Hamilton has some of her best moments when she has nothing to do but apparently watch what's happening. Her repose is masterly. Olga James scores heavily with the humor as the young advanced sister, but is less at ease with her dramatic scene. Incidentally, the part is understood to be largely based on the author's own character.

Major disappointment is the performance of Earle Hyman as the chip on his shoulder son whose greed nearly causes a family disaster. His performance is an interesting one, but Hyman tends to ham it up, to pose and rant a great deal. Nevertheless, though lacking charm, he extracts humor from his role and has at least three fine moments with the mother and the wife.

John Adan is a likable youngster. Bari Johnson and Scott Cunningham are excellent as Miss James' eager suitors and Meredith Edwards, as the representative of the white colony, into which the Younger family plans to move, is first-class in the scene where, blunderingly, he tries to break the news that they would not be welcome in the neighborhood.

Set in an appropriately seedy apartment, "A Raisin in the Sun" (the title is billed here without capitals) is too long, but is an absorbing and rewarding theatrical entertainment. *Rich.*

Look After Lulu

London, Aug. 5.

English Stage Co. presentation (in association with H. M. Tennent Ltd. and L.O.P. Ltd.) of a three-act (four scenes) farce, adapted by Noel Coward from a play by Georges Feydeau. Direction, Tony Richardson; decor, Roger Furse. Stars Vivien Leigh, Anthony Quayle. Opened July 29, '59, at the Royal Court Theatre, London; $2.28 top.

Lulu D'Arvill	Vivien Leigh
Bomba	Peter Stephens
Yvonne	Shirley Cameron
Paulette	Fanny Carby
Gaby	Jeanne Watts
Valery	John Gatrell
Emile	Cecil Brook
Philipe de Croze	Robert Stephens
Adonis	Sean Kelly
Gigot	Peter Sallis
Claire	Meriel Forbes
Marcel Blanchard	Anthony Quayle
General Koschnadieff	Lawrence Davidson
Herr van Putzeboum	George Devine
Florist Boys	David Ryder, Arnold Yarrow
Prince of Salestria	Max Adrian
Rose	Anne Bishop
Rober	Bitsa
Oudatte	Arnold Yarrow
Cornette	Peter Wyatt
Photographer	David Ryder
District Mayor	Richard Goolden
Aunt Gabrielle	Barbara Hicks
Little Girl	Elaine Millar
Police Inspector	Michael Bates

The combination of Noel Coward as author and Vivien Leigh as star suggests theatrical fireworks, but this adaptation of Georges Feydeau's 50-year-old farce emerges as a damp squib. Despite the winning presence of Miss Leigh and a sound cast that plays with relentless enthusiasm, the piece becomes tedious, and seems as unlikely for London as it proved for Broadway.

As a memory-refresher, the item concerns a cocotte who finds it impossible to say "No," and who dallies wherever the prospects are to be found. Her current lover entrusts her to his best friend when he has to go off on Army service. A mock marriage ceremony is involved and the various plots and counterplots collide and misfire with bewildering lack of sense.

The dialog is mainly the dry martini type of joke which was amusing enough when Coward was first making impact in the theatre, but now seems outmoded. Neither the author nor director Tony Richardson can accuse the cast of lack of enthusiasm. In fact, everybody tries so hard that comedy points are smashed home with a dull thud.

Miss Leigh is guiltless on this score, however. Alternately demure and saucy, she plays the cocotte with charming good humor and is responsible for most of the fun. Anthony Quayle struggles hard with the role of the bewildered best friend, but is hopelessly miscast and has to hoke the part to get results.

Max Adrian brings finesse to the role of the Prince with a roving eye. Robert Stephens gamely tackles the colorless role of Lulu's lover and Meriel Forbes has her moments with the small part of a duchess. George Devine plays Quayle's godfather with robust zest but fails to make it anything but a caricature.

Apart from Miss Leigh and Adrian, the most rewarding performances are two or three of the minor ones. For instance, Michael Bates has a few hilarious minutes as a police inspector, but since these are at the end of the play they are too late to have much effect. Richard Goolden as the mayor who conducts the marriage ceremony, Anne Bishop as an understanding maid, Sean Kelly, Peter Sallis and Lawrence Davidson all chip in their ten centsworth.

But "Look After Lulu!", with its new look, is nothing but an old fashioned bedroom farce which can do little to enhance the reputations of anybody concerned. *Rich.*

Fine Fettle

London, Aug. 7.

Bernard Delfont & Emile Littler presentation of a two-act revue by Benny Hill & Dave Freeman, with extra songs and material by Robert Gould, Leslie Briousse, John Law, Lance Mulcaney, Delores Clayman, Ron Moody, Tony Tanner, Neville McGran. Direction, Kenneth Carter; choreography, Irving Davies; decor, Loudon Sainthill; lighting, Michael Northern. Stars Benny Hill, Robertson Hare, Shani Wallis; features Rose Hill, Irving Davies, Peter Vernon, Mario Fabrizi, Kenneth Toye, Peter Thornton, Frank Davies, Vivienne Martin, Mildred Mayne, Clemence Bettany, Malcolm Macdonald, Terry Theobald, Maureen Sims, Heather Lynn, Brett Stevens, Terry Day, David Spurling, Janet Hall, Nita Howard, Tommy Shaw. Burt Rhodes & Orch. Opened Aug. 6, '59 at the Palace Theatre, London; $3.50 top.

Strictly for home consumption, this revue, described on the program as "a musical romp in cloth cap and tails," is the sort of lively, colorful, good-humored show which could be more eagerly enjoyed in the indulgent atmosphere of a summer evening by the sea. It is neither witty enough, punchy enough, nor star-studded enough for a West End revue, though no doubt there are enough admirers of the television comedian, Benny Hill, to give it a fair chance of success.

The word "television" is perhaps the key to the situation. The show has been directed by tv's Kenneth Carter and written by Hill and his gag-writer, Dave Freeman. In fact, at least four of Hill's major items of material have recently been seen in his tv program and are rather more suited to the small-box medium than to the large Palace stage.

Hill, with his sly, ingratiating smile, blink and slight lisp, essays a considerable assortment of roles. He is an earth-bound spaceman, the front half of a centaur, the leader of a brass band, a clumsy formation dancer, Lady Godiva's curious stable-boy, a country lad looking round a fun fair and, in a final sketch, half a dozen roles.

Basically, however, he remains the likeable softie who somehow manages to get the last word. But Hill's amiability and sense of fun cannot disguise that he is relying on personality at the expense of material with little point and invariably no tag-line. The sketches just splutter out.

Hill & Freeman have not served their colleagues very generously, either. Shani Wallis puts over a few numbers with pert vivacity, but they do not suit her energetic and lively style. Robertson Hare, long a stalwart of farce, turns to revue for the first time, and seems to have made one of the few errors of his career. Not that he isn't funny when given half a chance. The trouble is that he is rarely given that half chance and, by and large, ambles through the evening as a willing stooge.

Rose Hill, no relation to the star of the show, is a revue artist of great experience and she makes half a dozen useful character contributions. Vivienne Martin is a promising soubrette and scores a

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Show Out of Town

The Gazebo

Central City, Col., Aug. 3.

Central City Opera House Assn. presentation of Playwrights Co. & Frederick Brisson production of three-act (five scenes) comedy-melodrama by Alec Coppel, from story by Myra and Alec Coppel. Direction, Jerome Chodorov; setting, Jo Mielziner; costumes, Virginia Volland. Stars Tom Ewell, Jan Sterling; features Don Briggs, Salem Ludwig, Blanche Collins, Jay Velis, Ralph Chambers, Justine Johnston, Larry LoVerde, Vincent Barbi, Pat Patterson. Opened Aug. 1, '59, at the Central City (Col.) Opera House; $5.75 top weeknights, $6 Friday-Saturday nights ($7.50 opening).

Elliott Nash	Tom Ewell
Harlow Edison	Don Briggs
Mathilda	Justine Johnston
Nell Nash	Jan Sterling
Mr. Snodgrass	Ralph Chambers
Mrs. Chandler	Blanche Collins
Visitor	Sam Elterman
Mr. Thorpe	Jay Velie
Gus	Larry LoVerde
Andy	Vincent Barbi
Milano	Salem Ludwig
Potts	Pat Patterson
Sam	Sam Elterman

"The Gazebo," which recently ended a six months Broadway run, underwent some minor dramaturgical surgery before opening a road tour at the Opera House here Aug. 1. The locale of the Alex Coppel comedy-meller has been changed from Roslyn, L. I. to an imaginary suburb called Chimney Corners. The police surgeon role of the New York production has been dropped and the character of a soft-headed local guardian of the peace, who is always having trouble with his hearing aid, has been added. Also, the two leading roles have been revamped to fit the personalities of the present stars, Tom Ewell and Jan Sterling.

The changes made during rehearsals in New York under the direction of Jerome Chodorov have apparently heightened the comedy with additional stage business, added pace and suspense, and have provided ample opportunity for Ewell to utilize the plastic qualities of his expressive face, where a pop-eyed grimace sometimes carries more fun than a page of script.

The role of mystery writer-hero, originally written with Ewell in mind (but played in New York by Walter Slezak because Ewell was not available) is now a natural for the present star. Jan Sterling, as the frivolous actress-wife (played originally by Jayne Meadows) is decorative, and with a fine comedy touch, makes the role a believable fixture in a well-heeled suburban home.

Don Briggs gives a relaxed and assured portrayal of the writer's neighbor, the local district attorney who keeps dropping in to be helpful. Ralph Chambers as the rustic cop is delightfully amusing and natural with the hearing aid trouble. Blanche Collins is convincing as the persistent real estate agent.

"The Gazebo," produced by the Playwrights Co. and Fredrick Brisson, opened the second phase of the Central City Festival of Opera & Drama sponsored each summer by the Central City Opera House Assn., of which Frank H. Ricketson, Jr., and Robert Selig, Denver showmen, are president and vice-president respectively.

The Central City engagement is for four weeks, five evening performances and three matinees presented weekly. *Bidd.*

Concert Review

The Telephone

Mexico City, Aug. 4.

Gian-Carlo Menotti's "The Telephone" had its Mexican premiere at the small Sala Ponce at the Palace of Fine Arts. The midget opera was interpreted by soprano Rosita Rimoch as Lucy and baritone Roberto Banueles as Ben.

Miss Rimoch was particularly effective as Lucy, with beauty of her voice combined with an excellent atunement to the humorous situation of the opera. Baritone Banueles turned in his usual competent performance and, as a whole, the Spanish translation of Menotti's work lost none of its charm, with singers and accompaniment perfectly blended.

There was no orchestral background, with pianist Armando Montiel Olvera, who handled musical direction also, interpreting the orchestral score. Stage direction was in hands of Carlos Diaz Dupont and scenery by Antoni Lopez Mancera. All elements turned in such good jobs that "The Telephone" is the best success to date of the Manuel M. Ponce Musical Association, which sponsored the presentation. *Emil.*

Off-Broadway Review

Julius Caesar

N.Y. Shakespeare Festival production of two-act drama by William Shakespeare. Producer, Joseph Papp; director, Stuart Vaughan; setting and costumes, Eldon Elder; lighting, John Robertson; music, David Amram. Opened Aug. 3, '59, at the Belvedere Lake Theatre, Central Park, N.Y.; free admission.

Flavius	Franklin Cover
Carpenter	Martin J. McCarrick
Marullus	Ray Reinhardt
A Cobbler	Roger C. Carmel
Julius Caesar	Staats Cotsworth
Casca	Rex Everhart
Calpurnia	Sarah Burton
Portia	Sally Chamberlin
Marc Antony	Donald Madden
Soothsayer	Roscoe Lee Browne
Cassius	Ernest Graves
Brutus	John Harkins
Trebonius	Arthur Watson
Ligarius	John Heffernan
Decius Brutus	Frederic Downs
Metellus Cimber	William Shust
Cinna	Howland Chamberlin
Publius	Franklin Cover
Popilius Lena	Peter Benzoni
Lucius	Richard Clemence
Servant to Caesar	Joel Parsons
Artemidorus	Richard Graham
Servant to Antony	Edward L. Simmons
Cinna	Peter Benzoni
Citizens	Mel Arrighi, John Heffernan
Octavius Caesar	Nicholas Kepros
Lepidus	John Heffernan
Lucilius	Ray Reinhardt
Titinius	Arthur Watson
Pindarus	Roscoe Lee Browne
Messala	Mel Arrighi
Clitus	William Shust
Volumnius	Peter Benzoni
Dardanius	Howland Chamberlin
Strato	Richard Morse

Others: Susan Alexander, William Alexander, Edyth Byrnes, Sandra Chusid, James Corpora, Jo Davidson, Bill Desmond, Don Donnellan, James E. Dwyer, Donald Elms, Robert Evans, Horace Foster Jr., Henry Grossman, Lucille Hauser, Patti Kilmurray, Richard Knudson, Barbara Lerner, Miriam Levenson, Constance Mitchell, Jerome Ragni, Pierre Rayon, Donald Reiker, William Renn, Fred Ripin, Tom Ford Rodduck, Pearl Sheffy, Nikki Stiller, George Walker, William Wilden, Karl E. Williams.

Shakespeare is back in Central Park for an abbreviated three weeks of "Julius Caesar" following a public controversy between Park Commissioner Robert Moses and producer Joseph Papp. Now that the courts have upheld the free admission policy of the N.Y. Shakespeare Festival, all Papp need fear is the weather, low flying aircraft, the sort of camera buff in the audience who, on opening night, jumped on stage to get a flash-shot of Marc Anthony mourning over the bleeding corpse of the murdered Caesar and, of course, the perennial question of finances.

After three seasons in Central Park, the festival productions have tended to stress swift movement and realistic acting. While not geared for Shakespearean purists, the productions have been lively and workmanlike, a valuable project in both theatrical and civic terms.

The current production of "Julius Caesar" continues in the vigorous style that has marked Papp's productions in the past and is one of his more effective ventures. Shakespeare's treatment of the conspiracy leading to the assassination of Julius Caesar and the civil war that succeeded it contains colorful pageantry and excitement in the first half.

Stuart Vaughan's direction is most successful when he has the open stage filled with the Roman populace.

The second part, containing the military defeat of the conspirators, comes as the usual anticlimax to the bloody plotting of the first half. A few sketchy battle scenes do not capture the imagination of the first half's Bacchanalian revels following Caesar's death or the frenzied mob at the funeral oration.

Moreover, the intimate scenes suffer from uneven playing. John Harkins seems unhappily casted as Brutus, the key man among the conspirators. Hardly seeming the intellectual patrician, Harkins imbues the melancholy stoic with affable and hearty qualities that often clash with the refined philosophy he speaks. His scenes with Ernest Graves as Cassius, his accomplice in the conspiracy, lack the rapport between two men of intellect caught up in a conflict of politics and principles. Graves does fairly well in the showy role of Cassius, but does not use all the opportunities the part offers.

Staats Cotsworth makes Caesar an exceptionally sympathetic character. He plays with authority and delivers the most well balanced performance in the production.

Donald Madden errs in making Marc Anthony more the callow youth than the polished politician. In the funeral oration, a tour de force for any young actor, there is not much suggestion that Anthony is manipulating the public in his behalf.

The only two female roles in the play are capably handled by Sally Chamberlin as the aristocratic wife of Brutus and Sarah Burton as Caesar's harried spouse. Rex Everhart gives the role of Casca a bumpkin quality, although the lines suggest effete cynicism.

Eldon Elder's setting simply and effectively places four tall columns against the wide expanse of the skyline. This is varied throughout with ornamental grill work and torchlights, and provides a neutral background to set off his colorful costumes. John Robertson's lighting is another strong sight value. David Amram's music enriches the pageantry and subtly underlines the tender domestic scenes.

Though Commissioner Moses may have a point about the Central Park grass, Papp and company are proving their point much more dramatically six nights a week, weather permitting. *Burm.*

Dance Reviews

World Dance Festival

N.Y. City Hudson Celebration Theatre-in-the-Park (Jean Dalrymple, director), Jean Leon Destin and his Haitian Dance Co., Alphonse Cimber and Ramos at the drums; The Dancers of Ceylon, directed by T. P. Amerasinghe; Antonio Medina & Eugenio Goya, Rogelio Roguera, guitarist; Alvin Ailey, American Dance Co.; the Hebraica Dancers; musical director, Pacquita Anderson; lighting by Abe Feder; stage decor by Duane McKinney. Opened Aug. 2, '59, at the Theatre-in-the-Park, N. Y.; $3.95 top.

World Dance Festival, latest offering in New York's Central Park Theatre-in-the-Park series, is of little help in getting Robert Moses' latest mistake off the ground. Most of the elements, coming here from the first annual World Dance Festival in Washington, have intrinsic merit, but the performance opening night, Aug. 3 would have brought banishment to a highschool stage manager.

Standouts were the Hebraica Dancers, fresh, young Manhattanites with a true folknic verve; Antonio Medino and Eugenio Goya, flamenco heeltappers who would be a tv or Vegas bet; the endurance hoofology of the Dancers of Ceylon and two of the Jean Leon Destine troupe's numbers, "Watusi" and a voodoo ritual highlighted by the frenzy of Marguerite Adrien.

Alvin Ailey & Co. wasted themselves in a pretentious "Blues Suite," which was under rehearsed and over-long. Only a challenge dance between Ailey and Nat Horne and "Mean Ol' Frisco" (which was better done by the same performers in "Talent '59") are worthwhile. There is a tendency toward big build-ups for these so-called blues operas, suites, etc., with subsequent shambles setting in on stage because of lack of development in every department. The Normand Maxon costumes are professional. *Leve.*

Ballet Russe de Monte Carlo
(THEATRE-IN-PARK, N.Y.)

S. J. Denham presentation with Alicia Alonso, Igor Yousekevitch, Natalie Krassovska, Leon Danielian, Nina Novak, George Zoritch, Irina Borowska, Alan Howard, Eleanor D'Antuono, Kenneth Gillespie and ensemble. Conductor: Ivan Boutnikoff. Week of Aug. 10, '59; $3.95 top.

Poor offerings and poor weather had made the fancy-new Theatre-in-the-Park (Central) desperate for an occasion. Alicia Alonso and Igor Yousekevitch provided it Monday (10) before what seemed the largest paid audience yet, though apparently extensively papered, too. These guest stars underlined the point: the arena and the people in the canvas chairs can come alive, given provocation. Their pas-de-deux from "Don Quixote" was high style all the way and fulsomely appreciated in prolonged applause and many "curtain" calls.

Balance of the evening was pleasant without being dynamic. The Ballet Russe of the present day eschews choreographic innovation although Nina Novak's classical variations worked out quite agreeably to Brahms music. Irina Borowska, Alan Howard, Eleanor D'Antuono and Kenneth Gillespie led this opener, backed by six matched couples. Miss Novak, teamed with George Zoritch, then offered "Swan Lake," with reasonable crispness, not easy on the circular platform.

Denhamites stick to standard, familiar repertory, royalty-free ballets. Item four was the old Massine-Offenbach "Gaite Parisienne" arranged here by Manuel Rosenthal. There have been both superior and inferior versions of the work seen in this town. Say that the company worked hard.

Well-costumed, unevenly rehearsed, generally acceptable but never remarkable, the present Ballet Russe de Monte Carlo, guest stars excepted, pleased the customers, created no memories. *Land.*

'Gazebo' $32,000 for 9, Central City; 'Lady' $116,300, S.F.; 'Music' 62½G, Chi

With the addition of the touring "Gazebo," there were four shows on the road last week. Business was generally up for all of them.

"My Fair Lady," in the second week of a return engagement in San Francisco, reached a huge $116,300. "Oklahoma" was also up in Frisco, as was "Music Man" in Chicago. "West Side Story" held approximately even in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CENTRAL CITY, COL.

Gazebo, Opera House (CD-RS) (1st wk) (Tom Ewell, Jan Sterling). Opened Aug. 1 and drew nearly $32,000 for first nine performances through last Saturday night (8).

CHICAGO

Music Man, Shubert (MC-RS) (26th wk) ($5.50-$6.60; 2,100; $71,458). Over $62,500. Previous week, $57,200.

LOS ANGELES

West Side Story, Philharmonic (MD-RS) (4th wk) ($5.75-$6.50; 2,670; $79,800). Nearly $77,100 on Civic Light Opera subscription. Previous week, $77,300.

SAN FRANCISCO

My Fair Lady, Opera House (MC-RS) (4th wk) ($5.75-$6.50; 3,550; $120,900) (Michael Evans, Diane Todd). Over $116,300 on Civic Light Opera subscription. Previous week, $108,000.

Oklahoma, Curran (MC-RS) (3d wk) ($5.75-$6.50; 1,758; $59,000) (Helen Gallagher, Bobby Van, Jules Munshin). About $52,000 on CLO subscription. Previous week, $51,100.

Amateur Rights

Continued from page 71

tive territory. We have had some cooperation, but the amount has been really discouraging. Since VARIETY is a professional trade paper, I think it should point out to producers and backers, dramatists and dramatists' agents that they are all losing substantial amounts of money through their failure to cooperate with the amateur leasing agencies for an early restricted release and the earliest possible unrestricted release. A good amateur property needlessly held off the market for a matter of one or two years can lose money—thousands of dollars—in competition with the release of plays more recently done on Broadway.

One more comment on Prof. Larsen's letter: very few properties indeed are held up because of the release of a motion picture, and most of these are in the musical field. No amateur group wishes to give a performance at the same time the picture is being released locally. It is impossible for the amateur releasing agency to anticipate the date of the motion picture release, and the local amateur groups should keep in touch with the local motion picture theatre manager. There is one other field over which we have no control. If the motion picture made from a play is disappointing, the play's amateur rights are hurt. If the motion picture is successful, the amateur rights are helped.

The non-professional field has burgeoned to the point where there are now over 30,000 performing groups in the United States and Canada. This includes community, academic high schools and organizational groups. A play popular in this field can gross from $50,000 to $150,000 in royalties. Some few have grossed over a quarter of a million. Producers, dramatists and dramatists' agents are alive to the advances and guarantee against royalties, but then their interest stops. They are shockingly unmindful of the chance to exploit their properties in this market.

Sincerely,

Howard Lindsay

(Howard Lindsay has been president of The Dramatists' Play Service since its establishment in 1936. He is a noted Broadway author, director and actor, and a former president of the Dramatists Guild.—Ed.)

Stratford, Conn., $44,166

Stratford, Conn., Aug. 11.

The American Shakespeare Festival set a new record last week with a $44,166 gross, virtually capacity. The eight-performances schedule included three of "All's Well that Ends Well," three of "Romeo and Juliet" and two of "Merry Wives of Windsor."

"A Midsummer Night's Dream," revived last season, is restored to the repertoire with four performances this week.

'BELLS' HAPPY $60,000 KANSAS CITY OUTDOOR

Kansas City, Aug. 11.

"Bells Are Ringing," with Gordon and Sheila MacRae, grossed over $60,000 last week at the Starlight Theatre here. The show is currently holding over.

"Li'l Abner," opens next Monday (17) as the two-week season finale.

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Moonbirds, Cort (10-7-59).
Cheri, Morosco (10-8-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Take Me Along, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Time's Fool, ANTA, (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Boy Friend, Cherry Lane (1-25-58).
Connection, Living Theatre (7-15-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Share Lettuce, Village Gate (7-28-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).

SCHEDULED OPENINGS

Hasty Heart, Flagg, Bklyn. (8-17-59).
Shakuntala, St. Marks (9-9-59).
Three Sisters, Fourth St. (9-22-59).
Simone, Gate (9-23-59).
Confederates, Marquee (9-28-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Burning Bright, Th'tre East (10-12-59).
Mis-Guided Tour, Downtown (10-12-59).
Summer 17th Doll, Players (10-13-59).
Yerma, Theatre 74 (10-15-59).

LOS ANGELES

Barber of Seville, LeGrand (7-21-59).
Billy Barnes Revue, Las Palmas (10-13-58).
Cat on Hot Tin Roof, Valley (8-7-59).
Cold Wind, Players Ring (6-8-58).
Immoralist, Horseshoe (7-17-59).
Look Back in Anger, Gallery (6-24-59).
Palm Tree, Stage Society (7-24-59).
Who That Lady, C[illegible] (4-13-59).

CLOSED

Letter, Centre (6-20-59).
Tall Story, Omnibus (7-29-59).
Tender Trap, Encore (6-5-59).

SCHEDULED OPENINGS

Revue, Horseshoe (9-11-59).
Tunnel of Love, Valley (9-11-59).
Girls in 509, Gallery (9-15-59).
Enemy of People, Civic (9-21-59).

London Shows

(Figures denote opening dates)

Blue Magic, Prince Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell Eugenie, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
French Mistress, Princes (6-4-59).
Grass is Greener, Mart. (12-2-58).
Hamlet, Queen's (8-4-59).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, Royal Ct. (7-29-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once Mere With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Raisin in the Sun, Adelphi (8-4-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Roots, Duke of York's (7-30-59).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (2-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

Aspern Papers, Queen's (8-12-59).
Quartet for Five, Arts (8-19-59).

Touring Shows

(Aug. 10-23)

Gazebo (Tom Ewell, Jan Sterling)—Central City (Colo.) Opera House (10-22).
Music Man (2d Co.)—Shubert, Chi (10-22).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Auditorium, Portland (11-15); Seattle (17-22).
Oklahoma (Coast Co.)—Curran, S. F. (10-22).
Say, Darling (Coast Co.) (Lisa Kirk, Orson Bean, Johnny Desmond)—Biltmore, L. A. (10-22).
West Side Story—Philharmonic Aud., L. A. (10-22).

'Kate' Moderate $23,500, At Starlight, Indianapolis; 'That Lady' 7G, Avondale

Indianapolis, Aug. 11.

"Kiss Me Kate" grossed $23,500 in six performances at Starlight Musicals here Aug. 4-9 with Ted Scott and Helen Bliss as leads. Threatening weather hurt, but there were no rainouts. Top at the 3,000-seat outdoor theatre is $3 ($3.50 Friday and Saturday).

"Happy Hunting," with Penny Singleton appeared at Starlight the previous week for a $21,000 gross.

Avondale Playhouse pulled a $7,000 gross for "Who Was That Lady I Saw You With," starring Pamela Britton and Casey Adams in six shows Aug. 4-9. Eddie Bracken was high for season with $12,000 there the week of July 28-Aug. 2.

"Rashomon," with Sessue Hayahaya, is current at Avondale and "The Boy Friend," with Jet McDonald, is at Starlight.

'Menagerie' Big $17,750 For Week at Westport

Westport, Conn. Aug. 11.

"The Glass Menagerie," starring Eli Wallach, Jo Van Fleet and Anne Jackson (Mrs. Wallach), rang up a fine $17,750 gross last week at the Westport Country Playhouse. The 755-seat converted barn has a $4.40 top weeknights and $4.85 Saturday nights.

Celeste Holm, in the vest-pocket revue, "What a Day," is this week's offering.

Martha Wright-'Pajama' Record $36,500, Oakdale

Wallingford, Conn., Aug. 11.

"The Pajama Game," starring Martha Wright, set a new house record with a $36,500 gross last week at the 2,219-seat Oakdale Musical Theatre here. Top for the tent ranges from $3.60 early in the week to $4.20 Friday-Saturday nights.

Current is "Tunnel of Love," with Paul Winchell.

'Shoes,' Dallas, $34,200

Dallas, Aug. 11.

"High Button Shoes," costarring Bob Crosby, Janis Paige and Lou Nelson, grossed a solvent $34,200 last week for the initial semester of a forthnight's stand at the 4,126-seat State Fair Music Hall here last week.

Following the current week's holdover of "Shoes," the State Fair Musicals season concludes with Peggy Cass in "Bells Are Ringing," opening next Monday (17).

B'way Emerging From Summer Lull; 'La Plume' SRO 45G, 'Destry' $50,100, 'Bird' $36,300, 'Barnes' $9,100 in 7

Broadway has apparently weathered the worst of the traditional summer slump. Although business was still spotty last week, there were signs of renewed activity at the boxoffice, with notably strong attendance at the weekend, particularly Saturday night (8).

Receipts were up sharply Monday night (10) for most shows, and according to the long-established pattern, the upturn should be marked the coming weekend and next week. There will probably be the usual boxoffice dip over the Labor Day weekend, but then business is expected to build consistently through the early fall period. The first production of the new season is due in mid-September.

There were four capacity shows last week, including "La Plume de Ma Tante," which relighted to sellout trade after a four-week layoff. The others were "Gypsy," "My Fair Lady" and "Raisin in the Sun."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Billy Barnes Revue, Golden (R) (1st wk; p) ($4.85; 800; $22,000). Opened last Tuesday (4), having moved from the York Theatre after a nine-week off-Broadway run; grossed nearly $9,100 for first seven performances; has the house until Oct. 8, when "Drop of a Hat" is due.

Destry Rides Again, Imperial (MD) (16th wk; 124 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Almost $50,100. Previous week, $45,600.

Flower Drum Song, St. James (MD) (36th wk; 288 p) ($8.05; 1,615; $63,752). Over $63,100. Previous week, $63,400.

Gypsy, Broadway (MC) (12th wk; 91 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). As usual, over $82,900. Previous week, another $82,900.

J.B., ANTA (D) (35th wk; 276 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Nearly $22,500 on two-for-ones. Previous week, $21,000.

La Plume de Ma Tante, Royale (R) (35th wk; 279 p) ($8.05; 1,050; $44,500) (Robert Dhery). Resumed last Monday (8) after a four-week layoff. Picked up sellout pace, almost $45,000.

Majority of One, Shubert (C) (25th wk; 200 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $45,800. Previous week, $45,200.

Music Man, Majestic (86th wk; 684 p) ($8.05; 1,626; $71,000). Over $63,700. Previous week, $65,000.

My Fair Lady, Hellinger (MC) (178th wk; 1,419 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $70,100. Previous week, $70,200.

Pleasure of His Company, Music Box (C) (42d wk; 334 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Just missed $20,000. Previous week, $19,600.

Raisin in the Sun, Barrymore (D) (22d wk; 174 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Nearly $41,700. Previous week, $41,300.

Redhead, 46th St. (MD) (26th wk; 204 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $47,700. Previous week, nearly $49,000.

Sweet Bird of Youth, Beck (D) (22d wk; 175 p) $6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $36,300. Previous week, $33,200.

Two for the Seesaw, Booth (CD) (82d wk; 652 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Almost $11,000 with twofers. Previous week, $8,000.

World of Suzie Wong, Broadhurst (D) (43d wk; 343 p) $6.90; 1,214; $47,400). Nearly $27,400 with two-for-ones. Previous week, $25,900.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (13th wk; 104 p) ($4.60; 1,150; $29,382). Over $19,000. Previous week, $17,000.

N.Y. Ballet $77,834, L.A.

Los Angeles, Aug. 11.

The N. Y. City Ballet, in its holdover last week at the 1,531-seat Greek Theatre, broke all records for a dance group at the spot, getting $77,834.

That brought the two-week total to $155,511.

FAYE EMERSON'S 'BIOG' $9,800, IVORYTON, CONN.

Ivoryton, Conn., Aug. 11.

Faye Emerson in "Biography" grossed a satisfactory $9,800 last week at Milton Stiefel's 575-seat Ivoryton Playhouse at a $3.95-$4.40 top. The show started slowly, but finished strong.

Virginia Mayo and Michael O'Shea are current in "Tunnel of Love."

'Abner' $8,750, Corning, N.Y.; Best Gross of Season

Corning, N.Y., Aug. 11.

"Li'l Abner" pulled a fine $8,755 last week at the Corning Summer Theatre. It was the top gross of the season so far.

"Say, Darling," with Karen Chandler and Slapsie Maxie Rosenbloom, is this week's bill.

Bridge Record $25,540, Park Playhouse, Philly

Philadelphia, Aug. 11.

"A View from the Bridge," playing a return engagement, grossed $25,540 last week for a new house record at the Playhouse in the Park. The Arthur Miller drama had notched a $22,000 figure its previous engagement last June at the municipally-operated theatre in West Fairmount Park.

Joan Fontaine is current at the Playhouse in "Hilary," billed as a pre-Broadway tryout.

PLAYHOUSE FUND DRIVE

The North Jersey Playhouse, Ft. Lee, N. J., which recently received a $2,500 donation from Actors Equity and switched to a non-profit status, is conducting a campaign to raise $20,000 to continue operation.

Legit Bits

Zero Mostel has received a best actor award for his performance in "Ulysses in Nighttown" at the International Theatre of Nations festival in Paris.

Jerome Mayer is withdrawing as managing director of the Honolulu Community Theatre after serving in that post for about two years and eight months.

Helen Hayes, following a two-week starring stint in the strawhat tryout of "A Adventure," is leaving for a vacation trip to Greece.

Bruce Savan has exited the Lenny-Debin office to form his own New York talent agency in partnership with **Barry Levinson.**

Dore Schary is putting the finishing touches on his new drama, "The Highest Tree," while on a two-week private boat cruise up Long Island Sound.

A reception for the seven stars of the upcoming Broadway production of "Heartbreak House," **Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento** and **Dennis Price,** was held last Wednesday (5) at Evans' house in Greenwich Village, N.Y.

"Enemy of the People," still running off-Broadway, was inadvertently listed as having closed in a recent issue of VARIETY.

Tom Dash, drama critic and drama editor of Women's Wear Daily and president of the Drama Desk, sailed July 31 with his wife for a five-week stay in Europe. They're due back in New York by plane Sept. 12.

Broadway producer **Richard Myers** returned yesterday (Tues.) on the United States from his annual summer holiday in France. Legit company manager **Richard Skinner** arrived on the same ship after a European vacation.

Geraldine Page, costar of "Sweet Bird of Youth," has signed a six-month contract extention through June 30, 1960.

John L. Toohey is temporarily an associate with Broadway press-agent **Sol Jacobson,** while **Lewis Harmon** is on a European holiday.

Bill Glover, drama reporter-feature writer for the AP, leaves Saturday (15) to cover legit openings at the Edingburgh and Dublin festivals, plus shows in London, Paris and Stratford-upon-Avon. He's due back Sept. 23.

Actor-director **Hume Cronyn** and his actress-wife **Jessica Tandy** are due back in New York tomorrow (Thurs.) from an extended holiday on their island in the Bahamas.

Edward F. Kook, president of Century Lighting, is on a business trip to the firm's office in Santa Monica.

Warren Caro, first vice-president of the American National Theatre & Academy and executive director of the Theatre Guild-American Theatre Society, has been named acting president of ANTA, succeeding the late Clarence Derwent, pending the election of a permanent successor by the board of directors.

Morton Wishengrad is dramatizing **Irving Stone's** "The Passionate Journey" for Broadway production by **Anna Sosenko,** who's also acquired the rights to **Bertita Harding's** "Age Cannot Wither," about the romance of Eleonora Duse and Gabriele D'Annunzio.

Singer **James Melton** has formed a partnership with **Gary Simpson** and **John Robert Lloyd** to produce "Candles in the Rain," by **Jean Arnaldi,** former reporter and editor in the New York bureau of the Associated Press.

"All Women Are One," by **Ben Kerner,** is planned for Broadway production next season by **George Justin** and **Norman Rose.**

A London production of **Jess**

(Continued on page 76)

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan. 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts, all Italian types: male, 26, Brooklynite; boy, 9, small, dark, intense; boy, 11, rough, smart aleck; several middleaged women, both comic and serious types; girl 16, sensuous. Mail photo and resume to producers; do not phone or visit in person.

"Captains and the Kings" (D). Producer, David March; director, John Gerstad (200 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director.

"Cheri" (MC). Producers, Playwrights Co. & Robert Lewis (161 E. 80th St., N.Y.). Available parts: girl in early 20's, preferably blonde; aging ballerina. Mail photo and resume to producers at above address.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince. Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon. Equity call for dancers Sept. 1: male, 10 a.m.; femme, 3 p.m.; open calls for dancers Sept. 2, same time schedule as for Equity. Final calls Sept. 3. Auditions at the Lyceum Theatre, 149 W. 45th St., N. Y.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MC). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All-Negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., N.Y.) & George Brandt. Available parts: ingenue, 19-25, and several English character men, 50-60. Mail photo and resume to producers.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Available parts: femme, 16-17, village type, pretty, shy, strong singing voice, emotionally intense, but inarticulate; male, 19, farmer, moody, stubborn but with sense of humor, robust singer; elderly character woman, lively, vigorous, sharp-tongued must do some dancing, sing well; boy, 12, happy, friendly, good dancer. Mail photo and resume to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Fayo now playing it); several small boys, about 48-50 inches tall; several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"Happy Town" (MC). Producers. B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Open call Aug. 14 from 2-3:30 p.m. at 54th St. Theatre for girl to appear 6; boy to appear 13, tall, rangy. Singing and dancing not necessary.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro man, 25-40, not too American, rather West Indian type, should have spectacular baritone voice and winning personality. Mail photo and resume to casting director.

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 53d St., N.Y.) Available parts: Negro woman, 50; local vigilante types. Mail photo and resume, indicating show's title on envelope to producers. Do not phone or visit.

"Juniper and the Pagans" (C). Producer, David Marrick (246 W. 44th St., N.Y.); director, Robert Lewis (161 E. 80th St., N.Y. 21); casting director, Michael Shurtleff. Cast of 16, including three children and extras, all Mexican types. The children include a boy, 8-10, vigorous scamp; small girl; small boy, handsome. Children and extras may mail photo and resume to casting director at producer's office or to director, all other parts through agents only.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Oriental-looking actor, around 30, family man, small, pathetic, almost comic character. Mail photo and resume to casting director.

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., N.Y.). Available parts: two men, late 20's; two women, mid 20's; femme, 80; Negro femme, 50-60. Mail photo and resume to production office.

"Moonbirds" (C). Producers, Leo Kerz & George Justin (mailing address, c/o Elia Kazan office, 1545 Broadway, N.Y.). Available parts: two detectives, comedians; college co-ed, 19; two women, 24-26, eccentric, beautiful. Mail photo and resume to producers at above address.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N.Y. Seeking mezzo soprano, 50, for featured role. Mail photo and resume to casting director. All other parts through agents only.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: Negro youth, early 20s, virile, handsome; also, understudies for the roles of the mother, daughter, daughter's suitor, and the boy who takes care of the daughter; all must have English accent with ease and conviction. Script of the play is available in bookstores.

OFF-BROADWAY

"Big Knife" (D). Producers, John Cestare, Peter Bogdanovich (211 W. 53d St., N.Y.; JU 6-7532) & Carles Salgado; director, Bogdanovich. Available parts: middle-aged Negro butler-valet, gentle, wholesome; attractive Hollywood starlet, 21-23, naive, discontented; elderly doctor, small, good-natured. Contact or visit office Aug. 10-14, between 5-7 p.m. Script available at Dramatists Play Service, N. Y.

"Burning Bright" (D). Producer, Robert M. Cavallo; director, Matt Cimber; Theatre East, 211 E. 60th St., N.Y.; TE 2-9220. Available parts for names and semi-names with classical background: male, 40-50, husky, leading man type; male, 40-50, character, tall, heavy set; femme, 25, blonde, attractive; male 25, dark, robust. Scripts available at Samuel French and Dramatists Play Service, or at Public Library. Casting through agents only. Also seeking two production assistants. Contact producer.

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis, (PL 3-2575). Seeking character men, 40-55. Auditions by appointment only. Phone producers.

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hard-bitten mine-worker, 25 military, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Mis-guided Tour" (MC). Producers, Robert D. Feldstein & James Allen Reid (325 W. 45th St., N.Y.; suite 116); director, Reid. Available parts: two comedienne-singer-dancers; ingenue, must be excellent singer-dancer; girl singer-dancer, attractive. Equity or non-Equity; male actor-singer-dancer to play touring agent; two comedians who can sing and move well; male, leading type actor-singer-dancer with legit voice; Negro baritone, legit voice, Equity or non-Equity. Open auditions Aug. 17 from 10 a.m.-12:30 p.m. at the Downtown Theatre, Fourth St., and Second Ave., N.Y. Singers attending without an accompanist will be requested to sing, "You Made Me Love You."

SHOWS IN REHEARSAL

BROADWAY

"Happy Town" (MC) Producers, B & M Productions (140 W. 58th St., N.Y.).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St., N.Y.; CI 7-7161) & Maurice Evans.

"Take Me Along" (formerly: "Connecticut Summer") (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-0830).

OFF-BROADWAY

"Hasty Heart" (D). Producer, Frank Baron (2083 W. 8th St., Brooklyn 23, N.Y.).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girl Against The Boys" (R). Producer, Albert Selden (444 Madison Ave., N.Y., PL 3-1030).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St. N.Y.; CO 5-6170).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St. N. Y.; JU 6-6295).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Leaven of Malice" (C). Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Loss Of Roses" (C). Producer, Saint Subber (200 W. 57th St., N.Y., JU 6-1890).

"Lovely Night" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200

(Continued on page 78)

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Backstage Theatre Cleanup

Continued from page 71

ing directly with the Shuberts, who have no Equity contract, as they no longer produce shows on their own and do not employ anyone under Equity jurisdiction. In each case, therefore, the union must act against a particular producer whose show may be playing or booked to play the theatre involved.

Responsibility

In each case, the question of who will pay for the renovation, or how it will be shared, may be a matter of negotiation, with the producer's bargaining position dependent on the strength of the show, the availability of a competing theatre, etc. In the past, many backstage improvements in Shubert theatres have been paid for by the producer (or, more accurately, the particular production), at least on a sharing basis.

Such cases have included backstake cleanups and the redecorating of star dressing rooms. In most instances where air-conditioning units have been insta[lled] dressing rooms, the show ha[s] e the cost (but who has ultima[tely] kept the equipment might be an interesting question).

In the current case of "Music Man," producer Bloomgarden was in the middle. Equity has been trying for about five years to get the backstage areas, dressing rooms, toilet facilities, etc., of Broadway theatres made habitable. Little or no progress has been made, since the union could not take direct action against the landlord Shuberts, but has tried persuasion and indirect pressure through producers and the League of N.Y. Theatres (from which the Shuberts withdrew several years ago).

After Equity finally served an ultimatum on Bloomgarden last week, insisting that the situation be remedied by 8 o'clock last Monday night, work was started on the cleanup. Although it was not completed within the deadline (and probably won't be for several more days), the union finally allowed the Monday night performance to proceed on the basis of "good faith."

Men At Work

The Shuberts, who had assigned five men to do the necessary work, had five additional on the job yesterday. Besides the painting, putting down new linoleum flooring, repairing cracks in concrete walls and putting toilet facilities in order, two large air-conditioning units were being installed in the men's and women's costume-change rooms in the theatre basement.

All this work is supposed to be at Shubert expense, but no specific agreement to that effect has been reached, and it remains to be seen whether an attempt may be made to pass along a share of the bills to the "Music Man" production.

Nobody apparently disputes Equity's claim of "intolerable" conditions backstage at the Majestic, although reports of rats infesting the premises are denied. In any case, the basement costume-change room were admittedly ill-ventilated, toilet facilities were in poor working order or inadequate and conditions were described as "filthy" following an incident of several weeks ago, when sewage backed up after a heavy rainstorm, and overflowed toilets and wash basins.

There may be some question whether J. J. Shubert, veteran head of the Shubert firm, was fully aware of the situation. It's understood that in some instances unpleasant matters are not brought to his attention. However, J. J.'s son, John Shubert, an executive of the company, knew of the matter, and had actually inspected the Majestic backstage a couple of weeks ago in company with Angus Duncan, Equity executive-secretary. The younger Shubert subsequently sailed for a European vacation, but Jack Small, another executive in active charge of Shubert Theatres in New York, was in touch with the situation.

Who'll Play J.J.?

An ironic angle of the Actors Equity action in holding up the start of Monday night's (10) performance of "The Music Man," at the Majestic Theatre, N. Y., is that the dispute was actually between the union and the Shuberts, with producer Kermit Bloomgarden painfully and angrily in the middle.

One of the projects on the producer's future schedule is a musical, being adapted by Albert Hackett and Frances Goodrich (Mrs. Hackett) from Alfred Harding's book about the actors strike of 1924, titled "The Revolt of the Actors."

Legit Investors

Continued from page 1

Miss Martin's manager-husband, Richard Halliday, in partnership with Rodgers & Hammerstein. Halliday (and of course Miss Martin) are reportedly putting up $200,000 of the capital, with Rodgers & Hammerstein supplying $100,000 and Lindsay-Crouse the remaining $100,000. All four major investors will presumably share their stakes with a few personal friends and associates, but the venture is closed to general investors.

"Saratoga," being co-produced by Robert Fryer and Da Costa, is budgeted for $400,000, of which NBC and its recording affiliate RCA Victor are investing $300,000, with NBC-RCA consultant Mort Mitosky guaranteeing the final $100,000. "Only in America," being produced by Herman Shumlin, and "The Gang's All Here," being presented by Kermit Bloomgarden, are being wholly financed through a film company arrangement worked out by collaborators Lawrence and Lee.

"Goodbye, Charlie" is being personally backed by author Axelrod and producer Hayward, with a pre-production film sale virtually insuring a payoff. "Loss of Roses" reportedly has part of its capital from investors in previous Saint Subber productions, but the author gets a substantial slice of the profits off the top, and there is a pre-production deal. "Pink Jungle" is understood to be bankrolled almost entirely by producer Paul Gregory and the author.

This trend toward private or closely-associated capitalization is not new, but merely appears to be reaching greater proportions than for many years. (A quarter-century or so ago virtually all shows were bankrolled by the producers, frequently with a few personal associates or, in many instances, by the ticket brokers.)

Rodgers & Hammerstein have supplied the financing for the last several of their shows. Fryer & Lawrence Carr, producers of the current "Redhead," obtained half the capital from NBC-RCA, and Herman Levin got the entire $300,000 bankroll for "My Fair Lady" from CBS. Other shows financed wholly or in major part by broadcasting companies have included "Wish You Were Here," "Me and Juliet" and "The Great Sebastians."

In general these restricted-investment ventures have tended to be the more promising productions in terms of advance boxoffice draw, theatre party sales, pre-production film deals and tv-recording tieups. Moreover, such shows as Inge's "Dark at the Top of the Stairs" and the current Tennessee Williams hit, "Sweet Bird of Youth," have been principally financed by author-director setups taking a sizable share of the profits off the top.

There has been considerable grousing among investors about this insiders-only trend of legit financing, but no outspoken (or at least public) objection or protest. For the most part, regular legit angels feel that the exclusion from the more promising new productions is unfair, but they're reluctant to squawk openly, for fear of being blackballed from future hits.

"We've been welcomed as backers of the long-shot gambles when money was tighter," one formerly-prolific investor complained last week, "but now that risk capital is plentiful and sure-thing pre-production deals can be arranged, we're getting the brush-off."

He was inclined to predict dire retribution if and when the boom days for producers, authors and directors is over. He conceded, however, that he and other habitual angels would always scramble for a chance to back "hot-name" authors, directors, stars and managements, and would probably thumbs-down less promising projects even if the producers have played along with investors.

Notable among a few managements with a string of current or recent hits but still welcoming their regular investors on pretty much the same term is David Merrick. As the producer of an almost unbroken string of substantial money-makers, he is presumably in position to get ample capital in full-show amounts via pre-production film or tv-recording deals. He is still playing along with his regular investor list, however.

Wanamaker Calls Quits On Liverpool Theatre

London, Aug. 11.

Actor-director Sam Wanamaker has abandoned efforts to raise enough money to continue operation of the New Shakespeare Theatre, Liverpool. In partnership with another American, producer Anna Deere Wiman, he acquired the house and, after extensive renovations, opened it last year as a stock venture. Several U.S. plays, banned by the Lord Chamberlain for public performance, were presented there on a private subscription basis.

The theatre project operated at a loss, however, and Miss Wiman withdrew some months ago as co-director and financial sponsor. Wanamaker raised $9,800 to continue the theatre on a temporary basis, and submitted a bid of $28,000 for the lease and effects. That was rejected, however, and the emergency fund will be returned to subscribers.

Although conceding his own inability to keep the New Shakespeare project going, Wanamaker hopes someone else may be able to save it. The actor, who recently played Iago in support of Paul Robeson in "Othello" at Stratford-Upon-Avon, says, "I'd hate to see the theatre turned into a warehouse or bowling alley."

Charmion King Leaves 'Hours,' Canadian Revue

Toronto, Aug. 11.

Charmion King, one of the leads in the Canadian-produced revue, "After Hours," withdrew last week and has been succeeded by Pam Hyatt. The show opens tonight (Tues.) at the Avon Theatre, Stratford, for a five-night run.

Miss King's exit was due to her dissatisfaction with her material. "After Hours," produced by Bernard Rothman, ended an eight-week engagement last Saturday (8) at the Mountain Playhouse, Montreal.

Legit Cues

Mike Sawyer will have the lead role in "Fair Game," playing Aug. 18-23 at the Putnam County Playhouse, Lake Mahopac, N.Y.

Jean Cummings, who played the lead femme role in "Cat on a Hot Tin Roof" at the Red Barn Theatre, Westboro, Mass., last week, is scheduled to continue as leading lady at the spot for the balance of the season.

John Fird has a featured assignment in the **Constance Carpenter** package of "Auntie Mame."

A tryout of **Stuart Bishop's** "Babylon by Candlelight" is planned for the week of Aug. 31 at the Cincinnati (O.) Summer Playhouse.

Karen Ford will appear at the Allenbury Playhouse, Boiling Springs, Pa., during August in "Girl Crazy" and "Plain and Fancy."

A low-priced $1.65 ticket, covering a 400-seat section, has been established at the Lyric Circus, Skaneateles, N.Y., for Tuesday-Thursday evening performances. The tickets are being peddled at $1.95 for Sunday night performances.

Donald Buka arrived in New York last Sunday (2) from the Coast to begin rehearsing for his costarring stint with **Frances Starr** in "Time Remembered," which will be presented for three weeks at the Paper Mill Playhouse, Millburn, N.J., beginning Aug. 18.

Jim Luisi is appearing in "Li'l Abner" this week at the Sacandaga Park (N.Y.) Summer Theatre.

Bill Steele is appears this week in "Girl Crazy" at the Allenberry Playhouse, Boiling Springs, Pa.

Jule Styne and **Joseph Kipness** have cancelled their projected Broadway production, "Saturday Night."

George Jenkins will design the settings and lighting for "The Miracle Worker."

Stock Reviews

Intimate Relations

East Hampton, N.Y., July 29.

Guild Hall presentation of Ron Rawson production of three-act comedy-drama by Jean Cocteau. Direction, Roger Graef; settings, William Ritman; lighting, Dan Butt. Stars Mildred Dunnock, Judith Evelyn, Paul Hartman; features Nancy Berg, Geoffrey Horne. Opened July 27, '59, at the John Drew Theatre, East Hampton, N.Y.; $3.85 top weeknights, $4.40 Saturday night.

George ..... Paul Hartman
Leonie ..... Judith Evelyn
Yvonne ..... Mildred Dunnock
Michel ..... Geoffrey Horne
Madeleine ..... Nancy Berg

In its American premiere, Jean Cocteau's French comedy-drama, "Intimate Relations," fails to provide either the promised intimacy or truly sparkling entertainment. However, flashes or brilliance suggest that reworking could do more with the intermingling of family emotional entanglements involving three women with the two men.

Mildred Dunnock as the possessive mother has turned from her husband to her son, Judith Evelyn the practical, almost too-good-to-be-true sister and Nancy Berg as the girl involved with the two males, all do well. Miss Berg plays the girl as a sweet young thing rather than the harlot the lines would indicate, but has naturalness and charm.

The against-type casting of Paul Hartman deprives the character comedian with the opportunity to display the meaningful grimace and calculated pause. Instead, as the long-suffering hubsand whose peccadillos with his son's girl provide some of the plot's complications, the actor glues the impression of fumbling lines. Only occasionally is he the convincing triple-play Romeo.

Geoffrey Horne shows genuine feeling as the son making his first attempt to cut the silver cord, although the role requires rushing from one emotional scene to another. Although his juvenile leaps on and off his mother's bed seem absurd, his subtler and more realistic scene with Miss Berg permit him to rise above puppy-love outbursts.

Both of the sets by William Ritman show imagination and fine use of the limited stage space.

Euni.

All's Well That Ends Well

Stratford, Conn., July 30.

American Shakespeare Festival revival of two-act comedy by William Shakespeare. Direction, John Houseman; scenery, Will Steven Armstrong; costumes, Dorothy Jeakins; lighting, Jean Rosenthal; music, Herman Chessid. Opened July 29, '59, at the American Shakespeare Festival Theatre, Stratford, Conn.; $5.25 top.

Countess of Rousillon ..... Aline MacMahon
Lord Lafeu ..... Will Geer
Bertram ..... John Ragin
Helena ..... Nancy Wickwire
Lady-in-Waiting ..... Betty Hellman
Parolles ..... Richard Waring
Clown ..... Jack Bittner
King of France ..... Larry Gates
French Lords ... Dino Narizzano, Richard Easton, Frederic Warriner, Severn Darden
Widow of Florence ..... Ssda Thompson
Diana ..... Barbara Barrie
Mariana ..... Mariette Hartley
Duke of Florence ..... Patrick Hines
Sergeant ..... Hiram Sherman
Soldier ..... Edward Asner
Florentine Officer ..... Dino Narizzano
Others: Tom Bellin, Eve Benesch, Jay Bonnell, William Curtis, Edward English, Ellen Geer, Jarmila Germanton, George Gitto, James Goldsmith, Wardwell Leo, Yafa Lerner, John Lovelady, William MacKenzie, David Margulies, Julian Miller, Cathy Schmid, John Scandra, Ruth Soboroka, Harrison Spencer, Stephen Strimpell, Claire Lu Thomas, Michael Twain, Leon Vega, Michael Verona, Herbert Voss, Claude Woolman.

The third and last of the 1959 repertory series at Stratford-on-Housatonic, "All's Well That Ends Well" evolves as a minor addition, achieving little of particular distinction except some impressive lead performances. As staged by John Houseman, the so-tagged "dark comedy" will provide a pleasant experience with one of the lesser-known Bard works.

Nancy Wickwire, now in her third ASFT season, scores with an outstanding Helena, the doctor's daughter who cures the king and gets a wrong deal from the man she chooses as her husband. Larry Gates follows up his smash Falstaff in "The Merry Wives of Windsor" with a commanding King of France. In the role of Bertram, the count who disdains wedlock, John Ragin lacks spark and points up the Connecticut company's need for stronger leading men.

The movement of the play is on the slow side. The action is best concentrated on the sub-plot dealing with the braggart Parolles, adequately handled by Richard Waring. Among the other effective contributors are Aline MacMahon as Bertram's mother, Will Geer as the likable old lord Lafeu, Jack Bittner as the clown, Hiram Sherman as the sergeant, Barbara Barrie as Diana and Mariette Hartley as the zestful Mariana.

"All's Well" poses no important challenge to Will Steven Armstrong on the sets, which again utilize the basic latticery; Dorothy Jeakins on the costumers; and Jean Rosenthal on the lighting.

So "Merry Wives" remains the most winning new offering of the season, with neither "Romeo and Juliet" nor "All's Well" achieving much to enhance the stature of this now well-established Shakespeare theatre. Audiences are being balloted on preferences for next season, the potentials including "Henry IV (Parts I and II)," "Antony and Cleopatra," "Twelfth Night," "Troilus and Cressida," "Coriolanus" and "Love's Labor Lost."

Elem.

ANY NEW OPERA HOUSE HASTA BE 'DOWNTOWN'

Boston, Aug. 11.

Mayor John B. Hynes said Friday (24), he will lend his support to any effort to provide Boston with facilities for opera presentations, but said the city cannot afford to build an opera house.

Boston has been without one for over a year, since J. J. Shubert sold the 3,000-seater on Huntington Ave. to a wrecking company, which demolished it.

The Mayor said that he favored a downtown site for a contemplated $3-5 million structure to be built by public subscription. Tentative hopes are for a new opera house about 1965 as part of an Arts Center on the Charles River in Brighton, but the planning board and city council favor a downtown Boston site. Officials for the Arts Center said they would be willing to consider an intown site if Hub biz leaders and the general public give financial support.

Dorothy Spears Exits American Theatre Wing

Dorothy Spears, secretary of admissions at the American Theatre Wing, has been dropped as of last Friday (31). She had been employed at the Wing since January, 1947.

In a letter from James F. Reilly, Wing treasurer, received by Miss Spears four days before she expected to return to work from vacation, she was advised that her services were being terminated at once due to the Wing's mounting financial problems.

With the exception of a long-time bookkeeper, the turnover of administrative personnel at the Wing has been complete within the past two years. Departures have included Esther Hawley, executive secretary; Louis M. Simon, director of the Professional Training Program; Joy Howden, in charge of Community Plays; George Alan Smith, executive director; Robert C. Colson, course supervisor; Claude Madonna, registrar, and Miss Spears.

Helen Menken is president of the Wing.

Plan Ottawa Pro Shows, Also Canadian Tourers

Four professional productions are planned for presentation in Ottawa next fall by Trent Gough, president of the Ottawa Theatre Arts Guild.

Gough, who intends importing American talent for the leads in the undesignated plays, also contemplates sponsoring a few touring shows in Canada.

Rabb's Antioch Date

Yellow Springs, O., Aug. 11.

Ellis Rabb, who's appearing this summer with the Group 20 Players, Wellesley, Mass., will return here for a one-night appearance in a program adapted from Shakespeare's Chronicle plays. The presentation will be part of the "Summer Festival of the Performing Arts," to be presented by Antioch College the five Saturday nights in August.

Rabb, who appeared in the Antioch Shakespeare Festival during its six-year campus run, will perform locally Aug. 15. The outdoor presentations get underway Aug. 1 with a program by dancer-pantomimist Paul Draper. The Dave Brubeck Quartet is booked for Aug. 8, and Geoffrey Holder's Trinidadian troupe is set for Aug. 22.

The festival will end Aug. 29 with a free concert by the 661st Air Force Band.

Literati

More Show Biz Biogs

Actor-art collector Vincent Price calls his upcoming Doubleday biography, "I Like What I Know: A Visual Biography."

A Museum of Modern Art visualization of "Marlene Dietrich: Image and Legend," by Richard Griffith, is a picture-book, also Doubleday.

"Subway to the Met: Rise Stevens' Story" is what Kyle Crichton calls her bio and "Ed Wynn's Son" is Keenan Wynn's saga, as told to James Brough, both Doubleday, as is Kathleen Norris' memoirs, "Family Gathering," all fall items.

In the sports idiom is Ruby Goldstein's "Third Man In The Ring," as told to N.Y. Journal-American sports columnist Frank Graham (Funk & Wagnalls, and Roy Campanella's autobiog, "It's Good To Be Alive" (Little, Brown), in which he had literary assists from CBS sportscaster Dave Camerer and AP sportswriter Joe Reichler.

Back to the Doubleday roster is "Please Don't Hate Me" by Hollywood tunesmith Dimitri Tiomkin and Prosper Buranelli.

Not biographical but "a novel inspired by the life of Isadora Duncan" is "The Spirit and the Flesh," by David Weiss, also a Doubleday item in late October.

'Where The Wild Goose Go'

August issue of Sports Afield has a piece by Jack Denton Scott slugged "James Bay Goose Hunt" concerning the adventures of five grey-flannel city slickers who left their Madison Avenue habitat and went on an adventuresome trip to the land of muskeg and mechanical monsters.

Goose shooters were Hank Hunter, director of communications at Olin Mathieson; Bob Atherton, an editor of Cosmopolitan; Bob Foreman, BBD&O exec; Dave Sutton, veep in charge of tv at MCA, and Johnny Hoagland, veep and associate director of broadcast dept. at Ogilvy Benson & Mather.

Geis' Show Biz Books

Growing showmanship and show biz ties with book publishing has created Bernard Geis Associates, distributing through Random House. Showmen like Groucho Marx, Art Linkletter, Goodson & Todman, et al., are partnered in the Geis operation which is frankly geared to publish books by show biz personalities whose powerhouse plugs on tv-radio can stimulate sales, as has been evidenced by Linkletter, Pat Boone, Jack Douglas, Cliff Arquette (Charley Weaver) and kindred bestsellers.

Battle of the 'Chatterley's'

Grove Press, which published the first unexpurgated edition of D. H. Lawrence's "Lady Chatterley's Lover" in the United States, lost a round in N. Y. Supreme Court last week when Justice Birdie Amsterdam ruled that the edited-down edition currently on the stands need not be marked "not an unexpurgated edition."

Justice Amsterdam denied Grove's injunction to force the New American Library of World Literature Inc. to print the explanation on its expurgated copies. It has been Grove's contention that NAL was misleading the public into believing it was getting the original edition. Previously NAL had agreed in court to mark its upcoming expurgated copies as such.

Last week also saw Grove Press and NAL hurling other accusations at each other. Grove accused NAL of "commercial hitchhiking." Grove Press recently won its fight against the Post Office to distribute the original edition. NAL said it was the only publishing outfit in this country authorized by the Lawrence estate and the only one paying royalties.

Grove Press accused NAL of "cashing in" on the former's efforts and expenses "doing it in a way which is dishonest both in terms of legal precedent and in terms of common morality."

NAL insisted that Grove Press, after unsatisfactory negotiations with the Lawrence estate, proceeded with its preparation of the unexpurgated edition and published it despite the Lawrence literary agent's rejection of a contract offered by Grove. "Lady Chatterley's Lover," however, is in the public domain, according to the best legal minds.

Unexpurgated paperback editions of the Lawrence book are now being issued by Pocket Books, Grove-Dell, Pyramid, Universal Beacon and New American Library. Grove is also publishing a hardbound copy at the considerably higher price of $6 as against the 50c paperback.

Battle of who owns the rights to the Lawrence book has been a sizzling one in publishing row. In past few weeks, the mimeo machines at both NAL and Grove have been grinding out peppery blasts daily. NAL's ammunition is being fired by Miss Jay Towers, promotion manager. Grove's releases have been propelled by Phyllis Bellows.

Paul Green's Book

Three plays by Paul Green have been published by Samuel French under the title "Wings for to Fly." All three ("Fine Wagon," "Lay This Body Down" and "The Thirsting Heart") are of Negro life and are, Green says, "mostly for the ear but also for the eye."

In addition to the plays there are in the back some songs such as "O the Blind Man Stood on the Road and Cried," "Dark Was the Night" and "Death Gonna be My Folding Bed."

Pub Rep Only Bruised

Press reports last week that Harry G. Mirken, a roving European rep for Crown Publishers Inc., and his wife Blanche, were seriously injured in an auto accident on the Milan-Bologna highway in Italy were "grossly exaggerated" according to a Crown spokesman.

Mirken, it was said, merely suffered bruises while his wife sustained a chip in her shoulder.

White-Newell Teamup

Two publishers' publicists have resigned to form their own literary agency. Pat Newell, ex-Rinehart, and Ed White, ex-Lippincott, are the new combo.

Miss Newell has been succeeded by Robert Taylor and Dolores Ziff is White's successor at Lippincott.

Hill & Wang's Dramabooks

Dr. Horace M. Kallen's "The Book of Job as a Greek Tragedy" is among four dramabooks which Hill & Wang is bringing out both in paperback and hard editions.

Other three dramabooks include "Shaw on Theatre," edited by E. J. West, and two play collections. The first is "Turgenev: Three Famous Plays," translated by Constance Garnett, production by David Garnett. Second collection is "Farquhar," edited and with an introduction by William Archer.

Anthologies Aweigh!

Doubleday has a flock of collections on its fall-winter lists, as follows:

"These Were Our Years," edited by Frank Brookhouser; poems, stories, articles, etc. reflecting the 1920s and 1930s.

"Ten Great Mysteries," edited by Howard Haycraft and John Beecroft; bests of Dashiell Hammett, Erle Stanley Gardner, Agatha Christie, Ellery Queen and Rex Stout.

"Broadway's Best 1959," edited by N.Y. Daily News critic John Chapman.

"Fiction of the Fifties," edited by Herbert Gold.

"The Laugh's On Me," another Bennett Cerf humor anthology.

"The Works of Anne Frank: Her Short Stories, Essays and Her Diary," edited by Ann Birstein and Alfred Kazin (Mr. and Mrs.).

"The World That Couldn't Be and 8 Other Novelets From 'Galaxy'," edited by Galaxy editor H. L. Gold.

CHATTER

June Havoc will follow her "Early Havoc," now in stands, with a sequel, "More Havoc."

Paul R. Reynolds' "The Writer and His Markets" is due in October off the Doubleday press.

"I Call On Princess Rainier" (Grace Kelly) is one purpose of Pete Martin's current European safari for a Saturepost piece.

Vacationing Al Rosen, New York's "Music Man" company manager, here vising his brother, Al, Metro assistant branch manager.

Irish dramatist Denis Johnston's five plays have been collected under "The Old Lady Says No!" for Atlantic Press publication in the fall.

Frank Godwin, 69, cartoonist and illustrator, died Aug. 5 in Solesbury Township, Pa. He created the cartoon strip, "Rusty Riley," for King Features Syndicate.

Playwright-actor Peter Ustinov has authored a book of short stories which he calls "Add A Dash of Pity" which Little, Brown will publish in September.

Royalties from a Southwest High School choir record cut by Columbia being held up until city attorney decided who is to sign contract and where money shall go.

Joseph Petrocik named asst. p.r. director of the French Tourist Bureau in N.Y., under Myron Clement, succeeding Martin Stuart, who resigned to become pub relationser for Bamberger's, Newark.

Atlantic Monthly's editor, Edward Weeks, has done a book of essay and observations for Little, Brown (via Atlantic Monthly Press) publication this November titled "In Friendly Candor."

Lowell Thomas Jr.'s "The Silent War In Tibet" is slated for October by Doubleday as is N.Y. Daily News reporter Jess Stearn's "The Wasted Years: A Study in Juvenile Delinquency" and Time-Life foreign chief Emmet John Hughes' "America, The Vincible."

Howard Baldwin, advertising manager of The New Yorker, has retired. Douglass W. Lawder, who has been national advertising manager, steps into Baldwin's post. Robert S. Ogden, formerly eastern advertising manager, becomes associate advertising manager.

Adman Samm Sinclair Baker has another book due via Hanover House (Doubleday subsid) titled "Casebook of Successful Ideas for Advertising and Selling." In the same huckster-p.r. idiom is N.Y. Post staffer Irwin Ross' "The Imagine Merchants," same pub.

Junius Wood, Heywood Broun, Floyd Gibbons, Roy Howard, Richard Harding Davis, Harry Hansen, Will Irwin, John T. McCutcheon, Irvin S. Cobb, William G. Shepherd, Frederick Palmer and Westbrook Pegler are names which stud Oxford Univ. Press' upcoming "American Reporters on the Western Front, 1914-1918," due in October, by Emmet Crozier, vet newspaperman. Oxford also bringing out "The Art of Jazz," edited by Martin T. Williams, co-editor of The Jazz Review.

TV commentator Alexander King's sequel to his bestselling "Mine Enemy Grows Older" will be called "May This House Be Safe From Tigers," a Simon & Schuster publication in December. Same firm bringing out N.Y. Post columnist Max Lerner's "The Unfinished Country," anthology of some of his newspaper essays, and "The World of the Wall Street Journal," edited by Charles Preston, with an intro by Vermont Royster, editor of the WSJ; this, too, is a collection of "bests" from that financial daily.

Legit Bits

Continued from page 73

Gregg's "A Sea Shell" is planned for the fall by **Stephen Mitchell.** The play, under the title, "A Swim in the Sea," was produced for Broadway by **Robert E. Griffith, Harold S. Prince and Shirley Ayers,** but folded after a Philadelphia tryout last year.

Hal Hastings will be musical director of "Fiorello."

"Masterpiece," originally announced for Broadway production, is now scheduled to bow in London next January under the production auspices of **Christopher Be Manos** and **Arnold Margolin. James Hammerstein** and **Barbara Wolferman,** who were to have been partnered with Manos and Margolin in the New York presentation, have bowed out as co-sponsors.

Paul Feigay is planning to resume production activity on Broadway as president of the recently-organized Candid Productions, which will operate in the legit and television fields. **Mrs. Florence Shaw** is vice president of the firm and ice skater-actor **Dick Button** is secretary-treasurer. Contemplated as the outfit's initial Broadway presentation is a dramatization of **Shepherd Mead's** book, "The Four Window Girl," subtitled, "How to Make More Money Than Men." The adaptor hasn't been set.

Maurice Winters, company manager of "Flower Drum Song," sailed last week on the Queen Mary for a holiday in France and Italy. He's due back the first week in September. **Paul Groll** is subbing as manager of the **Richard Rodgers-Oscar Hammerstein** 2d musical.

"The Book of Job as a Greek Tragedy," by **Horace M. Kallen;** "Shaw on Theatre," edited by **E. J. West;** a volume containing "A Month in the Country," "A Provincial Lady" and "A Poor Gentleman," by Turgenev, and a volume containing "The Recruiting Officer," "The Beaux' Stratagem," "The Twin-Rivals" and "The Constant Couple," by George Farqhar, will be published in paperback editions Aug. 21 by Hill & Wang.

Oliver Smith will design the settings and **Miles White** the costumes for the Playwrights Co.—**Robert Lewis** production of "Cheri."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 11.

Every now and then Ramon Novarro, the hero of Metro's first "Ben-Hur" production, pops up in the news. The last time was quite recently when he was recorded in The Southern Cross of the San Diego diocese as attending the restored Pala Mission ceremonies, he being now a rancher in the area of the Palomar Observatory.

The last time I ran into Novarro previous to this personal mention was at a meeting of the Third Order of St. Francis. Unlike many so-called religious orders, members of this tertiary fraternity, though mostly laymen, belong to an actual order. Some cardinals are Third Order Franciscans, notably McIntyre and Cushing, and the last Pope Pius XII was a member.

You don't get tapped overnight. It's a long, slow process and once a fraternity is established nothing can kill it off for 100 years. Novarro, I suspect, from where I met him, belonged to the St. Joseph Fraternity in downtown L.A.

Original Ben-Hur A Shorty?

Though never a tall man, Novarro seemed shorter than ever the last time I saw him. He didn't seem to be more than 5 feet 7 and quite stocky for his height, more as he appeared in "We Were Strangers" a few years ago, that Cuban picture climaxed by the blowing up of a whole cabinet in a cemetery while they were attending a funeral of one of their number who was purposely bumped off several days previously for just such a come-on of mass murder. The picture was founded on an actual Cuban political plot. Phil Rivero told me. Premier Castro should see it, if only for a refresher course.

Novarro was good in the film. But he was as far from the chanter of the "Pagan Love Song" or "Scaramouche" or "Ben-Hur" as St. Francis of Assisi was from Benvenuto Cellini. He was more like the Jose Ramon Gil Samaniegos, to give him four of his 14 names, who came out of Durango, Mexico, 30 or 40 years ago, got a bit with Marion Morgan's dancers in L.A., augumented his take-home pay when the troupe reached New York by working as a busboy at the Times Square Automat, and got back to the west coast in Ferdinand Pinney Earle's production of "Omar Khayyam."

The $50 Fight For Valentino

It was there he was spotted by Rex Ingram who was losing Rudolph Valentino, his great discovery in "The Four Horsemen of the Apocalypse," over a lousy $50 raise Metro wouldn't meet. Valentino was getting $350 but wanted $450 to star in "The Prisoner of Zenda." Studio wouldn't go above $400 and that's how Metro lost Valentino to Par and Novarro became Rudy's replacement.

It is generally believed Samaniegos got the Novarro billing from Rex Ingram, but actually he was so listed with the Marion Morgan dancers. Anyway, it was a good name and got him far in show biz. Ingram certainly brought him along and photographed him so that he looked as a Lombardy poplar instead of the sawed-off redwood he actually was. The records still list him as 5 feet 10, but forgot to add "on stilts."

George Walsh In Charlie Jones' Record Book

A second choice for "The Prisoner of Zenda," Novarro was also a second choice for "Ben-Hur." In fact, he was a replacement for George Walsh. Walsh was touted as the world's greatest all-around athlete, thanks to the typewriter, not the tape-measure or stop-watch, of his p.a., Charles Reed Jones. The brother of Raoul Walsh, George, according to Charlie Jones, rowed faster than Jack Kelly, jumped higher than Mike Sweeney, threw a discus farther than Martin Sheridan and ran a hundred faster than Charlie Paddock. He also could act.

Walsh played the name lead in "Ben-Hur" while the company, under the direction of Charles Brabin, horsed around Rome for months. It had taken years to get the production off the indoor treadmills on to an open track, but there it got stuck. After all, wasn't Ben-Hur the richest Jew between Rome and Jerusalem? Under the circumstances who worried about budgets or overhead?

He Saved The Capital From The Rebs

Even General Lew Wallace, who was more famous for the book than for having successfully defended Washington, D.C., against onrushing Confederate Rebels, never seemed in a rush to sell the picture rights. The only thing he insisted on was that Klaw & Erlanger have a legit production in a theatre every year or lose their franchise. Some of these lost money but they kept interest in Ben-Hur alive.

When the General ultimately cashed in his blue chips his son, guardian of the estate, offered "Ben-Hur" for pix for $400,000. D. W. Griffith, Douglas Fairbanks, DeMille, Ince—everybody—was "buying" it around 1920, but who had that kind of cash? Millionaires, not tycoons of show biz, obviously.

Joe Godsol, prez of Goldwyn pix, bought the rights for a million dollars by giving two millionaires, Vincent Astor and Robert Goelet, and their group one-third the profits for advancing $600,000 in cash. The pic eventually grossed more than $9,000.000 and Metro (by then Metro-Goldwyn-Mayer) took out 35% for distribution. When its accountants got through figuring, they showed MGM had lost a million dollars on the picture, whereas Astor, Goelet, Erlanger, Ziegfeld and Dillingham got back $3,000,000 on the $600,000 advanced by Messrs. Astor and Goelet.

The Thalberg Touch

What threw the production into such staggering costs was the decision to pull the company back to Hollywood after a year in Rome and reshoot most of the picture under a new director, Fred Niblo. One set alone, the arena in Antioch for the chariot races, cost $300,000. The accidental pile-up of four chariots in the race, due to a broken wheel, more than offset this cost in its boxoffice draw. The smashup was the hit of the pic.

Of course, Ramon Novarro as Ben-Hur got his $350 every week and was not involved in any of these risks. Stuntmen took over for him and Francis X. Bushman in the chariot races. Once his hitch as a galley-slave was over and his fortune restored, Ben-Hur's main job was to find his mother and sister. A gal named Esther was with him in these pursuits.

Oddly, some editions, notably one by Simon & Schuster, drop this love-interest of Ben-Hur's altogether. This is an expurgation which no censor, except kids, who don't go for all the schmooing in pix, would permit. But there will be plenty of this in the new production, come next November, when Charlton Heston replaces Ramon Novarro as Ben-Hur and Haya Harareet replaces May McAvoy as Esther.

Bill Hart, One-Time Winner

The current production costing $15,000,000 actually isn't costing much more under inflation than the $5,000,000 production cost in the deflationary, practically taxless '20s. But Heston's vital statistics are not inflated. He is a big hunk of man, a six-footer, 180-pounder. His bete noir, Messala, is Stephen Boyd of Belfast. That's the part played by Bushman in the previous Metro version. (Not the original version; Kalem did a pirated version in 1907, but even with the Brooklyn Fire Dept. helping out in the chariot faces Kalem lost in the courts).

William S. Hart played the original Messala in the chariot race and once beat Ben-Hur. That was in 1901 in Boston when Ben-Hur's treadmill broke down.

$45,000,000, Eh?

This time the whole picture was shot in Italy under William Wyler's highly acclaimed direction (two-time Oscar winner; 13 times a nominee). To make the kind of money it was hoped the Niblo version would have made, this version will have to gross $45.000,000.

Around 1540 Broadway they believe it will. They're convinced that nothing makes big money like big money these days.

But it would be interesting to see what Ramon Novarro thinks of it as a picture. Maybe he'll be invited to the premiere.

Broadway

Jack Benny may toastmaster the Lambs dinner honoring Phil Baker Sept. 26 at the clubhouse.

Wanda Hale, Daily News film critic, back from a European vacation on the S.S. Flandre.

Bill Woods, son of personal manager Bernie Woods (ex-VARIETY), left last week for the Marines' boot camp at Parris Island.

Yank pianist Byron Janis (Hurok office) flew over weekend to Buenos Aires for recital at Colon. Some 15 Latin dates follow.

Don Costello finishing his play, "White Roses." Meanwhile he's coaching a new personality, Roger Allan, who is due for a screen test on Coast.

Joe Glaser of Associated Booking is organizing the various local Beatnik groups into a national organization N.B.C. (National Beatnik Cults).

Pianist Ruth Slenczynska repeats (third) at Brevard (N.C.) Festival Aug. 14-16, making this an exception to her no-summer-concerts rule for 1959.

American-trained concert violinist Toshiya Eto introducing his American wife to family in Japan while fullfilling six weeks of concerts there. Eto hasn't been in native land since leaving in 1948 for Curtis Institute in Philly.

Felix Young, quondam Hollywood agent, latterly a Miami Beach restaurateur, has taken a lease on the street floor of the new co-op apartment at 457 Park Ave. (58th St.) and will open Felix Young's Park Ave. restaurant in October.

Maurice Lagoguee, head barman at the Hotel George V (Paris) bar, stepped off the Liberte, on his first U.S. visit; into La Potiniere, West 55th St. eatery, and hearing so much French spoken in New York felt "lost" because he hears more English in the George Cinq.

St. Patrick's R.C. Church, Watertown, N. Y., will eventually inherit the land on which the Vine St. (Hollywood) Brown Derby stands under the will of Miss Ann D. Bohl, of Watertown, who inherited the realty from an uncle, John Shinners, a pioneer Hollywood real estate operator.

Savoy-Hilton managing director Eugene Voit back from BevHills conferences with Conrad N. Hilton and readying preem of The Columns, the old Savoy Room, which will be the entertainment spot instead of the Cocktail Lounge. Latter becomes a new men's luncheon grillroom and thereafter open for cocktails.

J. Walter Kennedy, publicist for Abe Saperstein's enterprises (Harlem Globetrotters, etc.) and general secretary of The Skeeters, running for mayor of Stamford, Conn. A showmen's committee helping in the fund-raising for the political campaign comprises Charlie Berns, Sandy Simon, Toots Shor and Mac Kriendler.

Danny Stradella, owner of Danny's Hideaway, does his second western, this time a two-line role in John Wayne's "Alamo" (UA). He also played a cowboy in Hal Wallis' "Last Train From Gun Hill," but this was a one-liner, filmed in Hollywood. For "Alamo" the diminutive will go on location to Bracketsville, Texas.

New Orleans' loss may be Tucson's gain but the bunch on the bayou can't believe that Helene (Mrs. O.M.) Samuel, widow of longtime VARIETY correspondent in N.O., would desert them for Arizona. Helene Samuel, now quite a painter, bought a cooperative apartment in Tucson and is intent on pursuing her art in the great southwest.

When Arthur Hornblow Jr. adapted Edouard Bourdet's "The Captive" (Helen Menken starrer) in the mid-1920s he was sole author; the new version, making the rounds for possible production anew, now carries the byline "freely adapted by Leonora and Arthur Hornblow Jr." Producer-author now gives his wife equal billing in the new version.

Paris

By Gene Moskowitz
(66 *Ave Breteuil; Suf.* 5920)

Magali Noel fractured her ankle doing exteriors for "Marie Des Isles.

A series of one-day strikes hitting the governmental radio and television setup here.

Jose Torres into the Theatre De L'Etoile for a four-week terp session with his Hispano company.

Gerard Philipe will play "Hamlet" with the state subsidized Theatre National Populair next season.

Tessa Beaumont replaces Zizi Jeanmaire in reprise of Roland Petit's ballet "Cyrano De Bergerac" at Alhambra next October.

Anthony Quinn getting two French pic offers for Marcel Carne's "Les Fayues" (The Beasts) and Pierre Gaspard-Huit's "Rasputin."

Broderick Crawford readying for a two year Continental stay via three film stints. First one rolls here early next season. It is "Dangerous Monday," with Robert Spafford directing.

Lilo set for a Broadway return next season via "The Widow of the Eiffel Tower." It is to open next January, with other French performers, Claude Dauphin and Gerard Nery, also to star.

Yank plays "Sweet Bird of Youth," "The Desperate Hours," "Long Day's Journey Into Night," "Pleasure of His Company" and "Picnic" due here next season while Broadway will take the French plays "L'Hurluberlu," "Histoire De Rire," "Caligula," "Tueur Sans Gages" and "Judith."

Two top French producer-distribs, Georges Lourau and Robert Dorfmann are entering into a cooperative tieup. Lourau will henceforth distrib Dorfmann's films. The latter is giving up distrib. It is mainly for the provinces now, but will go into effect in keys next season. Fact that both have financial agreements with the Belgian outfit Electrobel may be the decisive factor behind this merger.

Madrid

By Hank Werba
(*Gral Sanjurjo 24; Tel.* 344865)

Flamenco ace Faico starring at garden boite Samba.

Screen actress Marta Flores heads third "Gigi" company this year.

"Vertigo" (Par) heads the list of summer film grossers in Madrid and Barcelona.

Contortionist Betsy Ross, Kary Mayer-Mery Dugan and Lita & Redy toppers at latespot Casablanca.

Maria Callas signed for solo recital next month during the annual opera season sponsored by Bilbao's Friends of Opera Ass'n.

Karl Munchinger and the Stuttgart Chamber Orchestra opened month-long Int'l Music and Ballet Festival at Santander.

All-Flamenco variety program at institutional Circo Price features Fernanda Romero, Porrinas de Badajoz and includes Yank chanteuse, billed as Miss Elaine.

"Ama Rosa" (Mistres Rosa), popular shrine of legit melo, which set a new record last month playing three and four performances daily at the Calderon, reopened at Reina Victoria.

Gallic film thesp Gregoire Aslan stepped from Carol Reed's "Our Man in Havana" into the role of King Brob, feature role of Jonathan Swift's "Gulliver's Travels," now being filmed in Spain by producer Charles Schneer.

Philadelphia

Marilyn Hagist, of Glenside, will be the prima ballerina for Philadelphia Grand Opera company this season.

Tom Poston has been signed for starring role in "The Golden Fleecing," which opens at Locust Theatre Sept. 26.

Sid Myers, of Bandstand Record Shop, elected president of the Assn. of Retail Record Distributors of Pennsylvania.

Johnny October, former South Catholic High student, has two sides out on the First label. He formerly was with Chancellor Records.

"Happy Town," which was slated to begin its pre-Broadway tryout at the Erlanger Sept. 7, cancelled its local engagement and will go to Boston for a three-week run.

Peggy Cass got stuck with an "on sight" conviction when a Bristol Township J.P. went on a one-man crusade against the State's Blue Laws. Peggy was appearing in the summer tent production at the Bristol Plahouse.

Albuquerque

By Chuck Mittlestadt
(*Diamond* 4-1596)

Richard H. Harris, manager of KQEO radio, to handle "Voice of Democracy" contest next year for New Mexico VFW.

Ferlin Husky, Capitol country-western singer, played a string of six singing dates across New Mexico, backed by Roger Miller band.

J. Walter Flynn, former New York art consultant, hired as full-time art director of state-subsidized New Mexico Magazine at $6,035 annually.

Two femmes from KOB radio-tv here, off on two-week vacation in Haiti and Jamaica. Gals are Corine Burleson, head accountant, and Margaret Itter, tele sales staff.

KHAM radio recently sponsored "Have Fun with Pop" contest in Albuquerque. Commercial tieup was made with Playland kiddie amusement park and Lucky Super Markets.

London

(*COVent Garden* 0135-6-7)

Bandleader Jack Parnell is hospitalized.

Jack Buchanan's widow is readying a biog of her husband.

This year's Radio Show at Earls Court runs from Aug. 25 to Sept. 8.

Nick Darvas in town setting up publishing arrangements for his book on finance.

Maxine Daniels opened a cabaret stint at the Society Restaurant Monday (10).

The BBC plans the first television show ever from Glyndebourne on Aug. 20. It will go out on Eurovision.

The crew for Disney's "Swiss Family Robinson" flew to Tobago Bay yesterday (Tues.); expect to remain there till end of year.

Crix invited to have a second gander at "The Diary of Anne Frank." This was the shortened version, due for general release.

Fifty pairs of ducats for the preem of "The Scapegoat," in which Alec Guinness plays a dual role, handed out to identical twins.

Sir Alec Guinness missed the preem of his film, "The Scapegoat." He had a date with a surgeon and is now in hospital for a varicose veins op.

Former flack for Ealing Films, Jack Worrow appointed drum beater for Michael Balcon Productions and publicity and advertising consultant to Bryanston Films.

Recent arrivals, Tony Martin for tv spots, Edna Ferber and Buster Keaton on vacations and Pauline Hann to appear in a new Muriel Box pic, "Too Young To Love."

Foyer of the Marble Arch Odeon, turned into a sunlit vineyard, decorated with fresh grapes, for preem of "This Earth Is Mine." Patrons could help themselves.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

Susan Hayward to Athens after brief Italian visit.

Santa Lucia, first-run house in Naples, destroyed by fire.

Leslie Caron back to London after accepting Donatello statuette for "Gigi."

Alain Delon and Marie LaForet here from Paris to star in Rene Clement's "En Plein Soleil."

Fernandel and Douglas Fairbanks Jr. postponed local visits while Clark Gable has arrived in Eternal City.

Roberto Rossellini uninjured when car he was driving home blew a tire and crashed into tree on Via Nomentana.

In-and-out-of-Rome: Francois Truffaut, Sol Siegel, Dave Lewis, Arnold Picker, Rene Clement, Arthur Hiller and Mitchell Kowal.

Carmine Gallone winning his "Carthage in Flames," Lux Production which is to be first Italo Technirama pro to be printed in Todd-AO.

Chelo Alonso adding to her busy local thesping schedule with Mario Costa's "I Reali di Francia" (The Royals of France); also up for Anthony Quinn pic.

Roberto Amoroso has set up new Neapolitan pic company and plans to build the Naples Studios. He is producing two pix this fall, "Pettotondo" and "Jesus, Give Us Light."

Mexico City

By Emil Zubryn
(*Taxco* 2-40)

George Raft still dickering for co-productions in Mexico.

Adele Mara expected here to do a series of tele shorts for the South American market in Spanish idiom.

The Hakim-Rodriguez co-production of Vicky Baum's "Brief Illusion" to be shot here and in Europe.

Facelifting job on comic Cantinflas (Mario Moreno) set him back 200,000 pesos ($16,000) and has rejuvenated him so much film industry wags are saying he's ready for juve leads.

Comic Tin Tan (German Valdes) highly enthusiastic about the possibility of doing a comedy with Bob Hope. Idea being fostered by producer Antonio Matouk and Dick Condon.

Miguel Aleman Jr. on a circuit tour of remaining festivals where he is to act on judging committees —Moscow, Venice and San Francisco—has put off his Japanese-Mexican co-production for early 1960.

"Around World in 80 Days" will finally play in Mexico in an emasculated, standard 35m version, with Spanish sound, dubbed in by comic Cantinflas. Plans to show Todd-AO version virtually were abandoned because of boxoffice price freeze.

The Mexican-Indonesian film pact has been signed with former government shipping 20 pix a year to Indonesia. Reciprocal clause is left open since it has been decided that material now available would not have commercial success in Mexico.

Pittsburgh

By Lenny Litman
(*HA* 1-2739)

Lee Solomon of the William Morris Agency in for Sammy Davis Jr.'s opening at the Town House.

Rex Dale, WAMP's afternoon disk jockey, resigned to take a similar post with WZIP in Cincinnati.

Associated Circuit reopened the Studio in Bellevue as a subsequent-run house instead of an art house it was before.

Three Stooges in a series of one-nighters at Youngstown, Johnstown and Weirton, W. Va., after closing at the Holiday House.

Ray Scott and Dave Murray, who put on Pittsburgh's first telecast on old WDTV, Channel 3, are back together on WTAE, Channel 4 in the 11 o'clock slot.

Memphis

By Matty Brescia
(61 *S. Second St.; MU* 55107)

Carolyn Gray, Memphis warbler, to Atlanta's Zebra Lounge for three weeks.

Milo Solomito, Memphis promoter, now heading Ace Amusement Music Co.

Buster Hammond, erstwhile film exchange chief, now running top Liquor and Wine Drive-In on outskirts of town.

Bill Brunning turning out a tri-weekly show biz and nightclub pillar for Commercial Appeal, Scripps-Howard daily.

Vernon Presley, Elvis' pop in town for a few weeks on biz and to attend Col. Tom Parker's birthday in Nashville, returns to join his son in Germany next week.

George Mooney, WKGN prexy at Knoxville, checked with WMPS, local outlet for Tenn U grid games and disclosed that better than 200 stations will make up the Vol Network this fall.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave., So.; WA* 6-6955)

Jazz organist Jimmy Smith into Key Club with McCoy Sisters and Pete Diggs' band.

Doc Evans Dixieland Band's weekly Walker Art Center Courtyard concerts pulling capacity crowds.

Russian "Music and Dance Festival" here for four performances in three days at municipal Auditorium this week.

Earl Wrightson, Bill Tabbert and Betty Benee appeared with Minneapolis Symphony "Concert Urder Stars" Broadway musical show night.

Scotland

By Gordon Irving
(*Glasgow; BEArsden* 5566)

"Warlock" registering solid biz at La Scala, Glasgow.

New cinema being built at Oban, West Scotland coast resort.

Bob Hope to Gleneagles and St. Andrews on golfing holiday.

Beverley Sisters topping in summer vaude at Capitol Theatre, Aberdeen.

"Goody Two-Shoes" likely as No. 1 pantomime at Alhambra, Glasgow, in November, with Jack Tripp. "Sinbad the Sailor," last season's Glasgow panto, is moving to King's, Edinburgh.

Detroit

By Fred Tew
(*TU* 5-8694)

Virginia Mayo and Michael O'Shea starring in "Tunnel of Love" at Northland Playhouse.

Rita Grable, top stripper at Willis Show Club, thinks this engagement may be her last. She plans on marrying in August.

Lee Artoe, prexy of Electro Cargons, donated a trophy to be presented at Michigan Allied convention to the exhib who submits best biz-building idea.

Gordon Scott, in town to bally "Tarzan's Greatest Adventure," got scratched by a chimpanzee and sprayed by an elephant when he visited the local zoo.

Stephanie Wanger, Joan Bennett's 16-year-old daughter, dropped in at Northland Playhouse on her way back to the Coast after a European trip, to catch her mother in "Anniversary Waltz."

Shirley Eder, girl of many shows on WJR, has this imposing guest list for her "Composite" show: Dinah Shore, Mary Martin, Margaret Piazza, Bert Lahr, Mahalia Jackson, Cesar Romero and Peggy Cass.

Hollywood

Irving Lazar to Paris for picture rights to "The Lion."

Charles B. Moss here to inspect new product for his theatres.

Marc Connelly planed in for his acting role in "Tall Story."

Martha Scott came to town for a picture and picked up two tv shows.

Joyce Selznick, Columbia's eastern talent exec, at the studio for meetings.

N. Y. Times moved downtown and without a Hollywood office for first time in 20 years.

Jerry Lewis registered five titles on C. B. DeMille indicating a biopic of the late producer.

Vets Willard Mack and Stuart Holmes given roles by Jerry Wald in "The Beloved Infidel."

William Beaudine, 50 years a director in pictures, doing a pair of tv segs for Walt Disney.

Joseph Cotten bought "For the Defense" and will produce independently and play in it.

Louis Cohen, prez of Jimmy Durante's music publishing firm, getting back into real estate biz.

Nick Adams keeping peace in the family by casting his wife, Carol Nugent, in his tv series, "The Rebel."

Maurice Silverstein, veepee of Loew's International, at Metro for a week of meetings on films to be made abroad.

Pamela Matthews, English actress who has been dialog coach for foreign stars, back to acting in tv's "5 Fingers."

Director Vince Sherman spotted Laura May Betz on the cover of Holiday mag and tested her for key role in "Ice Palace."

Roger Wagner Chorale will make 11-week tour of Latin American countries in Government's cultural exchange program.

Russ Garcia engaged by Metro to compose musical sounds thousands of years in future for George Pal's "Time Machine."

Mervyn LeRoy's 30 years in pictures will be saluted with an exhibit of his 28 films by California Museum of Science and Industry.

Red Doff, onetime press agent, named prexy of Conference of Personal Managers, West. Other officers are Eddie Sherman, Tom Sheils, Frank Stemple and Manny Frank.

Chicago

(*Delaware* 7-4984)

Pat O'Brien at Tenthouse Theatre with his "Loud Red Patrick" package.

Hildegarde opened in her one-woman show at Drury Lane yesterday (Tues.).

Claude Gordon orch goes into Willow-Brook (formerly Oh Henry) today (Wed.).

"Bells Are Ringing" preeming in Chi at Highland Park Music Theatre, with Betty Jane Watson starred.

Stuart Brent, Chi bookseller and tv performer, has a featured part in "Royal Family" at Hinsdale. It's his debut on the legit stage.

Kenny Bowers, singer and comic with tv, film, nitery and disk credits, turned pressagent with the Aaron Cushman office.

Linda Darnell doing a fortnight at Hinsdale curren' in "Royal Family" and being paged by Tenthouse for another show this season.

Carl Stohn, Drury Lane producer, tapped to direct the Puerto Rican Theatre Group during upcoming Pan Am Festival in "Los Soles Truncos."

Irving D. Blum, asst. professor of English at U. of Illinois, created Show Business Inc., new organization to promote and "improve" legit in Chicago.

Madge Skelly, producer of Manistee (Mich.) Summer Theatre, returns to stage for first time in eight years this week to do the title role in "Auntie Mame."

Santiago

By Edythe Ziffren
(31645)

National Literary Prize wampum to be hiked from $500 to $5,000.

Jose Iturbi commuting between Santiago and Buenos Aires concerts.

Braden Copper Co. Encyclopedia of the Air observing 10th anni at Radio Mineria.

Ruperto Vergara, manager of Radio Santiago and Radio Chilena, to U.S. on buying trip.

Municipal Theatre is ready after two-year facelifting; reopening with the Chilean Philharmonic.

"El Trueno Entre las Hojas," Argentine film ,featuring plenty nude swimming scene, passed 23d week at the Ritz.

Santiago Municiple Music Awards given to Vincente Bianchi, Luiz Aguirre Pinto, Eduardo Casas, Francisco Flores del Campo, Chito Faro and Pablo Neruda.

Preston Sturges Dies at 60

Continued from page 2

of his life story when his heart gave out.

His early years had been unique and unconventional. His mother, Mary Desti, had lifted herself from a conventional Chicago Irish household into the highest realms of art and society of the early 1900s. Her closest friend was Isadora Duncan. The Duncan children were drowned in Paris when the Desti limousine ran into a lake in the Bois de Boulogne while on its way to pick up young Preston at school. It was Mary Desti who handed her own scarf to Isadora at Nice in 1927 as the dancer was about to drive off. Isadora wrapped it several times around her neck and left the rest to trail off in the breeze. The tip of the scarf caught in the rear wheel and Isadora's neck was broken.

Forced To Fight

Sturges' mother, imbued with the aesthetic ideas of the Duncan movement, dressed the adolescent boy in Grecian tunics and sent him off to school. "As a result, I became the best street fighter for my age and weight in Chicago," Preston said. His recollection of his youth was filled with unorthodox relatives, magazining details and hilarious situations.

Writing a book was a new experience for him, but he was a craftsman full of invention in the theatre and cinema and a pioneer of both subject matter and technique, who entertained vast audiences with rich, down-to-earth humor while frequently holding up a mirror for the world to see what a sardonic spectacle it was making of itself. "The Great McGinty" was the story of a crooked politician whose downfall came when he attempted one honest deed. "Hail the Conquering Hero" showed that a chestful of campaign ribbons could turn a schnook into a returning Hercules. "Sullivan's Travels" remains the only motion picture which is a testament to the virtue of the motion picture as a universal enjoyment.

Sturges brought to any subject which interested him a fruitful, questing mind and this frequently resulted in technical innovations and improvements, not only in the making of films but in stagecraft, restaurants, yachts and, in his youth, the cosmetic industry. When his mother had a celebrated beauty salon, he invented "kiss-proof" lipstick. And for years he operated a marine engineering shop at Los Angeles harbor. The little theatre of his Player's Restaurant, which he built in Hollywood, was a mechanized marvel.

A Hit In 5 Days

Sturges wrote his first stage hit, "Strictly Dishonorable," while in a Chicago hospital, recovering from an emergency appendectomy. He told this writer he did it in five days, after reading Brander Matthews' "Principles of Playmaking." At the time he was assistant stage manager for the touring company of "Frankie and Johnny" by Jack Kirkland.

Soon after he went to Hollywood where he wrote not only frothy screen adaptations, like the script for Molnar's "The Good Fairy," but powerful dramas, such as his original, "The Power and the Glory." Another original, "McGinty," he sold to Paramount for $10 with the proviso that he be allowed to direct it. It won him the 1941 Academy Award for screenwriting and established him as the first director since Ernst Lubitsch whose style could make a picture.

In a manner he was courtly and gallant, with a never-satisfied appetite for knowledge and good humor. He had friends in all strata of society and a practical adaptability to a $7,500 a week salary or to adversity.

Physically Sturges was big and strong. Until the night he died he seldom was ill. In World War I, he was an aviation cadet (Spyros Skouras served with him in Florida).

He was first married to Estelle M[illegible]ge. They were divorced in 1[illegible]0 and later that year he eloped with Eleanor Post Hutton (the night before, her young cousin, Barbara, sat herself in his lap and said: "If you don't do it now, you probably never will"). Next day, hidden from the press in his mother's uphtate cottage, Sturges opened the door to a woman who enquired for his mother. He spoke with the stranger for some minutes before she said: "Preston, you don't remember me, do you? I'm Estelle, your first wife." He used this as the pivotal point in the plot of "The Lady Eve," where Henry Fonda doesn't recognize Barbara Stanwyck.

After the Hutton marriage was dissolved, he was wed to Louise Sargent from 1938 to 1947. They have a son, Mun (Solomon, after Sturges' adopted father) Sturges, now 18, who accompanied the writer's present wife, Sandy (Anne Margaret Nagle) Sturges from California for the funeral service in New York. She is the mother of two younger sons, Preston G., 6, and Thomas Preston Sturges, 3. Sturges Sr. was born to Mary and Edmund Biden but his mother was soon divorced and married Solomon Sturges, a Chicago broker, whose name the son assumed.

At his death he was also working on two plays which were under option for Broadway production this season, "I Belong to Zozo," a farce which he had originally written in French while in Paris last year, and a musical comedy version of "The Gentleman from Chicago," an original screenplay also written in Europe. In addition, his French version of Robert E. Sherwood's "The Road To Rome," was the subject of negotiation for a Lars Schmidt production, starring Ingrid Bergman, in Paris, this season.

Shows Abroad

Continued from page 72

Fine Fettle

personal triumph in one item by Ron Moody, a charming whimsy in which she plays a scarecrow who likes crows.

Without doubt the highlight of "Fine Fettle" is the outstanding and energetic dancing of a small group trained, led and inspired by Irving Davies. When ever these young people are swirling around the stage the show gathers momentum and vitality. The costumes and Loudon Sainthill's colorful decor are up to West End standard. Only the material lets the revue down. Burt Rhodes and the Palace orchestra keep the cheerful music moving at a good tempo. *Rich.*

The Sound of Murder

London, Aug. 6.

F.E.S. (Plays) Ltd. presentation of a three-act (six scenes) drama by William Fairchild. Direction, Fred Sadoff; setting, Ken Calder; lighting, John Wyckham. Stars Peter Cushing, Elizabeth Sellars, Terence Longdon, Patricia Jessel. Opened Aug. 5, '59, at the Aldwych Theatre, London; $2.80 top.

Charles Norbury ..... Peter Cushing
Anne Norbury ..... Elizabeth Sellars
Peter Marriott ..... Terence Longdon
Miss Forbes ..... Patricia Jessel
Insp. Davidson ..... Nicholas Meredith
P. C. Nash ..... David Jackson
Workman ..... Peter Hughes

William Fairchild has worked out a contrived, but quite ingenious, play on the old-hat theme of the "perfect" murder that goes haywire for reasons usually predictable to the experienced whodunit student. It's the sort of well-fashioned job that will give a kick to theatregoers who enjoy guessing games, who are cockahoop when they guess the payoff but aren't unduly deflated when the author foxes them.

The meller provides an entertaining evening for those demanding only light diversion, but trick plays are risky boxoffice prospects. However, it is sufficiently deftly written, acted and directed to stand a reasonable chance of clicking.

"Sound of Murder" is full of holes and improbabilities as well as plot devices, including most of the usual ones. There's the tape-recorder which becomes an unwitting witness, plus inconvenient telephone calls, the unexpected caller, the shrieks in the night, and so on. The victim of the proposed murder is an unpleasant but successful writer of children's books. Since he refuses to divorce his wife in case it affects his career, she is persuaded by her lover to help him in bumping off the husband.

The characters lack depth, but rather puppets to maintain the action. The dialog is sound. Peter Cushing is suavely odious as the author. Elizabeth Sellars, as the young wife, hasn't much to do except be distraught and suffer, but she does this with fine anguish.

Terence Longdon as the nice mannered but not very intelligent lover is convincing, despite one scene which falls almost into parody. The inevitable stolid, dogged detective and the usual facetious cop are satisfactorily handled by Nicholas Meredith and David Jackson, respectively.

Fairchild is a competent craftman, with a nimble mind, and handles the preposterous mechanics of his play adroitly. Fred Sadoff's direction is straightforward, and Ken Calder has devised an elegant setting for a prosperous country house. *Rich.*

Merger

Continued from page 2

Call's publisher, would be the new paper's general manager and direct the paper's business management.

Both chains put their assets in a new Delaware company, Apex Corp., and then withdrew shares on a 50-50 basis.

Thus the consolidation, often rumored, of the two biggest metropolitan chains in the nation has become fact at one point, Frisco.

The two papers had a total Newspaper Guild membership of 365 in editorial, advertising and business departments. Of this number, 205 were at the Call, 160 at the News.

Late Saturday (8) night wires went to every member of both staffs informing each whether he had been retained or cut. There were 95 retained from the News' staff, 115 from the Call. Dismissals and retentions in mechanical and circulation departments followed similar proportions.

The merger has been rumored for years, because both dailies had become losing propositions.

The Call Bulletin was founded in 1855 as the Evening Bulletin and enjoyed its palmiest days in the early 20th Century when Fremont Older edited it. The Bulletin declined after World War I, when William Randolph Hearst hired Older away to become editor of his Call, and Hearst bought the Bulletin and merged it into the Call in 1929—that was Frisco's last merger until last weekend.

The News was founded by E. W. Scripps in 1903 and circulated mainly in the city's working district until the mid-1920s, when it started moving into silk-stocking areas.

Both papers prospered tremendously during World War II, with the Call reaching a circulation peak of around 170,000 and the News reaching about 148,000.

But two factors hit both papers very hard, starting a decade ago:

1) Television began eating into ad budgets.

2) The rush to the suburbs, without a commensurate buildup in Frisco proper, enabled suburban dailies to get fat in both circulation and ads.

By last weekend, the News' circulation was down to a bare 100,000 and the Call had about 145,000. In addition, the News, which for many years led the Call in ad lineage, had fallen behind its competitor.

One reason the Call outstripped the News in recent months was that it had poured heavy sums of money into circulation and cut ad rates in some cases to the point where running the ads became uneconomic.

Plan is that the two papers will hit a circulation of about 210,000, using the News' presses to print the home editions—most News circulation was home-delivered, and most of the Call's was street—on white paper, while street editions are printed with the Call's traditional pink wrapper on Call presses.

The new daily's managing editor is the News' Robert Lee; its city editor is the News' Harry Press; its drama editor is the News' Emilia Hodel, and most of the News' editorial hierarchy has been preserved.

Remaining in Frisco are Hearst's morning Examiner and the independent morning Chronicle, now engaged in a hot circulation battle. Also in the metropolitan area is ex-Sen. William F. Knowland's Oakland Tribune, an afternoon sheet which grew wealthy on the expanding population of the eastern shore of Frisco Bay after World War II and in 1948 bought out its Hearst-owned rival, the Post-Enquirer.

Casting News

Continued from page 74

W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Subways Are For Sleeping" (C). Producer, David Merrick (246 W. 44th St., N.Y., LO 3-0380).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Time's Fool" (formerly "L' Hurluberlin") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

"Viva Madison Avenue" (C). Producer, Selma Tamber (200 W. 57th St., N.Y., JU 6-1890"

OFF-BROADWAY

"Come Share My House" (D). Producers, Richard Karp & Gayle Hinckey (99 Seventh Ave. S., N. Y.).

"Dig We Must" (C). Producer, Ronald Hawson (16 W. 55th St., N.Y., CI 7-1381).

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

SIGNED

BROADWAY

Adventure: David Frank (succeeding David Clark).

Fiorello: Ellen Hanley.

"Gang's all Here": E. G. Marshall, Jean Dixon, Yvette Vickers.

"Girls Against the Boys": Maureen Bailey.

"Golden Fleecing": Tom Poston, Robert Elston, Richard Kendricks, Robert Carraway, John Mhyers, Mickey Deems.

"Goodbye Charlie": Cara Williams.

"Happy Town": Henry Hull, Edwin Steffe, Will Wright, Dick Elliott, Frederic Tozere, Liz H. Pritchett, Dick Elliott, Chester Watson, Ralph Dunn, George Blackwell.

"Heartbreak House": Patrick Horgan, Jane Ross, Sorrell Books.

"Highest Tree": Diana Douglas.

J. B.: Brooke Bundy (succeeding Candy Moore).

"Majority of One": Carolyn Brenner.

"Midnight Sun": Steve Hill.

Mighty Man Is He: Diana van der Vlis, Gene Blakely.

Miracle Worker: Albert Paulson, Kathleen Comegys, Patty Duke.

"Moonbirds": Michael Horden.

Much Ado About Nothing: Mark Lenard, Paul Sparer, Herbert Ranson, David King-Wood, Howard Fischer, Barry Macollum.

"Redhead": Michael McAlone (succeeding, Patrick Horgan).

"Silent Night, Lonely Night": Edith Heineman, Billy Quinn.

Sound of Music: Kurt Kasznar.

"Take Me Along": Susan Lucky.

Tenth Man: Lou Jacoby, Gene Saks, George Voskovec, Jacob Ben-Ami.

Yes Man: Jack Barry.

OFF-BROADWAY

"Buoyant Billions": Anne Hunter (succeeding Patricia Falkenhain).

"Getting Married": Carole Teitel (succeeding Gene Hufeigen).

Kosher Widow: Julius Adler.

Shaw Festival: Tom Rutherfurd.

"Three Sisters": Sandor Szabo.

Industrial

"M. E. L. Industrial" (Mercury-Edsel-Lincoln). Musical director, Ray James. Equity call for singers, today and tomorrow (Wed.-Thur.), at 10 a.m.; open calls at 3 p.m. Auditions at the Showcase Studios, 950 Eighth Ave., N.Y.

Opera

New York State Opera Society. General-manager, Carl Yost (SU 7-2056). Standard opera repertoire. Scheduled for this season: "Carmen," "Aida." Phone general-manager for appointment.

Television

"Blue Men," CBS, Casting director, Alixe Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

Formula Seven Productions, 1650 Broadway, N. Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above address.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting, through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

Max Richard Agency, 1776 Broadway, N. Y. Robert Richard seeking attractive femme juggler, for t.v. commercial. Apply in person. Bring photo and resume.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration. address.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) querey the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-5740, for details about Florida contact and location.

"Sunday Showcase" (Series). Producers, NBC-TV (1270 Sixth Ave., N.Y., Room 2311); executive-producer, Robert Alan Aurthur; casting-manager, Rick Kelly; casting-supervisor, Edith Hamlin. Mail photo and resume to casting department. Personnel will try to see applicants perform on other tv shows and in off-Broadway plays. Do not phone or visit.

DeMille

Continued from page 2

battle with the American Federation of Radio Artists. He lost a $98,000 annual income as mc of the Lux Radio Show as a result of his refusal to pay the union a dollar assessment to aid its fight against the "right to work" proposition on the California ballot in 1944.

The voters defeated the measure, and DeMille some years later also lost his fight when the U. S. Supreme Court declined to take the case after the union had won three lower court decisions. This was one of the few times DeMille did not get his way. Another was when he attempted to force through a resolution in the Screen Directors Guild that would have required members to sign a loyalty oath.

If a reader should miss the point earlier in the book that DeMille was a strong individualist the latter two instances stand out as bold reminders that here was a man who had a mind of his own and, more often than not, got his way. He fought with and broke away for a time from his old associate, Adolph Zukor of Paramount, and always regarded himself as an independent whose judgment was superior to that of the business men in the front office. While DeMille had his boxoffice setbacks, his successes were nothing short of phenomenal. "Yes, Mr. DeMille" is an entertaining, informative analysis of the life and times of a truly remarkable showman.

OBITUARIES

PRESTON STURGES

Preston Sturges, 60, playwright, scenarist, director and producer died Aug. 6 of a heart attack at the Algonquin Hotel, N. Y. He was buried in Fernclift Cemetery, Westchester County, N. Y. Survived by his wife, two young sons and an older son by a previous marriage. Details on Page 2.

CLARENCE DERWENT

Clarence Derwent, 75, actor, and president of the American National Theater and Academy since 1952, died Aug. 6 in New York City. Earlier he served two terms as president of Actors Equity.

London born, and trained on the English stage, he made his debut as a guard in "Mary, Queen of Scots," in Weymouth, England. By 1910 he was playing in London with Sir Herbert Tree in "Henry VIII." He came to the U.S. in 1915, making his debut with Grace George in "Major Barbara." Since that time, he appeared in numerous productions, which he himself estimated to have reached the 500 mark. He also played in all but three of Shakespeare's plays, Shylock being his favorite of these roles.

Among his other legit credits were "The Last Warning," "Queen Victoria," "Garden of Weeds," "Pierrot the Prodigal," "Lust for Love," "The House of Usher," "The Woman of Bronze" and "Electra." In 1928, he played Louis XIII in the Ziegfeld musical "The Three Musketeers." The next year he appeared in "Serena Blandish" and "The Ghost Parade."

In "Kind Lady," Derwent played in both the New York and London productions. On Broadway in 1937-38 he appeared in "The Amazing Dr. Clitterhouse" and "Soliloquy." During the 1940's, Broadway saw him in, among others, "The Doctor's Dilemma," "I Killed the Count," "The Pirate," "The Innocent Voyage," "Rebecca," "Lady in Danger," "Lute Song," "Eagle Has Two Heads" and "Topaze." He played the role of the president in "The Madwoman of Chaillot."

Besides his acting career, Derwent also turned his hand to direction. He staged productions of "Rebecca," "Lady in Danger" and "Laura." He also appeared in films, among them being "Stanley and Livingstone." Among his recent appearances were in "Deadfall," 1955, and "Lute Song" in 1959 at the City Center. In 1956, he played the role of the retired professor in the off-Broadway production of "Uncle Vanya," at the same time performing in a film version of the play.

In 1952, to mark his 50th anniversary in the theatre, Derwent established a two-year scholarship at the Dramatic Workshop, where he was president for several years and the Technical Institute, of which he was also prexy. At the time of his death, he was rehearsing for a tv drama, "The House on High Street."

DAN CARROLL

Dan Carroll, 73, a top official in the Australian film business, died Aug. 11 in Sydney, Australia. He was managing director of the Prince Edward Theatre, Sydney, and also m.d. of Carroll-Musgrove Ltd. and chairman and director of the Winter Garden Theatres, both Queensland.

For years he was identified with charities Down Under and had been active in cinema operations and film business of Australia. He was a partner of the late E. J. Carroll for years. The latter was confident of Harry Lauder, and always had directed his Australian tours.

Survived by his wife.

RALPH STEINBERG

Ralph Steinberg, 61, a former radio adviser of Franklin D. Roosevelt, died July 31 in Los Angeles.

A teacher of radio and film techniques, he assisted President Roosevelt in producing the famed "Fireside Talks" during the 1930's and early '40's. He formerly was president of the Radio and Film Methods Corp. of New York. He wrote and produced "Lest We Forget," historical radio series.

His wife, daughter and two sisters survive.

ALFRED MIROVITCH

Alfred Mirovitch, 75, concert pianist and music authority, died Aug. 3 in Whitefield, N. H. A 1909 graduate of the St. Petersburg Conservatory, Russia, he had toured the world seven times.

He appeared in major U.S. cities starting in 1921, and in 1927 he introduced a minuet of his own composition at Carnegie Hall. Most of the last 20 years of his life has been devoted to lecturing, teaching and editing.

Surviving are his wife, two brothers and two sisters.

HARRY A. (HAP) BEHNEY

Harry A. (Hap) Behney, 56, pianist and former song-and-dance man, died July 11 in Fort Lauderdale, Fla. He played all the major vaudeville circuits and later was pianist and music arranger for Fred Waring and Jan Garber, among others.

His wife and two daughters, actress Virginia Behney and singer Helen Barrett, survive.

DAVID LORD

Henry Peter David, 39, writer, known professionally as David Lord, died Aug. 1 in Hollywood. He was the author of several novels, including "The Ravager" and "Joey"; numerous short stories and television plays. He wrote scripts for "Fireside Theatre" and "Medic" among others.

His wife, two daughters, his parents and a sister survive.

HARRY A. CRISP

Harry A. Crisp, 65, retired organist, died Aug. 5 in Sea Isle City, N. J. He played at the Frankford, Stanley, Stanton and Mastbaum Theatres, all in Philadelphia.

In 1938 Crisp was appointed supervisor of the WPA music project. He was in charge of the music performance trust fund of Local 77.

Mother, son, daughter and brother survive.

MARION JONES

Marion Jones, 66, boxoffice manageress, died Aug. 1 in London. For 17 years she was b.o. manageress of the Duchess Theatre, having previously worked at Chiswick Empire, the Gaiety and the Kingsway Theatre.

She retired last year, but returned as an assistant at the Arts Theatre.

G. PAT COLLINS

G. Pat Collins, 64, vet legit-film-tv actor, died of cancer Aug. 5 at Sawtelle Veterans Hospital, Los Angeles. He was a member of The Masquers and was on the organization's jesterate governing body.

Surviving is his wife, former comedienne Billie Rhodes.

MORTON L. STEVENS

Morton L. Stevens, 69, film, legit and tv actor, died Aug. 5 in Marlboro, Mass. In show business for more than 50 years, he was seen in the "Perils of Pauline" series with Pearl White.

Stevens appeared on Broadway in "The Iceman Cometh," "I Married an Angel" and "Finian's Rainbow." More recently he had roles in the tv productions of "Mama" and "Studio One." He was a native of Marlboro.

His wife survives.

Gosta Wadsten, 54, Metro-Goldwyn-Mayer manager in Sweden since 1951, died Aug. 6 in Stockholm. A veteran film man, he had worked as booker, salesman and manager with various U.S. film companies before assuming the top post with Metro.

Mrs. Marguerite Frost, 53, one-time press rep for David Belasco, died Aug. 4 in Houston, Tex. A columnist and writer of detective stories, she had also been women's editor for the Houston Post.

Mrs. Viola Theresa Davenport Fuller, 77, widow of former Governor Alan T. Fuller of Massachusetts, died Aug. 4 in Runnymede-by-the-sea, Mass. She formerly was an operatic soprano.

Florence Barton MacLea, 54, former assistant casting director at Metro-Goldwyn-Mayer studios, died July 31 in Hollywood. Her husband, Douglas McLean, retired actor-producer, survives.

Walter Wyndham Cheetham Jr., 34, a radio director for CBS, died Aug. 5 in Flushing, Queens. He joined WCBS in 1950 as a member of the library staff. He was named director in 1952.

Maurice O'Brien, 50, actor, died Aug. 1 in Dublin. He appeared for 12 years with the Lord Longford and other Dublin companies and was particularly noted for his period comedy performances.

Mrs. Anne Harper, 47, who acted under the name of Anne Archer, died Aug. 5 in Los Angeles. A retired character actress, she leaves her husband.

William Williston, 67, a comedy magician, known professionally as Williston the Magician, died Aug. 2 in New York.

In Loving Memory
NELLIE REVELL
March 13, 1873 - August 12, 1958
"... a soul like a white flame, a spirit like a tempered sword."
—IRVIN S. COBB

CLARENCE DERWENT
Actors' Equity Association regrets the passing of its distinguished member, Clarence Derwent, who served as President from 1946-1952. He was a member of the Association from 1917 until his death, August 6, 1959.

In Memory of My Dear Pal
BILLY MURRAY
August 17, 1954
J. V. MARTINDALE

Polish Vs. Russ

Continued from page 1

tical matter, a sort of Nicky-Dicky tug-of-war. In Warsaw the veep became simply an important visitor from one of the strong democracies, a symbol from the outside world who might carry the message: "Help." Similarly, almost no one in Moscow will talk to an American, except very carefully or guardedly. But almost everyone talks his head off to any American who manages to get to Warsaw.

(This same thing is true. It should be pointed out, as regards Englishmen or Frenchmen. Anyone from the "outside world" except Adenauer's Germans, of whom the Poles are almost as suspicious as they are of the Russians).

The theatre is very much alive in Poland. There are about 15 legit houses in Warsaw, all playing repertory, and about 50% of the plays seem to be of American, British or French origin. The two American playwrights best known there (as, in fact, in all European countries) are Arthur Miller and Tennessee Williams. Eugene O'Neill and Thornton Wilder are also frequently represented. Shakespeare is frequent. Dylan Thomas and Kenneth Fry seem to represent the British stage. There are, every year, half a dozen French plays and a few Italians.

Your perforce anonymous correspondent, speaking no Polish, cannot tell you truthfully about the Polish plays, but he was told many times in Warsaw that the local plays are outspoken and satirical in content, frequently criticizing the local and Russ governments. Which may or may not be true, though it is pertinent to point out that it most definitely is not true about the plays in Russia proper, where no criticism, carping, beefing or satire (except at the expense of non-Communists) is tolerated.

Excellent Yiddish Theatre

There is a truly wonderful Yiddish theatre in Warsaw, the Kaminska Theatre — which would make New York's Second Avenueites sit up and take notice. It is, as all Polish theatres, government-subsidized. Which matches surprisingly with the distinct anti-Semitism in Russia.

Having learned by bitter experience to listen to everything in Russia, Yugoslavia, Czechoslovakia or any other country behind the Iron Curtain with caution, this reporter nevertheless was startled at the many copies of translations from American and French books he saw in Warsaw. A recent poll made by a Warsaw literary magazine, Polityka, claimed that of all "foreign" books translated into Polish, the most popular are Hemingway's "For Whom the Bells Toll," Faulkner's "Wild Palms" and Wilder's "Ides of March." A French novel is in fourth place and an Italian in fifth.

American jazz music is, as is true everywhere in this part of the world, very strong and one wonders constantly at how much of it is known and played. These people love all sorts of music, of course, and music is one domain which reaches all the Russians and its satellites without political inuendo—but jazz is more prevalent in the satellite countries than in Russia proper.

In spite of the bad programming and stupid bombastics of the Voice of America programs, they get listened to a great deal in Poland; mostly because of the jazz.

The best comparison is perhaps a foolish one, but indicative. Americans accustomed to de luxe living are likely to be irked by the lack of "comfort" everywhere behind the Iron Curtain. Bad food, bad service, primitive "arrangements." But in Moscow, the "guides" smile proudly and say "Isn't this wonderful? No fancy doo-dads, nothing that is not needed; the unessentials are for the good of all." And they think they mean it. While in Warsaw, the locals sigh constantly and apologize ardently. And you know they mean it.

Propaganda Films

Continued from page 2

an accident; nor does it represent a policy decision undertaken by the film industry itself. There are a good many responsible industry executives who believe it would have been far wiser to put the best foot forward at Moscow.

The Moscow screenings are being held in the Kremlin Theatre. A number of extraneous events are being arranged. For instance, the Soviets are screening a series of "Films You Have Not Seen," representing pictures made in Russia but not exported. An "Artists of the Soviet Cinema" exhibition also has been arranged.

The Russian hosts are staging seminars bringing together writers, producers and critics from various countries. There's also quite an extensive sightseeing schedule for foreign visitors, including the Kremlin, Moscow University and the Soviet Exhibition of Economic Achievement. Steamboat excursions up the Moscow-Volga Canal are being undertaken.

Skouras

Continued from page 1

Russians, Iron Curtain reps and a few Americans.

Incidentally, another—East German— version of "Anne Frank" is to be shown at the festival. Skouras reportedly has protested against it to the Soviets. 20th's "Diary" was shown out-of-competition. Screening took place at 11 p.m. at night, following the showing of a Polish film.

One of the highlights of the fest so far has been the world preem of Raoul Levy's Brigitte Bardot starrer, "Babette Goes to War." Fest opened with the British "Room at the Top" on Aug. 3. It runs through Aug. 17.

Renoir Using 'Illusion' Coin to Make New Pic

Paris, Aug. 4.

Vet French pic director Jean Renoir, who has also worked in Hollywood, made enough money this season with the reissue of his 1937 pic, "La Grande Illusion," to make a film on his own that has been systematically refused by almost all the French producers.

Vehicle is called "Le Dejeuner sur L'Herbe" (The Dinner in the Woods) and is about artificial insemination. It will be made in 24 days sans stars in keeping with the tactics of the so-called "new wave" of young filmmakers here. Renoir is rehearsing the pic completely in Paris before going down to the South of France to shoot the pic entirely on location.

MARRIAGES

Lee Ann Weimer to Van Prineas, Chicago, July 1. Bride is a publicist with Grant Advertising, that city.

Joanne Ruth Toor to Nate Cummings, Aug. 9, New York. He is board chairman of Consolidated Foods Corp. and a member of the board of Loew's Inc.

Margie Adams to Buzz Tosten, Elmhurst, Ill., Aug. 3. Bride was with p.r. office of WGN Inc. in Chi.

Helene Summers to Don Lewitt, New York, Aug. 6. Bride is a Theatre Network Television secretary; he's a Mutual Network station relations man.

Isabel (Betty Best) Ostroff to Dan Sobol, New York, Aug. 8. He's an NBC-TV Network salesman.

Lisa Rayne to Mark Hamilton, London, Aug. 6. Bride is an actress appearing in Agatha Christie's "The Mousetrap."

Barbara Francis to Ricky Merson, Kent, England, Aug. 3. Both are musicomedy performers.

Ann Vlinsky to M.D. Hawkins, Houston, recently. He's manager of the Garden Oaks Theatre in that city.

Rosie Turner to Rex King, Linden, Tex., Aug. 8. He's stunt man and songwriter.

Joanne L. Dickinson to Peter H. Tanner, Winchester, N.H., Aug. 1. Both are musicians.

Joan Pollak to Samuel R. Kan, New York, July 26. Bride is an actress; he's with the N. Y. Times and was VARIETY correspondent in Bermuda.

Tania Wilkof to Larry Gates, Aug. 2, Huntington, Conn. He's an actor.

Ruth Moskin to William H. Fineshriber Jr., Aug. 9, New York. She's proprietor of the Ruth Moskin Art Gallery in N.Y.; he's director of international operations of Screen Gems Inc., the tv subsidiary of Columbia Pictures.

Margaret O'Brien to Harold Robert Allen Jr., Aug. 8, Hollywood. She's the film actress; he's an art student.

BIRTHS

Mr. and Mrs. Michael Cusack, son, July 31, Chicago. Mother is assistant promotion director of TV Guide in that city and formerly of NBC's press dept.

Mr. and Mrs. James McKenzie, daughter, Aug. 2, in Appleton, Wis. Mother is an actress, currently with the Peninsula Players, Fish Creek, Wis.; father is general manager of the Westport (Conn.) Country Playhouse.

Mr. and Mrs. Stanley Romaine, July 20, in New York. Mother is legit-tv actress Shirley Blanc.

Mr. and Mrs. Bil Zak, daughter, Houston, recently. Father is a disk jockey on KTRH in that city.

Mr. and Mrs. David Whitfield, daughter, Hull, England, Aug. 3. Father is a tv and disk singer.

Mr. and Mrs. Kenneth McKellar, son, Glasgow, Scotland, Aug. 3. Father's a tv, radio and concert singer.

Mr. and Mrs. Stanley Prager, daughter, New York, July 31. Father is an actor-director; mother is actress Georgann Johnson.

Mr. and Mrs. Joe DeVito, son, Washington, July 30. Father is a WTTG-TV film editor.

Mr. and Mrs. William Putch, daughter, July 31, at Chambersburg, Pa. Father operates the Totem Pole Playhouse, Fayetteville, Pa.; mother is Broadway actress Jean Stapleton.

Hartford Lawyer

Continued from page 1

the works. He is asking only for payment of some of the profits the detective stories have made. In addition to the Russian Ministry of Culture, four publishing houses have been named in the suit.

According to Berman, the Sherlock Holmes stories are hot sellers in Russia. Millions of copies of the books have been published. The barrister said that once the Red Army newspaper published two of the Doyle stories and that they were read by more than 6,000,000 troops.

The Harvard prof, says that the suit is a matter of principle as to whether the Russian publishing houses, which have earned fortunes on works by Western authors, should retain all the profits.

A victory by Berman, who will argue the case in Russian in which he is fluent, could pave the way for all kinds of literary, musical and theatrical claims.

Prof. Berman is a local product.

Now, it's "Dame Commander" Ella...

Lark-like Ella is the Dame of Jazz

America has no system of honours for the arts, but in the same terms that Margot Fonteyn deserves to be a Dame Commander of the British Empire, Ella Fitzgerald is my nomination for a Dame Commander of the World of Jazz.

There was not a whiff of incongruity about Dame Ella taking over the concert stage of the Royal Festival Hall for 40 minutes of each performance of *Jazz at the Philharmonic's* weekend opening of its 1959 British tour.

Surrealist

...spending a good deal of time and breath on Pops and ballads not strictly within the jazz sphere, she yet transports the material and the occasion to the level of greatness.

Her voice lilts like a lark's and swells with organ sadness, is tender and then wry with the finest swerve, and she has a bat-like sensitivity of ear which enables her to skim dazzlingly above the surface of a song with never a momentary muff.

Fireworks

Her curtain item is an extended piece of scat-singing, taken at breakneck speed, which is a surrealist scrapbook of lines from assorted lyrics, jumbled styles, snatches of Russian folksong and English madrigal, and bits of instrumental limitation thrown in, and which had the audience pounding the floor.

—KENNETH ALLSOP,
London Daily Mail

Once again—it's Ella all the way

Variety has always been the strongest selling point of Norman Granz's Jazz at the Phil.

The 1959 unit is as predictable as its predecessors, with Ella Fitzgerald dominating the show both in time and talent. She alone would always be worth a pound of anybody's money—with any great moments from the other artists thrown in as a bonus.

SATISFIED

I caught the second house at the Royal Festival Hall on Sunday, when there could be no doubt that the vast majority of the audience were highly satisfied with what they got for their money.

With Ella it all sounds so easy. The breathtaking technique is almost unnoticed as that flexible, expressive voice seeps into every pore.

BREATHTAKING

Hers is the apparent simplicity of the great artist. Is she a jazz singer or the world's greatest "pop" star? Who cares, she gets my vote in the polls every time.

—BOB DAWBARN,
Melody Maker

Artistry of Ella Fitzgerald

JAZZ AT FESTIVAL HALL

A second helping of that curious cool ragout known as "Jazz at the Philharmonic" was served up at the Royal Festival Hall, London, on Saturday.

The greater part of the time, and rightly so, was given to Miss Ella Fitzgerald. The introductory superlatives were fully justified; she really is an incomparable artist. Her mellow contralto can sidle winningly or soar like a coloratura as she wishes. Her "straight" singing shows a subtlety of phrasing that no one else in this field can achieve, and her occasional excursions into riproaring improvisation have an instrumental precision and virtuosity. Not the least remarkable is the apparent lack of effort behind it all.

—H. J.,
Manchester Guardian

BRILLIANT

(So like her records, too!)

SUPERB

On paper this year's edition of JAZZ AT THE PHILHARMONIC does not look as good as the Granz package which toured Britain last year.

However, the opening last Saturday at London's Royal Festival Hall proved to be a very, very pleasant surprise. To a large percentage of the audiences who will watch this tour, the letters JATP will mean ELLA FITZGERALD...

Faultless

Ella was no better than she was last time she came here, which is to say that she was more or less faultless. There remains little that one can find to say about her. Many people in the audiences who came strictly for pleasure rather than to assess anybody's merits kept saying in joyfully shocked voices that Ella sounded uncannily like the Ella they hear on record, as though this were some freak of circumstance. What these people really mean I suppose, is that Ella on stage was so good that she did not disappoint those who have been delighted by recorded performances.

Ella is another singer who draws heavily on the material of writers like the **Gershwins** and **Rogers** and **Hart**, and as she is one of the most sympathetic interpreters of intelligent lyrics, the result is singing of a high literate standard.

Towards the end of the evening she sang extracts from Gershwin's "Porgy and Bess," and sang them with such superlative control and moving tenderness that the rest of the bill was eclipsed in the hush.

There was also a version of "Lady Be Good" which caught all of us on the wrong foot who had been expecting the usual scat performance. Ella took "Lady Be Good" which caught po and sang a subdued version which was quite masterly.

Superlative!

—BENNY GREEN,
The Record Mirror

...and back at the Hollywood Bowl...

Ella Fitzgerald First Rate on Gershwin

Either breezy and bright or bluesy and blase, Ella Fitzgerald is still a first-rate crowd pleaser when she sings any number; put her on an all-Gershwin program and you have a sumptuous musical repast as the near-capacity audience at Hollywood Bowl did last Friday evening.

Whenever the Bowl wants a highly-successful evening dedicated to a composer, they need look no farther than Ella Fitzgerald to make it both memorable and decidedly individualistic. As in one of Gershwin's songs, the Fitzgerald touch makes it "S'Wonderful."

—J. G. H.,
L.A. Examiner

Ella sings Gershwin

For nearly an hour and a half of a two-hour "Pops" Concert in Hollywood Bowl last night, Ella sang the songs of George and Ira Gershwin. Upon each she managed to leave the imprint of her own warm personality and love of singing...

Haunts with 'Porgy & Bess'

And above all, she's a whale of an entertainer, as witness the rapt attention of a near Bowlfull of Fitzgerald enthusiasts, who wouldn't let her go until she had encored with excerpts from her new "Porgy and Bess" album, sung in haunting style, more like a lament than anything else...

But Ella was there most of the time, and that made another Fitzgerald evening which will linger in memory. It was that good.

—RAYMOND KENDALL,
L.A. Mirror-News

Ella Fitzgerald Adds Luster to Gershwin

In the midst of the flurry of Gershwin activity around town recently, Ella Fitzgerald, with Nelson Riddle conducting the Hollywood Bowl Pops Orchestra, created a challenge for herself by devoting an entire concert to songs by George and Ira Gershwin at the Hollywood Bowl Friday evening.

To those acquainted with Miss Fitzgerald's past performances, though, it came as no surprise to hear the well-known tunes acquire new luster and undergo something of a metamorphosis when invigorated by Ella's vocal interpretations.

Without impinging on the composers' original musical intent, Miss Fitzgerald either revises or embellishes the Gershwin songs until they are transcended by and subjugated to the imprint of her personality and style.

Whatever the musical resources she draws upon, Miss Fitzgerald is entirely devoid of pretense and artificiality. She does not croon or caterwaul, and her ubiquitous sense of humor imparts to much of her work a sunny twinkle. She possesses the dignity and sincerity, as well as the musicianship, to turn the singing of popular songs into an art.

—MIMI CLAR,
L.A. Times

Exclusive Representation, Norman Granz
451 N. Canon Drive, Beverly Hills, Calif.

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SUPERMARKETS: NAMES ONLY

U.S. Aims KO Blow at Calumet City's Strip Row; AGVA's 'Prostie' Denial

Chicago, Aug. 18.

One way or another, the Government appears determined to kayo suburban Calumet City's famed Strip Row.

Continuing investigation of the honkytonks and strip clubs for potential tax action has ramified into a scrutiny for possible Mann Act violations. Federal Grand Jury here has already indicted a 22-year-old cafe hostess in connection with the probe, and a followup statement from the U.S. attorney's office asserted that white slavery is the "basic ingredient" that keeps the town going.

Government's hope now is that the young woman will detail examples of Mann Act violations by Chicago syndicate hoodlums. Meantime, U.S. Immigration & Naturalization Service is understood investigating a half-dozen girls from Toronto who are reportedly working the sin strip. According to the service, the Canadian femmes get their indoctrination as prosties at a mob-run "junior strip" school in Hurley, Wis., then are graduated to Cal City.

Another angle the G-men are said to have uncovered is collusion between cafe operators and the American Guild of Variety Artists, in which a deal was worked out en-

(Continued on page 16)

Berghof Belly Dancer Shakes Ft. Wayne; Delbar Goes Into Her Act on TV

Ft. Wayne, Ind., Aug. 18.

Ft. Wayne, or at least its influential bluenose elements, continues shook up over the epidermis displays that took over the major cafes in the past couple of months.

Latest episode to trigger umbrage was a televised segment Aug. 7 of belly dancer Delbar's act at the Berghof Gardens dinery. WPTA-TV news-sports topper Tom Atkins filmed an interview with the dancer and then lensed her in action as a "light-hearted feature" for his nightly newscast. It sparked several phonecalls, said Atkins, nearly all negative, adding, "You never hear from people who don't complain."

Delbar, although scantily clad (no more so than such exponents in vintage cinematics currently on the telecast band) per the belly dance tradition, is not a stripper. She insisted in the interview that her act isn't vulgar, as some townsfolk have claimed, and cited the fact that some customers even brought along their children. Act, by the way, finished last Saturday (15).

Flesh-bearing has also taken over the McCurdy Hotel, where "Golden Girl" Brenda Hollis, calling it interpretive dancing, has been

(Continued on page 18)

Mickey and Jackie Film In Laurel-Hardy Spirit

Hollywood, Aug. 18.

Mickey Rooney's Fryman Enterprises has acquired rights to Laurel and Hardy characterizations for feature-length film in which Rooney would enact Laurel and Jackie Gleason play Hardy.

Red Doff, partnered in Fryman, will produce. Negotiations are underway for Richard Quine to direct film, to roll early in 1960.

Film will not be biographical but in the Laurel-Hardy vein.

Live Video Lack Crimps Stars Re N.Y. Ballyhoo

Shrinking of the number of live television shows emanating from New York or for that matter from the Coast, has deprived the film companies of an important promotional outlet. The disappearance of the live interview show, replaced for the most part by filmed series, has also left a void in exposing personalties and picture plugs in local situations as well.

At one time, according to pubad execs, a personality visiting Gotham for the purpose of ballying a film could be spotted on at least five or six video programs. Now the publicity powers-that-be are extremely satisfied if they can

(Continued on page 44)

FORD FALCON'S 21-CITY CLOSED-TV 'OPENING'

What is believed to be a "first"—a nationwide press conference via large-screen, two-way closed-circuit television—will be employed on Sept. 2 by the Ford Motor Co. to introduce its new economy car, the Falcon.

Henry Ford 2d has invited 2,000 press, radio and television representatives to attend a simultaneous telecast in 21 cities to view the new car and receive background information. Use of a two-way audio-visual system will enable newsmen to ask direct questions of Ford officials assembled in Dearborn, Mich., from where the telecast will originate. Based on the number of participants, the press conference may be largest ever held.

The two-hour telecast, starting at 1:30 p.m., is being produced and handled by Nathan L. Halpern's Theatre Network Television.

FREE SHOWS N.G. WITHOUT THEM

Talent agencies have found that it's even impossible to give away entertainment — unless it has names. This is especially true in such fields as supermarket openings, free shows via tickets obtained by purchase of a certain amount of merchandise, entertainment for troops, and virtually every kind of situation where entertainment has been used to attract crowds or buyers.

This situation has become especially acute in the supermarket field, which at one time was believed to offer an excellent outlet for acts of all kinds. However, this too, started to dwindle when the supply of names was cut off. One outfit, Supermarkets Inc., had been successful in getting a series of chain stores to give show tickets in exchange for a certain amount of purchases. However, their business fell off sharply with the increasing unavailability of names for that purpose.

On the other hand, the supermarkets, for openings, have been able to get a heavy supply of names on their own at no cost. For example, a market operator for an opening or special occasion could pressure a manufacturer sponsoring a television show to produce the star for a brief appearance. Sometimes, the expenses are borne by the sponsor as additional exploitation for the show

(Continued on page 18)

NBC-TV Dickers Selznick Specials

NBC is reportedly huddling with David O. Selznick with the object of having the film producer fashion eight specials based on some of his previous films.

If the deal materializes, it would seal Selznick to a five-year pact with NBC.

Selznick's previous role in video was several years ago when he prepped the "Festival of Light" for the electric-power companies.

CECIL B. DEMILLE UP FOR A BIOPIC

Hollywood, Aug. 18.

Biopic of Cecil B. DeMille is on the drawing boards for Motion Picture Associates, company for which the late filmmaker produced and directed "The 10 Commandments." Company, owned by DeMille's daughter, Cecilia DeMille Harper, and son-in-law, Col. Joseph Harper, has registered three titles—"C. B. DeMille," "Cecil DeMille" and "The DeMille Story"—with the

(Continued on page 22)

What Price Film Export Controls? Weigh Revenue Vs. Common Sense

By FRED HIL.T

Film company executives concerned with the export of American films abroad took a philosophical view last week of Congressman H. Allen Smith's resolution, urging tighter controls on U. S. films going overseas. They pointed out that the pitch wasn't the first for the California Republican (in fact, the latest was the mildest of the lot) and that he appeared to overlook some of the realities of the market.

One of these realities concerns the sale of quite a large number of pictures to local distributors in the various countries. Where a Metro or a 20th-Fox may bring in a limited number of films into Japan, or France, independent Japanese outfits with licenses will purchase additional releases from these companies, and in these instances the companies are being asked to sell certain, specific films.

Also, the industry has splintered so much into independent setups that it's difficult for a distributor to refuse to export a given picture—and to forego the foreign revenue—considering that the indie producer is eager to see a return on his investment and, likely as not, will be difficult to convince

(Continued on page 13)

Forrest Tucker Theatre Named for 'Music' Lead

Chicago, Aug. 18.

Forrest Tucker, featured male lead in the touring "Music Man," has had a theatre named for him. He had expected to dedicate a children's theatre in Elkart Lake, Wis., but was surprised to find it was being called the Forrest Tucker Theatre.

The house, a 300-seater, is the new showplace for the Harand Camp of the Theatre Arts, claimed by its owners, Sulie and Pearl Harand, to be the first music theatre in the country for juvenile performers.

N.Y. After 'Dark' 'Asphalt Jungle' To Mobile WINS

A strange and unique world existed for the emergency news units from WINS, the New York radio indie whose own main power was eliminated by the failure of Consolidated Edison power lines during the worst such blackout in the city's history Monday (17). It was a "scare" world the police and other reporters say didn't exist.

WINS was the only recognized news outlet in the city—and that includes the Police Department—which went swashbuckling through Manhattan, there to note "armed gangs in the streets," "degenerates soliciting young boys" at West 76th St. off Central Park West, "pickpockets out," bricks and bottles being tossed through windows on side streets off Central Park. Station reporter Tom O'Brien and station

(Continued on page 44)

EX-GOV. KNIGHT AS CALIF. TV GABBER

Hollywood, Aug. 18.

Goodwin J. Knight, former California governor, has inked a deal with tele station KCOP as a nightly commentator beginning Aug. 31. He's under exclusive contract for an off-the-cuff, no-holds-barred commentary Monday-through-Friday 6:15-6:20. His five-minute efforts will be vidtaped for national distribution by syndication division of NAFI Corp., which owns KCOP.

Immediately following Knight's commentary on political aspects of News, democrat Cal Tinney will emerge at 6:20 with 10 minutes of his own analysis.

Pix' Offbeat Casting Kick; Welch, Callas, Mrs. Javits Valued for Press Angles

With the publicity angles very much in mind, Hollywood is giving the eye to famous, or at least colorful, non-pros to appear in featured roles in films. Casting of Joseph N. Welch in "Anatomy of a Murder," in which the Boston attorney played a judge, certainly sparked the budding trend. Not only did Welch get good reviews, but he also garnered reams of publicity copy.

Now, Carl Foreman has cast Maria Callas, a soprano of world stature, in a speaking role for his upcoming "The Guns of Navarrone," and Mrs. Jacob K. Javits, wife of the Republican Senator from N. Y., will be seen in George Sidney's "Who Was That Lady?" at Columbia.

There's also been a report that a film company is after poet Carl Sandburg to play a judge in a picture. Such castings have taken place from time to time in films. They occur quite frequently on television. Some years back, singer Jarmila Novotna took the moving (and non-singing) part of the mother in "The Search," opposite Montgomery Clift.

Now, Fred Astaire will soon be seen in a strictly dramatic role (his first) in "On the Beach" (Stanley Kramer—U.A.).

U.S. Expo Boffo in Moscow Although Dubbed 'Macy's View of Americana'; Disney, Color TV, Pepsi, Cuffo Coifs

By HAROLD MYERS

Moscow, Aug. 18.

More than 60,000 Muscovites a day are paying their rouble (10c) entrance fee to get their first real glimpse of the American way of life at the American Exhibition in Sokolniki Park. It's a bargain rate of admission, exactly 10% the price that New Yorkers had to pay to see the Soviet Exhibition at the Coliseum, but the daily gate has established it as boffo b.o. and a valuable asset for goodwill and understanding.

Although filling a far larger area than the Soviet display in New York, the American Exhibition strikes a more frivolous and lighthearted note. It is not overawed by a sense of technical and scientific achievement, but as one observer shrewdly summed it up, presents "a Macy's bargain basement view of Americana."

The exhibition, which was officially inaugurated on July 25 by Vice-President Richard Nixon, will remain open until Sept. 4, by which time it's estimated it will have been seen by close on 2,500,000 Russians. Queues begin to form long before the daily 11 a.m. opening time, and when the turnstiles begin to turn, the line, some 8-10 deep, stretches a mile or more. the Russkis are a patient breed, for after their long wait outside, will stand in line time and time again to get into some of the favorite exhibits, such as Circarama, RCA's color tv studio or Sevenorama, which projects still photographs on seven giant screens. And, there's a continuous line at the Pepsi-Cola stands, where free samples are eagerly received by thirsty Russians.

The Russians, to whom life is real and earnest, appear to show

(Continued on page 63)

Alphonse-Gaston-Juano

Toronto, Aug. 18.

Sidney Poitier, Oscar-nominated for his performance in "The Defiant Ones" (UA), disagreed (in Toronto Star) with Harry Belafonte, who had been quoted as saying there were only two good Negro actors in the business. Poitier says there's only one—Belafonte.

(But aren't both forgetting Juano Hernandez?)

D. H. Lawrence As Painter; Not a Sale

By CHUCK MITTLESTADT

Albuquerque, Aug. 18.

D. H. Lawrence's current best-seller rating as a writer hasn't helped him a bit as a painter.

While his highly controversial "Lady Chatterley's Lover" continues to hover at the top of the best-seller list, an exhibit of his paintings at the LaFonda Hotel in Taos hasn't brought a sale.

And none of the controversy which has marked his novels is lacking in Lawrence's nine paintings at Taos. A sign at the door bars moppets from the display.

Least controversial of the Lawrence works on view is "Kiowa—Ranch Panorama." His wife Frieda, Lady Brett and Lawrence all worked on the colorful landscape of the Lawrence ranch. Univ. of New Mexico now owns the ranch and it is used by writers as a retreat for creative efforts.

"Dance Sketch," one of the paintings on display, shows Lawrence's interest in Paul Cezanne's nudes. His use of the arching tree forms with the nude in the work

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'MISS UNIVERSE' WALKEE REVEALS SHE'S WED

Albuquerque, Aug. 18.

Sue Simone Ingersoll of Albuquerque, the gal who went to the Miss Universe contest as Miss New Mexico in spite of a ban from the local archbishop and then walked out of the event on the eve of the balloting, is married.

The redheaded gal, a beauty operator, revealed in Albuquerque last week that she was married in Juarez, Mexico, on Sat. Aug. 8, to Sam Francis Jr., a pre-law student at the U. of New Mexico.

Sue said the ceremony was a civil one, but she is planning a church wedding later.

When she went ahead with the Miss Universe Contest at Long Beach, against an edict of Archbishop Edwin V. Byrne of Santa Fe which forbids Catholic girls from competing in public swim suit events, she was denied Catholic sacraments of communion and confession. As a result, she notes, there will be no high mass at her church wedding, although she can be married in the Catholic church.

At the preliminaries of the Miss Universe event, she denied at that time that she was married, but avers now that she was engaged at that time to Francis.

White Way Not Gay in Town's Power Blackout

The power failure that hit Manhattan on Monday (17) only skirted the nitery belt. The major spots such as the Copacabana, Latin Quarter, Chateau Madrid, Blue Angel International, and a few others, were just outside the affected area. The only cafes of importance that would have been affected were the Viennese Lantern, Chardas, and House of Vienna, which lie in the area that was without light. But these spots are closed Mondays normally.

However, business in the Broadway belt was down as far as restaurants were concerned, but hotels

(Continued on page 63)

TV, Radio Shows, Pix Houses Hit By Power Failure in N.Y. Heat Wave

NBC and ABC radio and television service, along with several nabe motion picture houses in upper middle Manhattan were disrupted Monday (17) when several main cables Consolidated Edison power cables went dead on both sides of Central Park.

NBC-TV lost two half-hour soapers, which come from its 67th St. studios near Amsterdam Ave., neighborhood most seriously afflicted by the power failure. Instead of "Young Dr. Malone" and "From These Roots," network inserted a special film on marriage transmitted via its main Rockefeller Plaza studios, located below the area of the power blackout. For the rest of the day, right through the latenight Jack Paar show, 30 Rock carried the entire sked.

ABC and its owned & operated stations were most seriously hurt by the Con Ed trouble, brought on in the midst of the worst heat wave in New York in weeks because of the tremendous overload on the power stations by the sea of fans and airconditioners that New Yorkers brought into play to beat the weather.

Stoppage of power hit the city at 2:49 Monday (17) afternoon, disrupting elevators, plug-in radio and tv sets, projection room power in theatres and the very fans and airconditioners which brought on the mess.

ABC-TV went off in the middle of the "Gale Storm Show" telefilm, normally seen from 2:30 to 3 p.m. every day. Nothing got over the tv air on ABC until 3:13 when WABC-TV, Gotham flag of the web, again began picking up a signal. Only the signal was not from N. Y. but from Chicago, where emanation was switched because of the emergency. Chicago was feeding the nation a tape repeat of "Beat the Clock," a live stanza normally beginning in New York at 3 p.m.

ABC's studios are in the very middle of the stricken Manhattan area. Due to underground power failures resulting from the un-

(Continued on page 42)

Dye Job

Hollywood, Aug. 18.

After Los Angeles police raided a poker game last week in a Van Nuys residence owned by a George Dye, they discovered the phone in the house was listed under the name of Bret Maverick.

Big 'Ben-Hur' Sell For Haya Harareet

As part of its promotional campaign for "Ben-Hur," Metro is planning a major buildup for Haya Harareet, the Israeli actress who plays opposite Charlton Heston in the $15,000,000 production.

The drums have started to beat with news about Miss Harareet, who is said to speak six languages fluently. Before she met director William Wyler at a film festival, Miss Harareet had appeared in a number of Italian films. She was summoned to test for "Ben-Hur" while she was in Paris negotiating to appear in a French film.

As a sign of the "A" treatment for what it hopes will be a new foreign star, Metro has had Helen Rose create a complete wardrobe for Miss Harareet's visit to New York this week for a month-long series of press interviews to direct attention to the film's opening at Loew's State around Thanksgiving.

Metro is sending the press an elaborate kit, filled with biographical material, glamor stills of the actress, and a disk with "news about a new heavenly body going into orbit." And to give her added status Metro introduces her as "Miss Haya Harareet."

N.Y. JUICE CONK-OUT HITS MANY THEATRES

Numerous Manhattan theatres, from 59th Street river to river and above, were forced to close late afternoon and throughout the day Monday (17) because of an electricity breakdown. Consumer use of air conditioning for comfort found the power supply unprepared for the burden.

Particularly hit was Loew's, whose Orpheum, 83d Street and Olympia houses are included in the affected area. All three are featuring "Some Like It Hot," biggest grosser on the Loew's chain since "On the Waterfront" in 1955.

Among those also out of action were Brandt's Beacon and the RKO 86th Street plus many independents. Loew's offered rain checks to all those viewing "Hot" when it blacked out.

JOHN STEINBECK THEATRE

Monterey, Cal., Aug. 18.

A new, 400-seat theatre, equipped for either legit or art films, will open on Monterey's Cannery Row next month.

Theatre's name is The John Steinbeck, the address is simply Cannery Row, Monterey, Cal., and theatre used to be part of a fish cannery.

Owner-manager Fred Adair is installing not only film and stage equipment but is decking the house out in early-California decor, including an enormous fireplace and old, smoked cedar beams.

Adair says house will use big names in legit presentations, with the first scheduled in October.

JOHN McCARTEN JUROR FOR FRISCO FESTIVAL

San Francisco, Aug. 18.

John McCarten, film critic of The New Yorker, has accepted bid to be a member of the jury of the San Francisco Festival, scheduled for Nov. 11-25.

McCarten accepted invitation in letter to Irving M. Levin, festival director who departed last Thursday (13) for Europe, where he'll attend Venice Festival, make contacts in other countries.

It's understood that Arthur Mayer, exhibitor and film historian, tentatively has accepted a spot on the three-member jury, too, though Levin is still awaiting confirmation from Mayer. Third juror hasn't yet been picked.

PARIS FASHIONS

By LUCETTE CARON

Paris, Aug. 18.

What are the odds on the hobble skirt going over big in America? So far, even money.

Before the Dior opening, a more elegant woman seemed about to replace the Brigitte B. type—a well-balanced silhouette with broad shoulders, longer jackets and reasonable skirts covering the knees. In five minutes, Dior's Saint-Laurent reversed the situation. The silhouette was turned upside down: tiny shoulders, brief jackets and skirts caught up in a tiny band above the knees, revealing knee caps with every hobbled step. It was the same technique as in 1947 when Dior sprung the New Look, totally unexpected.

The French and British press reacted violently. "No lady's collection . . . A good Folies-Bergere show . . . Mature women will refuse to look like nymphets or Chinese lanterns . . ." Saint-Laurent's fans were overjoyed! "News at last! . . . A shot in the arm . . . a fun collection, cute, sexy, full of ideas . . . hobbles will be the hottest numbers in America, the fastest sellers." Confused buyers hesitated, conferred and reconferred before taking the risk and placing their orders; planning ways to modify the tight hobbles for practical American girls.

Not Dior, but Paul Poiret and the earlier Russian Ballets of 1912 inspired the collection. Practical or not—("I can't walk, but I can dance in it," said a model)—it is the best staged production in Paris; a clever attempt to get away from the dreary banalities of last season. Long necks, long legs, 10-inch choker necklaces, exactly matching the dress fabric, stretch the neck following a fashion long prevalent among certain African tribes. Clips and earrings are oversize. High pompadours are topped by still higher gadgets—called hats. Blown-out tunics become ruffled, flounced and tiered as the day advances. Fabrics, colors, accessories: perfect. Long-legged, slim American girls will be traffic-stoppers in some of these numbers.

Audience

The Duchess of Windsor frowned from the front row. Audrey Hepburn applauded like a little girl. Mrs. Samuel I. Newhouse, Vogue's new owner and editor, had a shock: the giant stones on all costumes were bigger than her emer-

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8/19

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MOSCOW: CHAOTIC BUT OKAY

Moss Hart and 'Variety'

Moss Hart's "Act I," soon-due Random House publication of the first part of his memoirs, which carry him up to his first play success, "Once In A Lifetime" (book will be reviewed early in September, when published), has this to say:

"I did not consider that my complete ignorance of Hollywood or of the making of motion pictures was any bar whatever to my writing about both with the utmost authority, and I proceeded to do so with the invaluable help of that renowned trade paper, VARIETY. A weekly copy of VARIETY was the full extent of the research I did on 'Once In A Lifetime,' and I could not have done better. VARIETY viewed the Hollywood scene with a shrewd and shifty eye. Not taken in by Hollywood's boasts or wails of protest, its reporting of the current crisis (1929-1930) was first-rate. Between the lines of the special language used by its writers to put a declarative sentence into simple English, a cunning eye could catch an enveloping glimpse of the wonderful absurdity of the Hollywood scene. I read every word VARIETY wrote about it, and no oceanographer or marine botanist ever came up out of the Sargasso Sea with more prime specimens than I did out of those weekly issues. In a very real sense, the play might well have been dedicated 'With love' and 'Without whom' to that astute and all-knowing journal".

Plenty of British Filmites at Russo Festival; Few Yank Reps on Hand

Moscow, Aug. 18.

British rock 'n' roller Tommy Steele, who was part of the Associated British 15-strong contingent, played his guitar in the Red Square—and reckoned his audience was made up mainly of red squares. He also got into a hassle with the Minister of Culture over the text of a toast, and finally got his own way . . . The ABPC delegation, headed by Eric Fletcher, M. P., C. J. Latta and D. J. (Jack) Goodlatte, included contract artists Richard Todd and Carole Lesley. Robert Clark, a director of the corporation, was also in Moscow, but as an official delegate of the British Film Producers Assn. He was accompanied by his Russian-speaking son.

Arthur Watkins, BFPA prexy, led the British delegation, which included Ralph Bromhead, chairman of Lion International; Colan MacArthur and Richard Odgers of the Rank Organization; Phil Hyams, chairman of Eros Films, the distributors of the official British entry, "Cry from the Streets"; James Carr, of World Wide, producer of the official British short; Kenneth Rive, boss of Gala Films, the company which had a long-term releasing deal with the Russians until the end of last year; Michael Green, exporter and director of Regal Films; and Kenneth N. Dicks, managing editor of British Commonwealth International Newsfilm Agency. Dana Wilson, the 10-year old moppet star of "Cry from the Streets," flew over 13,000 miles from Australia to make a personal at the fest. She started the return journey five days later.

Victor Pahlen, who operates a picture theatre in Havana where he's currently playing the Soviet-made "Cranes are Flying," says he is negotiating an Anglo-Soviet co-production. The deal, if it goes through, will be partly financed by the Danziger brothers (Edward J. and Harry Lee) and the English part will be lensed at their New Elstree studios. Nicholas Napoli, president of Artkino Pictures of New York, also in for the fest.

As a side attraction to the festi-

(Continued on page 18)

Moscow Haste Shows

Moscow, Aug. 18.

Haste under which the Soviet authorities decided to hold a film festival in 1959, and the last-minute "sanction" granted by the International Federation of Film Producers Assns. showed very definitely in a lack of credits and documentation.

Reporters covering this initial event in Kremlin found that the countries which sent films had too often sent little or no data about them or the concerned parties.

U Books 1st R.C. Pic in 10 Years

After a hiatus of some 10 years, Universal has landed a picture in the Radio City Music Hall. The film is "Operation Petticoat," starring Cary Grant and Tony Curtis.

Film has been booked by Hall topper Russell V. Downing as the Rockefeller showcase's Christmas attraction. It's the first Universal picture to obtain a Christmas booking in the 27-year history of the Hall.

Westinghouse Judgment Vs. Skiatron (Matty Fox) On Feb. Promissory Notes

Skiatron of America Inc. and its prexy, Matty Fox, were hit with a $60,011 judgment last week according to papers filed with the N. Y. County Clerk. Judgment, in favor of Westinghouse Electric Corp., stems from two promissory notes signed by Fox last February.

Proceeds of the notes, the papers disclosed, covered services rendered by Westinghouse in connection with a contract for development of a production prototype of certain decoder equipment for the Skiatron firm.

Skiatron of America is the worldwide licensee to Subscriber-Vision patents, a form of home toll.

YOUNGSTEIN TO MAKE COAST TEMPORARY HQ

In order to "better service the United Artist producers," Max E. Youngstein, UA v.p., is shifting his headquarters to the Coast on a temporary basis. He'll take his family with him and will leave within two to three weeks.

Youngstein stressed yesterday (Tues.) in N.Y. that the shift of base implied no change whatever in his status at UA. "We simply think that, by going out there, I can provide better service and more effective liaison with our producers," he said. He added, he couldn't tell how long he'd stay on the Coast, but noted, "I'm getting sick of making these trips back and forth."

New Star Uses Own Coin

London, Aug. 18.

Peter Sellers, currently one of Britain's hottest film properties, has had to dip into his own bank account to help finance his newest film, "The Cat Bird Seat."

He was so keen on appearing in the film version of the James Thurber yarn that, when he found that the pic was threatened with financial trouble, he not only put up some of his own coin but also persuaded some of his friends to chip in.

SOVIET RE U.S.: 'WOT HOPPENED?'

By HAROLD MYERS

Moscow, Aug. 18.

Organizationally, Moscow's first film festival could hardly have been more chaotic, but nevertheless it must be regarded as one of the most important events in the film industry's calendar. The fact that it has brought about collaboration between East and West is in itself an event of considerable historic significance, but even of more importance was the fact that the fest assumed all but the best features of a trade fair.

In the light of more recent events, and particularly in view of the mass public support for the U. S. Exhibition, the failure of the Motion Picture Assn. to participate can only be described as unfortunate. The absence of an American delegation has been one of the major talking points among other Western contingents as well as the Russians; and with the recently concluded cultural exchange still fresh in the mind, the U. S. stay-away has been a puzzling factor.

In contrast, the other major Western film-producing nations turned up in surprising strength. Great Britain was an easy leader, with a delegation over 30 strong, including a top brass contingent from Associated British Picture Corporation. France, Italy and West Germany were also well represented, and even smaller countries such as Israel, Denmark, Sweden, Holland and Belgium had official delegates.

200 Newsmen Present

Apart from the resident correspondents, VARIETY was the only American paper to have its own staffers at the fest, but most other countries—Britain excepted—were otherwise well represented. Altogether, about 200 newsmen were covering the Kremlin filmings, of which only one-half were guests and the other half were here under their own private steam.

The main festival events were staged in a new, elegant and air-conditioned theatre in the Kremlin and, to ease the lot of the visitors, portable transistor receivers, to pick up a running commentary of the dialog in several languages, were available on loan—in exchange for one's credentials. And without credentials it was impossible to gain admission to the theatre, which made it a pretty good security.

There have been hardly any social functions a la Cannes, Berlin or Venice. Whatever the faults of this festival—and the Russkis concede there are many—they are due almost entirely to (a) hurried preparations and (b) lack of experience. Next time, they said confidently, would be much better.

One important aspect of the festival was the keen interest taken in it by Soviet government brass. Nikolai Mikhailov, the Minister of Culture, took a whole morning off from his official duties to meet the individual delegations, and went out of his way to make a big pitch for Russian films in Western markets. Alexei Davidov, boss of Sovexport, the organization handling the foreign distribution of Russian pix, held meetings with all the Western delegations and opened negotiations for a broader exchange of product. And he also closed deals for the two British films screened at the fest, the official entry, "Cry from the Streets," and "Room at the Top," which was out of competition. It is understood Sovexport is paying around $30,000 for "Room" and $20,000 for "Cry."

'Baser Instincts'

Although pleading for a wider exchange with the West, and expressing his belief that "Room" and "Cry" would be great box-office hits n the Soviet Union, Mikhailov took a swipe at some "types of films produced in the capitalist world" in an article published in an English language

(Continued on page 15)

'What Exhibs Want: Not More Films But More Hits at Lesser Terms'

By FRED HIFT

While they are going along with exhibitor requests for a meeting to discuss ways and means of stepping up production in Hollywood, distribution executives privately are holding out little hope for results. They argue that the theatremen tend to ignore the basic reasons for the reduced production schedules.

"Exhibitors don't really want more film," commented a sales manager in N.Y. last week. "They want more hits. Or at least more big, expensive productions with a hit potential."

The exhibitors are saying that not enough films are being produced to meet their needs. Some have even gone as far as to suggest that the "shortage" is deliberate so as to get the distribs more favorable terms.

The producers go by the law of supply and demand, but "demand" to them means the public, not the theatres. "Why should we turn out pictures that lose money at the boxoffice?" a distribution man asked. "We gain nothing by getting volume playoff. The question is: Will the public go to see these films?" And the answer, as far as both the candid exhibitor and the realistic distributor are concerned, is that there is a wide range of product which can't count on much attendance.

"If the theatres really wanted product they'd play the films on

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Skouras' USSR Recap

Spyros P. Skouras, president of 20th-Fox, has come back from Soviet Russia vastly impressed with that country's potential as a market for American films. He'll report on his trip to Russia and to Europe on Aug. 25, at a dinner he is throwing at "21," N.Y., for the company presidents and the foreign managers.

Skouras will convey to them his impressions, having first delivered a report on the tour to President Eisenhower. While in Russia, Skouras had frequent Soviet bids to come and co-produce in that country. It's understood that, so far, no definite plans have evolved.

'Bullets' Durgom Turns Producer

Personal manager George "Bullets" Durgom, formerly president of Jackie Gleason Enterprises, is entering motion picture production via Durgom-Katz Associates, a personal management firm which is expanding into film, tv and legit production.

As the first motion picture project of the company, which is opening a Coast office, Durgom Katz has acquired the film rights to "The Buffalo Soldiers," a western novel by John Prebble. It deals with a cavalry regiment of Negro soldiers who served with distinction after the Civil War on the western frontier.

Durgom leaves for the Coast next week to start negotiations for the production of the film.

Facts of Life Anent Film Costs & Exhibs Not Up With 'Times?'

In a dispatch last Friday (14) from Hollywood, the new film colony reporter of the N.Y. Times, Murray Schumach, stirred plenty of annoyance among circuits in Gotham. Story concerned an unnamed alleged producer on the Coast who self-assertedly turned out a feature for $300,000, then publicized it widely as costing $2,000,000.

Quoting the directly-unquotable producer, Schumach referred to motion picture operators in unflattering terms as men "not in show business; most of them are just bookkeepers." If they knew the true cost of the film they would assume it had no merit. A great many exhibitors never even look at the pictures they exhibit. But if conned into thinking the film cost $2,000,000 to produce, they would be impressed.

Theatremen's beefs at the Times story are the obvious ones. For one, largely, they think it's gross unfairness to call them, almost collectively, bookkeepers sans show business sense. The Times crack that they frequently don't even see a picture before booking it is

(Continued on page 10)

CHI AND REDS AGREED

Chicago, Aug. 18.

The Polish "Eighth Day of the Week," originally banned here as "obscene and immoral," is slated as the next attraction at the small sometime arty Carnegie Theatre, probably opening after Labor Day. Continental release had been nixed by the censors but decision subsequently was reversed (a local rarity) by Corporation Counsel John Melaniphy.

Pic is also banned in Poland for pointing up the Warsaw housing shortage. It's in this sequence that the boy-girl s.a. staff is accented.

SHADINGS IN EXEC TITLES A PROBLEM

Picture business has gone executive title happy. All kinds of executive designations are being bestowed, particularly on the promotion side, to the extent that it's hard to tell the players even with a program.

At United Artists, for example, Max E. Youngstein is the v.p. and overall boss of the ad-pub department. Roger Lewis also is a v.p. and supervisor of ad-pub. Fred Goldberg is national ad-pub director and Mort Nathanson is international director of ad-pub.

At Columbia Paul N. Lazarus Jr. is the v.p. and as such is top man. But Jonas Rosenfeld Jr. has the identity of executive in charge of ad-pub and Bob Ferguson is ad-pub director. And Sid Schaeffer is director of media advertising. Charles Einfeld wears the v.p. chevrons at 20th-Fox and there's a director and a manager each of the ad, publicity and exploitation departments. To single out one branch, Ed Sullivan is publicity director and Ira Tulipan is publicity manager.

On the other hand, Paramount plays it the old way, with Jerry Pickman as ad-pub v.p., Martin S. Davis next in command and with one manager of each of the ad, publicity and exploitation branches.

Assets Value the Major Point in Poor's Rating

Standard & Poor's, in its latest onceover of the film industry from a stock appraisal viewpoint, this week states: "The motion picture group, one of the large gainers in 1958, this year progressed further towards new highs for a significant percentage advance. This showing, in the face of unimpressive earnings performance, reflects mounting recognition of sizable asset values, substantial windfall profits from asset conversion, and the future promise of growing diversification, including expanding television activities."

According to this Wall Street analysis, Walt Disney, United Artists and 20th-Fox rank among the most attractive speculative issues.

S&P has it figured that the post-war decline in attendance has bottomed out. Weekly average attendance of 46,000,000 in 1958 is expected to be maintained throughout 1959.

C. of E. Pledges More Playdates For Little Features With Newcomers

By HY HOLLINGER

Spokesmen for the American Congress of Exhibitors told representatives of the film companies at the recent summit meeting that exhibitors would cooperate in providing playing time for smaller pictures that developed new talent. It's understood that the company toppers attending the session—Paramount's Barney Balaban, Loew's Joseph R. Vogel, Columbia's Abe Schneider and United Artists' Arthur Krim—were sympathetic with the theatremen on the question of the need for more product.

They all insisted that their companies wanted to make smaller pix with "new faces," but indicated that on the basis of past experience the losses were too great on such undertakings. The film company chieftains also stressed that they would be pleased to make more blockbuster entries, but they pointed out that the assembling of such projects involved intricate and difficult steps. For example, they noted that the pool of stars and creative talent for the king-sized pix was limited and continually shrinking.

As far as could be ascertained from reliable sources, the discussion on the subject of more product was an exceedingly friendly one, with both segments of the industry taking cognizance of the problems each faced. In an effort to resolve the "more product" issue, a committee consisting of S. H. Fabian, Sol Schwartz, Sid Markley and William Forman, representing exhibition and Balaban and Schneider, for distribution, was named in an effort to resolve the differences.

The question of introducing "new faces" in smaller pix has confronted the industry for a long time. The film companies have claimed that theatremen only give lip service to this demand and rarely provide the necessary support for such films. It's long been the contention of the film companies that the exhibitor is only interested in "who's in it?" and if a pic does not have a recognizable boxoffice name, he treats the entry as if it were a pariah.

The distribs point out that even the lesser pictures cost considerable sums of money and if a film company is to undertake such projects, it needs a guarantee that theatres will play these pix and pay reasonable terms for them without trying to pick them up for a song.

If the distribs can obtain absolute assurance that exhibs will play and pay for smaller pix that attempt to give exposure to new talent, it appears likely that they will step up the production of these entries. The film companies realize, too, that the industry needs more boxoffice names and creative talent and that it is only through a development program can they overcome the "stranglehold" that the big names enjoy today.

National Boxoffice Survey

Heat Wilts Biz; 'North' Still Champ, 'Murder' 2d, 'Hole' 3d, 'Porgy' 4th; 'Darby,' 'Seas' Next

Prolonged hot weather in many sections of the country is taking a toll at the wickets currently, with only the strongest product managing to survive the soaring mercury. Also, the lack of many newcomers of stature is a downbeat factor.

"North by Northwest" (M-G) again is b.o. champion by a wide margin, as the pic promises to make warm weather history at the vast N.Y. Music Hall, where it registered an all-time opening week high. "Anatomy of Murder" (Col) is taking second place, same as last week.

"Hole in Head" (UA) again is finishing third as it did last stanza. "Porgy and Bess" (Col) is pushing up to fourth position as compared with fifth of last week. "Darby O'Gill" (BV) is climbing to fifth spot.

"South Seas Adventure" (Cinerama) is edging up to sixth place. It was eighth a week ago. "Say One For Me" (20th) is climbing back into competition via new playdates to cop seventh money.

"Five Pennies" (Par) is finishing eighth. "Middle of Night" (Col) is showing fresh strength to land in ninth place. "Big Circus" (AA) will wind up 10th.

"Private's Affair" (20th), a newcomer, is capturing 11th position. "Nun's Story" (WB) rounds out the Top 12 list.

"Holiday For Lovers" (20th) heads the runner-up pix. Also in this category are "Last Train From Gun Hill" (Par), "Room At Top" (Cont), "Diary of Anne Frank" (20th), "South Pacific" (Magna-20th), and "Gigi" (M-G).

There are plenty of new films just being launched but not all of them show promise. "Blue Denim" (20th), big in N.Y., shapes sock in Philly. "For First Time" (M-G) is rated big opening stanza at the N.Y. Roxy. "Mummy" (U) is rated fairish in Minneapolis.

"Scapegoat" (M-G), strong in Boston, is smash in N.Y. and L.A. "Cry Tough" (UA), also new, is socko in Detroit but rated dull in Philly. "Beat Generation" (M-G), okay in Cincy, looms fair in Washington.

"Tingler" (Col), fast in Detroit, shapes giant in Balto. "Big Operator" (M-G), good in Balto, is fair in Philly. "Oregon Trail" (M-G)) is only just okay in Portland. "Yellowstone Kelly" (WB), fine in Buffalo, is rated dandy in Pitt.

"Isle of Levant" (Indie) shapes hotsy in two Hub spots. "Hercules" (WB), fast in K.C., looms big in L.A. and great in Denver.

"This Earth Is Mine" (U), big in Chi, looks okay in Minneapolis and good in Toronto. "Horrors of Black Museum" (AI) shapes lound in L.A.

"Don't Give Up Ship" (Par) looms good in Minneapolis and sock in Louisville. "Watusi" (M-G) is dandy in Chi.

(Complete Boxoffice Reports on Pages 8-9-10.)

Smadja Details Overseas Goals Of United Artists

By ABEL GREEN

Before he returned to his Paris base, United Artists' partner-veepee Charles Smadja, in charge of general European production and supervision, accented the expanding potential of the American picture business in general and UA's in particular, "especially if we know what to give them, and how to sell them."

The ceiling is unlimited, says Smadja, on the b.o. potential if based only on a potential population market. "The U. S. population is now 175,000,000 or maybe 180,000,000 and, while it's true that it is the cream market for consumer goods on the face of this earth, still there are other lands with relatively high standards. Let's first proceed from the fact that the U. S. population is nothing compared to the other 2½ **billion** population.

"Don't say they're backward countries, etc. Nobody knows it better than I. But nobody knows also better than I how, within a decade or less, how each country has moved ahead. Let me tell you about one exhibitor customer we have who not so long ago operated three ramshackle cinemas in French Equatorial Africa. Now he operates seven very creditable theatres, CinemaScope 'n' everything. There are plenty of these desert 'Siberias,' whether in the Sahara type of weather or in the literally cold steppes of Siberia, and don't

(Continued on page 18)

New York Sound Track

Hollywood producer **Frank Tashlin's** wife **Mary Costa** is singing in "Orpheus and Eurydice" at Vancouver's International Festival. She told Toronto Star's legit critic **Nathan Cohen** there last week she gave up a $100,000-a-year contract with CBS-TV (touting cars on "Climax") to return to opera. Also, she said, "I didn't want to lose my voice or get to be as frozen in personality as **Betty Furness** was becoming." . . . **Herbert Whittaker**, Toronto Globe & Mail critic, now covering Moscow Film Festival and other performing arts in Russia for three weeks, knows only "Ya inostranyets," which means "I'm a stranger here myself."

Kirk Bond, a film critic and historian once connected with the Modern Museum old negatives collection, has started a quarterly, "Film Courier" selling at 75c a copy. First issue examines India's film product, looks backward to the "myth" of France's Golden Age in pictures, assays **Joseph Von Sternberg**. Critiques of current films are included . . . **Robert J. Landry**, VARIETY's managing editor, off on European trip for four weeks.

N. P. (Nick) Pery, longtime Continental sales chief for Columbia Pictures until deciding to try independent production (which he soon gave up), has been a realty operator in Ontario avocationally, but is now riding the realty boom and devoting himself exclusively to it.

Howard Strickling, Metro's pub-ad veepee, returned to the Coast after receiving prexy **Joseph R. Vogel's** full approval of the "Ben-Hur" pub-ad campaign . . . **Alice Lee Boatwright** has joined Universal's homeoffice publicity staff to work on "Pillow Talk" . . . **Lee Posner** will do a series of 12 Italian language radio broadcasts in New York for Metro's "For the First Time," starring **Mario Lanza** . . . Loew's Theatres prexy **Eugene Picker** and exec v.p. **John F. Murphy** back at their homeoffice desks following visits to the company's theatres in Cleveland, Chicago, South Bend, St. Louis, and Kansas City . . . **Irving Rubine**, v.p. of **Carl Foreman's** Highroad Productions, en route to Greece for meetings with Foreman, director **Alexander Mackendrick** and officials of the Greek government. Foreman's "Guns of Navarone" will be filmed in Greece and Cyprus . . . **Sam Spiegel** has signed British composer **Malcolm Arnold** to do the score of "Suddenly, Last Summer" . . . Taking off on a vacation, **Harold Rand, Walt Disney** publicity manager, has designated his holiday period as "Rest Your Adjectives Week." During his vacation, he notes, "I will not confer on upcoming releases, coordinate promotional plans, nor will I meet with studio toppers, etc.—I will just rest."

Ingrid Thulin, star of the Swedish films, "Wild Strawberries" and "The Magician," is due in the States Aug. 20 to help plug the **Ingmar Bergman** pictures. She speaks English. **Cy Harvey's** Janus Film is importing the Swedish star . . . **Herbert Erlanger**, the Motion Picture Export Assn.'s tax expert, back from the Philippines where he huddled on tax matters with the government.

"Portrait in Black," which had a brief run on Broadway, will be produced by **Ross Hunter** with **Lana Turner, Sandra Dee** and **John Saxon** toplinde . . . **Sam Spiegel** negotiating with **Lowell Thomas** for his tome, "With Lawrence in Arabia" for the biopic of the adventurer he'll produce for Columbia release . . . **Robert Angus, Owen Dalton** and **Lou Larrimore** formed Marlou Productions to tee up with "Paranoiac." . . . "Wayfaring Stranger," bio of **Burl Ives**, will be filmed by Nicodemus Productions, in which Ives is partnered with **MacKinlay Kantor** . . . **Henry Wilcoxin** slated production next spring of "On My Honor," story of the Boy Scout movement . . . **C. J. Tevlin's** next for Allied Artists will be "The Devil." **Vincent Price** has been taped for Mephisto.

Europe to U. S.

Judith Abbott
Frith Banbury
Reginald Denenholz
William Gaskill
Martin Goodman
Ivy Larric
Sol Lerner
David A. Lipton
Fulton Lewis
Lennox Milne
Richard Myers
Harold S. Prince
Jonas Rosenfield Jr.
Richard Skinner
June Taylor
Ira Tulipin
King Vidor

N. Y. to L. A.

Thor Arngrin
Guilio Ascarelli
Alfred E. Daff
Claudia Franck
Evan Hunter
Nick Keesley
Richard W. Krakeur
Michael Mackay
Howard Strickling
Jay Warren

L. A. to N. Y.

Kirk Douglas
Melvyn Douglas
Robert Evans
Don Fedderson
Jerry Fonarow
Zsa Zsa Gabor
Sid Garfield
Michael Gordon
Mortimer Hall
Fred Henry
Ronald House
Larry W. Kanaga
Les Kaufman
Gene Kelly
Robert Light
Ted Richmond
Mort Sahl
William Schorr
Jim Staley
Mel Torme
Edith Weissman
Shelley Winters
Joe Wolhandler

U. S. to Europe

Americo Aboaf
Charles Bowden
H. Ridgely Bullock Jr.
Nate Cummings
Jean Fenn
Leopold Friedman
David Golding
Ed Jaffe
Richard King
Robert J. Landry
George Margolin
Irving Rubine
Anne Russell
Seymour N. Siegel
Lee Swanson
Earl Wilson
Peggy Wood

Toronto Exhibs Can Participate In Par Toll Test

Important and heretofore-unannounced part of the background behind the introduction of International Telemeter in Canada is revealed by Paramount president Barney Balaban in New York. He disclosed that while the Famous Players circuit of Toronto is putting the home-toll system into operation, in about six months, competing theatrical exhibitors have been offered the oppurtunity to join in.

They're free to participate in proportion to the economic power of their theatre situations. Thus they'd have a financial foothold in Telemeter to the extent of their stake in theatrical exhibition.

Par right along has been encouraging theatremen in the States to join in the Telemeter scheme of things for the avowed reason that they are the best equipped showmen.

Home-Toll For Sure In Tomorrows Of Film Industry—Paramount Rationale

By GENE ARNEEL

Paramount, for one, is convinced that "the new show business" scheme of things—a new modus operandi that is on the horizon—will be beneficial. It's a matter of giving the public what's desired, and this means non-commercial entertainment in the home via pay-as-you-see television, along with films of quality in theatres. Significantly, one can go with the other, it's said.

A reporter calling on Par president Barney Balaban, who was confabbing with board chairman Adolph Zukor and v.p. Paul Raibourn at the time, was given the distinct impression the leaders of this "diversified" film corporation are as certain as can be that (1) home toll is almost at hand and (2) theatrical exhibitors, long fearful of it, indeed could benefit from this adaptation of "commercialized" tv, and (3), the one can be run with a vitality of it's own, and not destroy theatrical exhibition of feature productions.

It's to be noted that the Par-owned International Telemeter is to be put to work shortly via Famous Players Canadian in a suburb of Toronto. This is a major step toward putting the system on a pay-off basis. A succesful tryout doubtless will give impetus to its installation throughout the United States.

Theatres Not Doomed

And wouldn't this in turn mean a handicap to theatricals? Not so, stated Balaban. While he's convinced that home toll—whether it be Telemeter or any other enterprise in the field—has its convenience values, and thus will be successful, he's also high on the idea that a sufficient segment of the public will always want to go out to a feature in a theatre.

One can survive along with the other, just as "free television" (what greater misnomer can there be?) may have hindered but didn't destroy film exhibition.

Balaban notes that even when films in theatres were drawing 85,000,000 weekly there still was a great untapped audience. Raibourn interjected that perhaps only one out of five or six potentials attend theatres.

Cop Stay-Aways

These stay-aways can be reached by home toll and show business, whose job is to gratify the public by ever advancing, must march in that direction. This is the thesis.

Famous Players is majority-owned by Par, and this is a significant point. For it brings to the fore the question that Par perhaps might be concerned about home toll's possible adverse affect upon theatres right at home. Balaban's position is that the theatrical market still is capable of absorbing features—accommodating that "want to get out" nature of the public. And he backs this up with continually-stated announcements about an enhanced production program at the Hollywood studio.

But where do the pictures go, to theatres or to the home? The Par chief exec states that exhibitors will be the ones to decide on the basis of their knowledge of their respective local territories. The Telemeter franchises are being offered to them and they're being encouraged to take them. They'll have the final word on the programming, whether it be for their theatres or for the home screen.

SUDDENLY 'RESEARCH' IS BACK

Preminger: Protagonist & Philosopher

Final segment of the many-sided promotion campaign for "Anatomy of A Murder" (Columbia) is the appearance of a book of photographs-with-text by Richard Griffith, St. Martin's Press, which published the original Robert Traver novel, has turned out the volume at $5.75, high for a work copyright-controlled by and devoted to the purposes of Otto Preminger's Carlyle Productions.

The book is quite beguiling and contains a good deal of information and a number of significant omissions such as (a) the true origin of the court case, (b) the denouement of the screen plot and (3) the actual figure of the much-mentioned "high salary" paid attorney Joe Welch of Boston to impersonate the judge. (VARIETY hears it was $50,000.) The text does reveal that the Welch idea was Nat Rudich's, of Preminger's staff.

Film Museum curator Richard Griffith has woven the several sections together intelligently within the necessary limitations of a frank commitment to "sell" rather than to tell the story as a journalist, free of that need, might proceed to do. Gjon Mili and Al St. Hilare took the photographs on location in Michigan and the total documentation is instructive of modern independent production procedures. A great deal of sidelight is tied in so that, at first thumbing, most readers won't coun the pictures—some 36—of Preminger.

Just how extensive a sale is possible at the retail price remains to be seen. I is probably sensible to evaluate the work exclusively as a ballyhoo stunt. As such it is successful.

There are several provocative comments from Preminger, one as follows: *"Movie-making used to be a question of departments. Now it is a question of one person—the indie producer. Distributors must learn that if they trust your judgment in producing and directing, they have to trust it in everything."* *Land.*

Long Running Time Hinders Bookings Of 'Commandments' for Drive-Ins

Minneapolis, Aug. 18.

"The Ten Commandments" (Par), which only two of the Twin Cities' 13 outdoor theatres booked last summer, currently has been playdated by three more day and date.

It's still being sold only on an adult ticket royalty basis, but there's no distributor charge for children whom the ozoners admit free. When initially released to the drive-ins a royalty also was demanded for all children patrons. The drive-ins have only one showing a night. Their admission has been tilted to $1 for the engagement.

Daylight saving time has hampered the sale of the DeMille classic to the Minnesota outdoor theatres because its single nightly showing, on account of its long running time, carries the picture to later than 1 a.m.

It Was the Heat—

Last week's report on the strong business being racked up in the New York neighborhood runs by an Allied Artists release should, of course, have referred to "Al Capone," then in nabes, not "Big Circus," just finishing at Roxy as erratumed.

Mix-up of titles drew some jabs from readers.

Good, Bad (For Show Biz) Actions of Connecticut Audited by H. M. Levy

Hartford, Aug. 18.

For the most part, theatres fared well in the legislative halls of Connecticut during this year's session of the General Assembly.

According to a survey by Herman M. Levy, general secretary of Motion Picture Theatre Owners of Connecticut and general counsel of Theatre Owners of America, the results were as follows:

Killed in committee:

A bill controlling newspaper advertising of films and posters advertising films. The bill, according to Levy, was an indirect attempt at film censorship and theatres were able to obtain the cooperation of newspapers in the fight against it.

A bill empowering the municipalities to levy personal taxes, income taxes or local sales taxes to ease the burden of taxation on real estate. It could have been the opening of a door to the enactment of local admissions taxes, according to Levy.

A bill requiring the presence on premises of licensed boiler operators. Levy terms this proposal as "featherbedding."

A bill attempting to repeal the power of wage boards to determine wage, and requiring instead that all wages be minimum wages. Under wage board arrangements there are public hearings on wage rates. It has been under this process, Levy notes, that theatres have been able to work out certain exceptions for the industry.

Enacted into law:

A bill enlarging the present fraudulent advertising statute so as to include motion pictures, radio, television. Anybody advertising anything for sale in any of

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'Pix No Conflict With Toll Tele'

While Paramount is making progress with its development of the International Telemeter home toll system, the company, feeling there is no conflict of interest, is enhancing its production program.

Par president Barney Balaban feels a "major contribution" was the signing of Jerry Lewis to a contract calling for 14 pictures.

And in line with the new endeavors is a rewrite of William Holden's pact for seven years, at one picture a year.

Point stressed by Balaban is that the business of theatrical production is being backed with actual top-money investments; there's no retrenchment because of home toll.

LONG NASTY WORD IN FILM TRADE

After years of indecision and outright hostility, the film companies are showing signs of becoming research conscious. New attitude was given expression at the recent meeting of the advertising-publicity toppers of the companies with the committee of the American Congress of Exhibitors.

The two groups, meeting at the Motion Picture Assn. of America, agreed that there was need for greater knowledge "in depth" of the effectiveness of some of the promotional tools currently in use in selling pictures. Moves were discussed to acquire this knowledge.

One of the suggestions is to form—with the help of C. of E.—a national network of exhibitors and distributors which could provide information that is needed to shape the policies of the future. Such a network could be tapped for information on many levels, whether it be to gauge the impact of ad material for tv being supplied to local exhibs, the wisdom of bypassing Broadway for breaks on the circuit, the real attraction of horror pictures and the effects of co-op campaigns.

In all these instances, the information obtained could and would contribute to a better understanding of the market and the measures that might be taken to meet its problems.

Long Nagged

Question of research, or the lack of it, has long bothered the film biz. The MPAA at one time maintained a research bureau of its own, but gave it up when anti-trust considerations made it apparent that the member companies just wouldn't contribute pertinent facts and figures. MPAA prez Eric Johnston from time to time has pointed to the lack of film biz statistics as a glaring gap. Last year, MPAA backed an opinion survey on film going habits. Study was never followed up, as had originally been intended.

A number of factors have, in the past, contributed to the industry's hesitance to turn the searchlight on itself. One is the competitive aspect, with several companies hesitant to give out any figures. Another is psychological, with vets in the business not too eager to lay themselves open to possible criticism on methods and means which have constituted accepted procedure for decades. Finally, the companies' lawyers are extremely hesitant to give the go-ahead on any joint activity on the part of the majors, which might bring

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20th Busy as Adler Sets Sked of 54; Studio Builds New Faces, Signs 67

Hollywood, Aug. 18.

Out to maintain a steady flow of quality product, 20th-Fox has scheduled a total of 54 major properties for filming. According to production chief Buddy Adler this is the most extensive lineup he's been able to organize since taking over on the lot three years ago.

Screenplays on 28 pictures have been completed and definite starting dates for the remainder of 1959 have been set on 17 of the 28. In all cases, producers and directors already have been assigned and are working on the properties, with one or more stars committed in most cases.

Behind this, another group of 26 pictures, on which starting dates remain to be determined, has been set. Of these, 17 are in the hands of producers and another nine are currently unassigned.

Both talent and properties are getting unprecedented attention on the 20th lot. The studio's contract list, now comprising a roster of 67 personalities on long and short-term tickets, is today the largest in Hollywood, and 20th has in fact returned to the era of the contract player. Aim, says Adler, is to keep this talent busy.

Property purchases during the past few months have borne out Adler's determination to keep 20th well ahead in the race. Included are George Axelrod's play, "Goodbye Charlie," William Inge's latest legiter, "Loss of Roses," "The Marriage-Go-Round," Garson Kanin's "The Live Wire," and Thomas Duncan's new novel, "Big River, Big Man."

20th producers promise to be among the busiest in Hollywood in the months to come. Most of them are working on one or two assignments simultaneously. Samuel Engel, for instance, is preparing "The King Must Die," based on the Mary Renault bestseller. He's also working on "The Story of Ruth." Darryl F. Zanuck is preparing a

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Canny Guess Obsolete

Paramount president Barney Balaban and Par v.p. Paul Raibourn, latter being a prominent name in the economics of the picture business, recalled this week that it was within the nature of things in the past to guess a firm's gross, upon viewing the finished product, within 5% of accuracy.

But no such thing any more. The public reaction to any given production can't be crystal-balled and there's just no sense in trying.

COMPO Research Seeks a Start

Special committee of the Council of Motion Picture Organizations is under way with a series of meetings designed to work out a "comprehensive" research program for the entire industry but the group frankly admits the starting point as yet is unknown.

Albert M. Pincus, following a committee meeting last week, said the objective is "an improvement in our business" but lots of time will be required before "we will have specific plans whipped into shape."

Pincus explained that many suggestions have been made anent research and these will require a great deal of study, plus many more meetings of his committee.

Attending the session last week with Pincus were Max A. Cohen, Harry Goldberg, Irving Dollinger, Ralph Hetzel and Charles E. McCarthy.

An intensive research project, aiming to find out about why the public does or does not attend film theatres, has been proposed from time to time in the industry but so far nothing meaningful has ever been accomplished.

Ruth Pologe's Am-Int'l Post

Ruth Pologe has been appointed eastern publicity representative of the American-International Film Distributing Corp. First film assignment will be "Sign of the Gladiator" scheduled for October release.

Miss Pologe was formerly with the Rank Organization and prior to that with Arthur P. Jacobs and Republic Pictures.

Some Bostonians Writhe At Proposed Parking Under Historic Common

Boston, Aug. 18.

Opponents of the proposed garage under historic Boston Common, which the downtown film houses have been figuring as a boon factor, will go to court this week to try to block the groundbreaking by the Massachusetts Parking Authority. Project resembles underground garage in Union Square, San Francisco.

Lawyer Richard Wait of the Back Bay, veep of the Society for the Preservation of Boston Common, disclosed the group's strategy. He said he would seek a declaratory judgment from either the Superior or the Supreme Judicial Court as to the legality of the Authority's "seizure" of 13,008 acres of the Common. He also plans to ask for an injunction against the ground-breaking. On another front, members were circulating petitions for a city wide referendum on the project.

Another delay could be caused by a taxpayer's suit, William L. Baxter, a local corporation counsel said.

George L. Brady, parking authority chairman, says he will go ahead with the groundbreaking and sees no further obstacles to the $15 million garage. He said he would require a performance bond from the contractor. The Foundation Co. Inc., before ground is broken for the garage.

Abington Ozoner Operating

Abington, Mass., Aug. 18.

A new 1,000-car ozoner has opened here with Joseph O'Neill as manager. Abington Drive-in is operated by a group headed by attorney Anthony Fiore.

Joseph G. Cohen is handling buying and booking.

Universal, Unchained from Studio, Now Heavy-Serenading Indie Producers

Universal, which only last summer opened its arms to independent producers, is emerging as a major competitor to United Artists and Columbia in this field. Although one of the last of the major companies to abandon strictly studio-controlled production, the Milton R. Rackmil organization has made major strides in recent months in inducing top calibre indies to join its ranks.

It appears that U is beginning to romance the indies with the same fervor as UA and Columbia. Unburdened by studio overhead since the sale of its studio facilities to Music Corp. of America and well-financed with coin from the transfer, U is now in a position to offer lucrative deals to indies shopping around for the best arrangements.

To be sure, U has not reached the status of UA and Col in the number of deals. However, the studio underwent a trying period of adjustment during which it had to drop its so-called "bread and butter" films, once the mainstay of its organization, and retool for the blockbuster era.

With the release and subsequent smashing success of "Imitation of Life," in which Lana Turner had a substantial participation, U's outlook, after a period of dispair, assumed a rosier hue. The confidence was heightened by the deal with Kirk Douglas' Bryna Productions, which in addition to the $9,000,000 "Spartacus" includes "Viva Gringo," starring Rock Hudson and Douglas, and "Day of the Gun." Other indie deals soon found their way to the company.

Cary Grant's Granart Productions recently completed "Operation Petticoat," starring Grant and Tony Curtis. Doris Day's Arwin Productions made the recently completed "Pillow Talk," starring Miss Day and Rock Hudson. A second picture to be made by Arwin will be "Matilda Shouted Fire," starring Miss Day. Albert Zugsmith-Fryman Productions is currently making "The Private Lives of Adam and Eve," starring Mickey Rooney and Mamie Van Doren.

Recent weeks saw a stepup in the momentum of the indie deals. John Huston has been set for two pictures—Rudyard Kipling's "The Man Who Would be King," and "Freud," the story of Sigmund Freud. William Wellman will produce and direct "The S.O.B's." New pacts last week included a two-picture arrangement with Melville Productions, the Gregory Peck-Sy Bartlett company, which will make "The Winged Horse" and an untitled comedy. Also added to the roster was Richard Widmark's Heath Productions, signed to produce two films.

Other deals negotiated and awaiting fulfillment include one with Susan Hayward for "Elephant Hill" and another with Marlon Brando for "The Ugly American."

Despite U's late entry in setting out the welcome mat to indies, the company pioneered the technique of participation for performers. The late Tyrone Power had a hefty piece of "Mississippi Gambler." Ditto James Stewart in "Winchester 73" and "The Glenn Miller Story."

It Started With a Kiss
(C'SCOPE; COLOR)

Glenn Ford and Debbie Reynolds in a sexy romp in Spain. Boxoffice should be bright.

Hollywood, Aug. 11.

Metro release of an Arcola Production. Stars Glenn Ford, Debbie Reynolds; co-stars Gustavo Rojo, Eva Gabor, Fred Clark; with Edgar Buchanan; also Henry (Harry) Morgan, Robert Warwick, Francis Bavier, Netta Packer, Robert Cunningham, Alice Backes, Carmen Phillips and Joi Lansing. Produced by Aaron Rosenberg. Directed by George Marshall. Screenplay, Charles Lederer, from a story by Valentine Davies; camera, Robert Bronner; editor, John McSweeney Jr.; music, Jeff Alexander. Previewed at the Egyptian Theatre, Aug. 11, '59. Running time, 103 MINS.

Sgt. Joe Fitzpatrick	Glenn Ford
Maggie	Debbie Reynolds
Marquesa de la Rey	Eva Gabor
Antonio Soriano	Gustavo Rojo
Gen. O'Connell	Fred Clark
Cong. Tappe	Edgar Buchanan
Charles Meriden	Henry (Harry) Morgan
Cong. Muir	Robert Warwick
Mrs. Tappe	Francis Bavier
Mrs. Muir	Netta Packer
The Major	Robert Cunningham
Sally Meriden	Alice Backes
Belvah	Carmen Phillips

"It Started With a Kiss" winds up in bed—a half dozen of them, spread from New York to Madrid, in this highly amusing, sex-motivated study of two physically suited newlyweds getting to know each other. The Aaron Rosenberg production, brightly directed by George Marshall, is aimed at the adult, and the combination of its borderline humor and Glenn Ford and Debbie Reynolds to deliver it should stack up in romantic returns for the Metro film.

There are few double-entendres in Charles Lederer's racy screenplay which leaves no doubt as to the intent of its ideas, and the action is as broad and obvious as the "do not disturb" sign on a honeymoon couple's hotel door. The Valentine Davies story runs on one line, offering a maximum of appealing misunderstanding and a minimum of contrivance. And director Marshall has taken advantage of every possibility for a laugh, winding up with a chunk of fun that is as maturely infatuating as any Hollywood has come up with to date.

In a smart merchandising tie-in, producer Rosenberg uses the Lincoln Futura, a bright-red Buck Rogerish automobile, as a fulcrum for much of the film's action. It's a useful gimmick for the picture itself and is quite capably set up as a potent source of promotion, both for the car and the film.

That's not all that's smart about "It Started With a Kiss," for the property is enchanced unlimitedly by its stunning Spanish settings. There's no cheating here, and cameraman Robert Bronner's panoramas of Spain are exquisite use of CinemaScope and Metrocolor.

Ford plays an air force sergeant, and Miss Reynolds plays a night-club dancer who wants to marry a millionaire, which Ford is not. After one kiss, however, she judges he's worth a million dollars and within a few hours, they are man and wife. The next day he's moved out to Spain, and she follows, bringing along the $40,000 automobile he won in a raffle. On misunderstanding after she arrives, she's convinced their marriage is solely for physical reasons, and she demands a 30-day test during which time no bed tactics will be allowed. Main stem of the film has Ford, the husband, trying to convince Miss Reynolds, the wife, that man and wife just don't sleep on separate pieces of furniture. There's hearty confusion before the end, but he finally wins his point.

Ford and Miss Reynolds make an appealing twosome, at odds for most of the film's 103 minutes but with considerable "togetherness" before its wrap-up. As the befuddled sergeant, Ford is somewhere between the boy and the man, and he perfectly establishes his instincts and desires as always deserving of sympathy. Miss Reynolds does much to make the audience despise her gold-digging ways, a far contrast from her sweet norm, and, at her moment of realization, she has no trouble at all in winning everyone back. She's a delightful actress with a bright, breezy approach to comedy that puts her just about in a class by herself.

The Arcola Production is additionally assisted by fine performances from Eva Gabor as a beautiful marquesa, who goes after Ford, Gustavo Rojo as a wealthy bullfighter who goes after Ford's Lincoln and Ford's wife, and Fred Clark as an understanding if somewhat irritated general who just wants to be left alone. Edgar Buchanan, Henry (Harry) Morgan, Robert Warwick, Francis Bavier, Netta Packer, Robert Cunningham, Carmen Phillips and Joi Lansing round out the good cast, with an excellent performance from Alice Backes as an airman's wife.

In addition to Bronner's exceptional lensing, the film benefits from first-rate work by art directors Hans Peters and Urie McCleary, editor John McSweeney Jr. and recording supervisor Franklin Milton. Jeff Alexander's score is as full of whimsy as the film itself. But the Rudy Render-Charles Lederer title song, sung over the main titles by Miss Reynolds, is not apt to add any passion to "Kiss." *Ron.*

The FBI Story
(COLOR)

Federal agents "humanized" in good b.o. prospect.

Los Angeles, Aug. 14.

Warner Bros. release produced and directed by Mervyn LeRoy. Stars James Stewart and Vera Miles. Screenplay, Richard L. Breen and John Twist; based on the book by Don Whitehead; camera, (Technicolor) Joseph Biroc; music, Max Steiner; editor, Philip W. Anderson. Previewed at the studio, Aug. 11, '59. Running time, 149 MINS.

Chip Hardesty	James Stewart
Lucy Hardesty	Vera Miles
Sam Crandall	Murray Hamilton
Geo. Crandall	Larry Pennell
Jack Graham	Nick Adams
Jennie Hardesty	Diane Jergens
Anna Sage	Jean Willes
Anne Hardesty	Joyce Taylor
Mario	Victor Millan
Harry Eakins	Parley Baer
McCutcheon	Fay Roope
U.S. Marshal	Ed. Prentiss
Medicine Salesman	Robert Gist
Mike Hardesty	Buzz Martin
Salesman	Kenneth Mayer
Suspect	Paul Genge

Mervyn LeRoy has taken the factual material of Don Whitehead's best-selling "The FBI Story" and made of it a tense, exciting film story told in human terms. The Warner Bros. release is not the same as the book, because it is a romantic melodrama, not a documentary. The method used is to show the work of the FBI through the life of one of its agents, James Stewart, a familiar enough device, but correct and rewarding in this instance. This approach should pay off in strong boxoffice returns.

For those who did not read the book, the fine screenplay by Richard L. Breen and John Twist, is a reminder that the FBI does more than tail communists. As the film shows, it has at various times, taken on the Ku Klux Klan, Dillinger and Ma Barker, oilmen exploiting the American Indian, Bundists and Nazi spies during World War II, and young men who blow up airplanes to collect insurance on their mothers.

The purpose of the Breen-Twist screenplay, for theatrical purposes as well as to explore the FBI itself, is to show that FBI agents are not cold, silent, GPU-like grey men, but human beings with faults, frailties and families. Without getting soggy or silly, it humanizes a police service and gives to its members personal dignity. In this oblique way it distinguishes between patriotism and chauvinism. It is an honest, sympathetic revelation of the FBI, but it is also a fine film drama.

The fictional story used as a framework for the introduction of the FBI and its work sounds conventional enough. Stewart and his wife, Vera Miles, are torn between his dedication to his job with the FBI and the fact that he could give his family a more rewarding life outside the bureau. But Stewart believes what J. Edgar Hoover tells his agents when he takes over the service, that its men must be imbued not only with the service of justice but the love of justice. In the end, there can be no question that Stewart has served this ideal.

The intelligence of the screenplay, and its inventions, cannot be underestimated. The dialog is exemplary, economical in words despite the film's length, because every line seems to have a purpose, for exposition, to advance or highlight the action, for humorous relief. Too, the story does not run out of plot. It plunges directly into a revelatory incident before the main titles, and one of the most suspenseful sequences, a fine chase through New York streets, is used for the final crisis.

There are uses of understatement, such as a tootling arrangement of "Yankee Doodle" for a bridge theme and a fadeout of unusual poignancy. There is plenty of direction action, gunfights, sleuthing, slugging. There is good humor, and an adult love story of depth. Mervyn LeRoy's direction cannot be faulted, and his restraint is admirable.

Stewart gives a restrained performance, wry and intelligent, completely credible as the film covers a span of about 25 years to show both the fledgeling agent and the older man. Miss Miles, who plays particularly well with Stewart, synchronizes her more direct attack smoothly with his underplaying. Her role is vital in conveying the feminine attitude towards a man in this work, and her success contributes importantly to the film.

Murray Hamilton is memorable as Stewart's fellow agent, felled by gangsters. Larry Pennell and Diane Jergens supply the young love interest believably, and Buzz Martin is good as Stewart's son, killed in World War II. Nick Adams is effective in a brief, important sequence, and others who register include Jean Willes, Joyce Taylor, Fay Roope, Robert Gist, Kenneth Mayer and Paul Genge, latter in an important but almost non-speaking role.

Joseph Biroc's camera work, in Technicolor, is thoughtful and dramatic, where needed. Max Steiner's score avoids jingoism, but understates its points, in good orchestrations by Murray Cutter. Other technical credits are good, although some of the interiors in the later portion of the film seem a trifle lavish for the income scale of an FBI man. *Powe.*

I'm All Right, Jack
(BRITISH)

Standout performance by Peter Sellers as a union official in a smartly funny comedy that cocks an irreverent snoot at industry, unions, workers and employers indiscriminately.

London, Aug. 18.

British Lion release of a Boulting Brothers (Roy Boulting) production. Stars Ian Carmichael, Peter Sellers, Terry-Thomas. Directed by John Boulting. Screenplay, Frank Harvey, John Boulting from novel by Alan Hackney; camera, Max Greene; editor, Anthony Harvey; music, Ken. Hare. At Leicester Square Theatre, London. Running time, 105 MINS.

Stanley Windrush	Ian Carmichael
Fred Kite	Peter Sellers
Major Hitchcock	Terry-Thomas
Sidney de Vere Cox	Richard Attenborough
Bertram Tracepurcel	Dennis Price
Aunt Dolly	Margaret Rutherford
Mrs. Kite	Irene Handl
Cynthia Kite	Liz Fraser
Windrush, Snr.	Miles Malleson
Mr. Mohammed	Marne Maitland
Waters	John Le Mesurier
Magistrate	Raymond Huntley
Knowles	Victor Maddern
Dai	Kenneth Griffiths
Charlie	Fred Griffiths
Shop Stewards	Sam Kydd, Cardew Robinson, Bruce Wightman
Hopper	Ronnie Stevens
Num Yum's Executive	Martin Boddey
Appts. Bd. Exam.	Brian Oulton
T.V. Panel Chairman	Malc. Muggeridge
Detto Exec.	John Glyn-Jones
Missiles Director	Maurice Colbourne
Reporters	Michael Ward, Stringer Davis
Spencer	Esma Cannon
Crawley	Terry Scott
Workman	Wally Patch
Tv producer	Alun Owen
Tv announcer	Muriel Young
B.B.C Announcer	Frank Phillips
Card players	David Lodge, Keith Smith, Kenneth Warren
Minister of Labor	Basil Dignam
Trade Union Official	Harry Locke

The Boulting Brothers specialize in poking shrewd, unmalicious but penetrating fun at various British institutions. Latest target is British factory life, trade unionism and the general possibility that everybody is working for one person—himself. A brilliantly observed performance by Peter Sellers, plus a standout supporting cast insures that "Jack" will clean up in U. K. It may well be that American trade union problems are rather different. But, even so, there will be no lack of vocks from U. S. audiences given the chance of seeing this slick, funny piece of satire. It brings the Boulting Brothers back to their own splendid standard which, on a couple of occasions recently, has tended to slip.

Ian Carmichael plays his by now over-familiar role of a misplaced, genial, young idiot who sparks off a number of situations without realizing why or how. In this instance he is an ex-university type who wants to get an executive job in industry. Instead he is given a job as a factory worker by his uncle who wants him in as a stooge for a secret, dirty financial deal. From then on, it's no holds barred against employers and workers alike. The Boultings' premise, and rightly or wrongly it's highly amusing, is that everybody's working exclusively for their own ends. Nobody is spared and the producers refuse to make any decision as to who is right.

Carmichael becomes the unwitting cause of a factory strike that swells to nationwide proportions. Gradually he begins to realize that he has been taken for a ride and on a BBC tv discussion program blows his top. Even then, though, he's the fall guy and is put on probation for a breach of the peace.

Carmichael slides smoothly through his performance, but it is Sellers, as the chairman of the factory's union works committee, who makes the film. With a make-up that subtly suggests Hitler, he brings rare humor and an occasional touch of pathos to the role. Sellers' strength is that he does not deliberately play for laughs.

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Moscow Film Fest Reviews

Tegnup
(Yesterday)
(HUNGARIAN)

Hunnia release and production. With Zoltan Maklary, Tibo Bitskey, Ferenc Ladanyi, Sandor Pecsi. Directed by Marton Keleti. Screenplay, Imre Dobozy; camera, Barnabas Hegyi; editor, G. Szabo. At Moscow Film Fest. Running time, 89 MINS.

This film treats with the 1956 Hungarian uprising. It naturally takes sides against the insurgents but does to a degree present both sides before making its point. Theme limits it for all but Bolsheviki belt. Setting is a small town (not Budapest, note) where revolutionaries storm a local garrison. Soldiers are divided on action. It also concerns a collective farm which an ex-landlord tries to recover. A revolutionary heavy is an unidentified man from abroad. Russians are absent from the picture except for an inkling via sounds of tanks rumbling in the end.

Well mounted and played, the film converts its gruesome history into a simplified adventure yarn. Conscience is given short shrift and the dilemma a shortcut solution. *Mosk.*

Mer
(The Ball)
(RUMANIAN)

Difilm release and production. With Lazar Vrabie, Ion Bodeneau, Andrei Codarcea, Lucia Mara Dabija. Directed by Sinisa Ivetici, Andrei Blaier; screenplay, Francisco Munteanu, Ivetici, Blaier; camera, L. Ulmeni; editor, A. Viera. At Moscow Film Fest. Running time, 70 MINS.

Depression yarn in pre-war Rumania concerns an unemployed school teacher who develops "social consciousness." Bleak tale of humiliations. Man attempts to raise money to buy his crippled son a ball.

Film has a visual flair and a beguiling performance by a Roumanian moppet. *Mosk.*

The Unforgettable Road
(JAPANESE-C'SCOPE-COLOR'

Daiei release and production. With Fujiko Yamamoto, Takayoshi Wanami, Kaoru Kuroiwa. Directed by Koji Shima. Screenplay, Kiniyuki Hasegawa, Shima; camera (Eastmancolor), George O'Hara; editor, S. Iwa. At Moscow Film Fest. Running time, 90 MINS.

Slickly made tearjerker is about a young blind boy who desires to become a great violinist like his late father. However leukemia strikes and he dies after meeting with a pen pal from the Vienna Boy's Choir. His work is carried on by a little sister who had not been allowed to develop a natural talent so as not to hurt him.

Pic tastefully keeps the pathos in hand and it emerges of possible general release calibre abroad on its fine technique and skillful tugging on the heart strings. Color and scope are well utilized. *Mosk.*

The Red Line
(FINNISH)

Fenanda Film release and production. With Holger Salin, Liisa Nevalainen, Rakel Laakso. Written and directed by Matti Kasilia. Camera, Esco Nevalainen; editor, O. Linderman. At Moscow Film Fest. Running time, 95 MINS.

Heavyhanded naturalism in a plodding feature about a poor farmer living in abject poverty in Finland under Czarist Russia in the early 20th century. Film overdoes the primitivism and talks too much in its depiction of the coming of political age of the farmer who is only to die via a prowling bear.

Technical credits are good and acting and dream sequences somewhat theatrical. *Mosk.*

A Man's Hunger
(MEXICAN)

Alfa Film release and production. Stars Pedro Armendariz, Rosita Quintana; features, Ignacio Lopez Tarzo. Directed by Rogelio Gonzales. Screenplay, Janett Alcor; camera, Victor Herrera; editor, G. Carrion. At Moscow Film Fest. Running time, 90 MINS.

This one resembles "Born Yesterday" but done seriously. A vulgar show girl moves in with a grasping, exploiting merchant, who corners a town's kidney bean output to scalp prices to poor people. The girl gets socially conscious via a progressive young doctor but she returns to the speculator when he too realizes the error of his ways.

Picture has some good touches and interplay of characterizations but its thematics are naive and telegraphed. It is well made and probably a good bet for Spanish lingo spots in the U.S. most notably it suggests a budding talent in director Rogalio Gonzales. *Mosk.*

Msdhumati
(INDIAN)

Roy production and release. Stars Dilip Kumar, Vyjayantimala; features, Johnny Walker. Directed by Bimal Roy. Screenplay, Shailendra; camera, A. Nasar; editor, S. Chowdhery. At Moscow Film Fest. Running time, 110 MINS.

Sentimental love story works in a theme of reincarnation. A young man comes to an old house and feels he had been there before. A tale is then unfolded of his love for a girl while he worked as a foreman on a rajah's plantation. The rajah covets the girl who is killed trying to elude him.

Plot hinges on a scheme to trap the rajah via a girl who looks like the dead one. Then the boy finds a girl who looks exactly like the one from his obsession for a happy end. Songs and dances are adroitly worked into it. It is a limited international playoff possibility but has a sincerity and a solidity in mounting and progression that might make this an arty entry with some shearing. *Mosk.*

Yugo Fest Reviews

Pet Minuta Raja
(Five Minutes of Paradise)
(YUGOSLAVIAN)

Pula, Aug. 11.

Bosna Film production. With Stevo Zigon, Lojze Rozman, Mira Nikolic. Directed by Igor Pretnar. Screenplay, Vitomil Zupan; camera, Eduard Borgdanic; music, Bojan Adamic. At Pula Film Fest. Running time, 105 MINS.

This Yugoslavian pic is a departure from the domestic cliche. It chiefly benefits from the highly interesting script by Vitomil Zupan. Direction by Igor Pretnar, a pupil of the late Eisenstein, is perhaps too much on the theatrical side but is still interesting. Mixture of realism, grotesque and symbolism makes this a somewhat controversial item, yet it looks to have the ingredients for some foreign arty situations.

Story sees two Yugoslavian concentration camp inmates used by the SS to disarm an unexploded plane bomb in the luxurious house of a retired German general. Here the two men find elegant evening suits which they put on, champagne, cigarets and last but not least, a young French deportee. They feel temporarily like they're in paradise. Talk centers around a philosophy of life. There's naturally a tragic end when one of the men gets killed in a gun duel with an SS man.

Acting is static. Technical credits are okay. Despite several drawbacks, this is a memorable film, mainly because of the ambitious script. *Hans.*

Osma Vrata
(The Eighth Door)
(YUGOSLAVIAN)

Pula, Aug. 11.

Avala productions with Milivoje Zivanovic, Nada Skrinjar, Neva Rosic, Rada Djuricin, Ljiljana Krstic, Jovan Milicevic. Directed by Nikola Tanhofer. Screenplay by Miodrag Djurdjevic; camera, Mica Stojanovic; music, Dragutin Savin. At Pula Film Fest. Running time, 93 MINS.

This film, which teed off this year's Pula Festival, turned out somewhat disappointing because it was directed by Nicola Tanhofer of whom more was expected. Direction by Tanhofer, creator of "H 8" (winner of last year's Pula festival), is swiftly moving but too much on the conventional side, with too much repetition and cliche handling of players. Since the script is not flawless, also the writer must share the blame for vehicle's shortcomings. Film has little interest for foreign market.

Story revolves around a university professor who, at the time of the Nazi occupation, gets innocently involved with the political police. Story offers some suspense at the start, but later begins to drag. Technical credits are fine. Lensing is, as often in Yugoslav films, mostly outstanding. *Hans.*

Dobri Stari Pianino
(Good Old Piano)
(YUGOSLAVIAN)

Pula, Aug. 11.

Triglav Film production. With Vida Kuharjeva, Bert Sotlar, Vekoslav Janko, Kristijan Muck. Directed by France Kosmac. Screenplay, Vitomil Zupan, Igor Pretnar, France Mileicki; camera, France Gerar; music, Marijan Lipovsek. At Pula Film Fest. Running time, 103 MINS.

Best thing about this partisan pic is its music which was given a prize at the festival here. Story shows some originality but rather weak treatment and direction plus not too believable performances make this a second-rate item. Its outcome is infantile. Since there

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YANK SQUAWK ROCKS GONDOLA

Who's Who of Venice Fest

Venice, Aug. 18.

The burden of success-or-failure of the 1959 Venice Film Festival rests in large part on the shoulders of the following men, those who selected the 14 features for competition, and those who now must judge the finalists:

SELECTION COMMITTEE
(All-Italian; chose 14 from total 132 screened)

Gaetano Carancini, film critic; **Ernesto G. Laura**, film critic; **Mario Verdone**, film critic; **Floris Luigi Ammannati**, President-Festival director. (Another member, **Ermanno Contini**, died recently. During the illness which preceded his death, he delegated work burden to Mario Verdone.)

FEATURE JURY

Ralph Forte (U.S.A.), **Roger Manvell** (Great Britain), **Luis Gomez Mesa** (Spain), **Ernst Kruger** (Germany), **Luigi Chiarini** (Italy), **Vinicio Marinucci** (Italy), **Dario Zanelli** (Italy), **Georges Altmann** (France), **Serghei Bondarchiouk** (USSR).

OFFICIAL VENICE PRIZES
(Each of 14 pix in competition gets a diploma of merit)

Gold Lion of St. Mark
Silver Lion of St. Mark
2 Volpi Acting Trophies (male and female performances)

PRIZES USUALLY GIVEN AT VENICE OUTSIDE OF FESTIVAL
May include features shown out of competition.

Premio Pasinetti—Italian Film Critics Prize
Premio San Giorgio—Awarded by Giorgio Cini foundation for special cultural values
O.C.I.C. Prize—Voted by Catholic Film Office
Fipresci Prize—Voted by International Film Critics

It's 20th Year for Venice Fest, Hence Stress on Retrospectives

Venice, Aug. 18.

Venice intends to celebrate its 20th Anniversary with a particularly rich and large series of retrospective screenings of films, appropriately selected from among the best shown at Venice between 1932, when fest was born, and 1939. While last-minute confirmation is awaited on a few items, it's hoped that all or most of the following pix will be shown, during the morning hours (10 a.m. on) set aside at the Film Palace for the Cultural Section's retrospective show, between Aug. 24 and Sept. 6:

"It Happened One Night" (Frank Capra—USA); "The Informer" (John Ford—USA); "Jezebel" (William Wyler—USA); "Lot in Sodom" (Watson and Webber—USA); "Le Jour se Leve" and "Quai des Brumes" (Marcel Carne—France); "La Bete Humaine" and "La Grande Illusion" (Jean Renoir—France); "Carnet de Bal" (Julien Duvivier—France); "A Nous La Liberte'" (Rene Clair—France); "Towards Life" (Nicholas Ekk—USSR); "Earth" (Alexander Dovchenko—USSR); "Extasy" (Gustav Machaty — Czechoslovakia); "Verginity" (Ottokar Vavra—Czechoslovakia); "Maedchen in Uniform" (Leontine Sagan—Germany); "The Blue Light" (Leni Riefenstal—Germany); "Episode" (Reisch—Austria); "Squadrone Bianco" (Genina—Italy); "Cavalleria" (Alessandrini—Italy); "La Signora di Tutti" (Max Ophuls—Italy); "Gli Uomini Che Mascalzoni" (Mario Camerini—Italy).

In addition, a selection of the best documentary features and documentaries shown during the same period will be screened, including films by Flaherty, Grierson, Rotha, Ivens, and others.

Projections will be grouped by director or by country. Mornings will be dedicated to the American film, the French, etc. and/or to Carne, Ford, Renoir, while it's planned also to include a series of clips from Venice-shown pix by Greta Garbo, Luise Rainer, and other actors or actresses whose performances were praised at the festivals of the past.

Finally, another retrospective series will be dedicated to the late Italian director, Augusto Genina, and will include such early silents as his "La Doppia Ferita" and "Lulu" (1915); "Lucciola" (1917); "Addio Giovinezza" (in both his 1918 and 1927 versions); "Scampolo" (1928), and "Quartiere Latino" (1929).

EXTEND NEWSREEL EVENT

Popular Last Year—Gets Extra Day at Venice

Venice, Aug. 18.

Last year's success of the Venice Newsreel Festival has prompted the decision to prolong the event this year by one day. It will be run off here Thursday and Friday (20-21), with projections booked into the Lido Film Palace.

Seven-man jury (USA, Poland, France, Italy, Belgium, Holland, Japan) presided over by Isao Yamasaki of Japan will hand out the Festivals Gold Medal for the best newsreel, the Silver Medal for the second best entry, and the newly-instituted (at suggestion of last year's jury) Silver Plague for the best lensing job by a newsreel photographer.

In special cases justifying the kudo, a Grand Prix for exceptional values may be awarded as well, in addition to diplomas for unusual values. Newsreels must have been produced during the period July 1, 1958-June 30, 1959, and must be presented in their original form without re-editing.

Novelist Uris' 4-Next-Books Deal With Col

Hollywood, Aug. 18.

Leon Uris has made an exclusive multiple story and picture deal with Columbia, under which he has committed his next four novels to the film company and will write and produce two of them during the next four years. Uris' latest novel is the best-selling "Exodus."

Columbia studio operations v.p. Samuel J. Briskin said the deal amounts to an indie production unit releasing through Columbia. Uris' partners are Ingo Preminger and Malcolm Stuart.

Columbia has already heard and approved story lines for the four novels—all still unwritten—which will be published by Doubleday. Contract provides for Uris to write the screenplay and produce the first novel as a film before starting work on the second.

ITALIANS DENY SYSTEM UNFAIR

By ROBERT F. HAWKINS

Venice, Aug. 18.

The Motion Picture Export Assn. of U. S. has formally protested the procedure used in selecting films for the feature competition of the Venice Film Festival (where three Italian films and two French are in running, while only one feature reps the USA), thus adding another item to what promises to be one of the most controversial festivals yet.

MPEA beef is contained in a cable (dated Aug. 7) addressed to fest director F. L. Ammannati by MPEA Mediterranean chief Frank Gervasi. It reads:

"Managing council MPEA member companies present formal protest against procedure followed by selection committee films officially participating Venice Festival 1959 stop such procedure on basis of which out of 14 films three Italian and two French were selected against one only American picture is openly discriminatory predominantly favoring hosting country and one participating country stop in forwarding this protest further advise that MPEA member companies reserve full liberty of action defense respective interests, Gervasi."

Replying to the Yank company protest, Festival called it unfounded, pointing out that MPEA had only submitted two films ("Anatomy of a Murder" and "Green Mansions") to Venice, and that while one was accepted the other ("Mansions") was unacceptable as already publicly shown in Great Britain (Fest rule says pix may only have been shown in country of origin prior to Lido unspooling). Alsa pointed out by fest that U. S. also had "Some Like It Hot" shown in gala closing night (but out of the running), as well as numerous others (two features) in the "Informative Section" (see list elsewhere), and the introspective program and that other pix requested long ago by Venice had been to other festivals.

Venice reply in full is as follows:

"Reference your tele of today (Aug. 7) must inform you that protest managing council MPEA member companies has no foundation whatsoever for following reasons 1 MPEA submitted to selection committee anatomy of murder and commission has accepted competition anatomy stop film green mansions is not acceptable as already projected Britain stop remind you festival had requested other films such as North by Northwest, Porgy and Bess, Nuns Story, Ann Frank Diary and that MPEA thought well present at other festivals stop presence USA films at festival assured competition by Anatomy closing with Some Like It Hot, informative with several films and retrospective with numerous films, beg you consider these elements for evaluation unfoundedness un-

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Press Swarming to Venice's Lido; 14 Features Represent 11 Lands; British Film as Aug. 23 Opener

Venice, Aug. 18.

The 1959 Venice Feature Film Festival—which marks the 20th anniversary of this oldest of film events—starts its annual two-week run Sunday (23) with the klieg-lit gala showing of the British entry, Kevin McClory's "The Boy and the Bridge" (Columbia). Fest winds its run Sept. 6 with another gala affair and the prize award ceremonies.

Both opening and closing events will be telecast, live, over Italy's RAI-TV net. The new Italian Minister for Tourism and Entertainment, Umberto Tupini, and Undersecretary Domenico Magri are expected to attend opening ceremonies. In between these two dates, an estimated 500 critics and newsmen, plus scores of assorted industryites, delegates, and visitors, will be offered their fill in film fare, grouped in the various sections of multi-faceted lagoon get-together.

Total of 14 features from 11 countries were culled by the Venice selection committee from some 500 possible entries, 132 of which were actually screened, and they will be competing, once-nightly at 10 p.m. in the Lido Film Palace and the alfresco Arena (2,000 seats) for the Gold Lion of St. Mark, the Special Jury Prize, or the two Volpi Cups for best male and female performances, kudos all of which (but no more than these) must be voted by the seven-man international jury (three Italians, four non-Italians) named by the Festival.

An additional 30-odd features will be screened, two a day (at 4 and 6 p.m.), in Venice's so-called "Informative" section, designed to accommodate, within its non-competitive framework, worthy films from all over the world, of interest because of curio values, festival prizes won elsewhere, etc. These are not necessarily also-rans which couldn't make the grade in the feature race (as is sometimes erroneously supposed), though some sidelined entries may of course be included.

While several Yank pix will be shown in the non-competitive categories, and UA's "Some Like It

(Continued on page 10)

'DON QUIXOTE' DISPUTE

Bronston Says He's Going Ahead—Another Asserts 'Rights'

On the heels of the announcement that "John Paul Jones" producer Samuel Bronston plans to film "Don Quixote" in Spain, with Hugo Fregonese directing, Paul Burton-Mercur, who describes himself as an independent film writer-producer, claims to have obtained exclusive permission from the Spanish government to film "Don Quixote" in Spain next spring for his Guild Hall Pictures.

Burton-Mercur is perhaps the umpteenth entry in the "Quixote" sweepstakes. The late Mike Todd was proceeding with plans to film the Cervantes classic when he was killed in a plane crash. However, according to a spokesman for Todd's son, Michael Jr., the Todd company has not abandoned the project.

According to Burton-Mercur, who claims to have distribution guarantees for $2,500,000 from distribs in Italy, Germany and Spain, he has Vittorio De Sica and Carmen Sevilla lined up for roles. Burton-Mercur says he has no U.S. distribution deal for the film, which he plans to make in Technirama.

Santa Fe Theatres Slap Antitruster Vs. Gilmour, Et Al

Denver Aug. 18.

Charles R. Gilmour, chief executive officer of Gibraltar Enterprises Inc., along with his company has been named as defendants in a civil action filed Friday (7) in Denver, U.S. District Court under the antitrust laws by Santa Fe Theatres Inc.

The damage suit for $483.000 accuses several major film distributors of illegal monopolistic practices and the corporation contends it was forced to close the Santa Fe Theatre in Santa Fe, N.M., because of discrimination against it for desirable first run films.

In addition to Gilmour and Gibraltar, Loew's Inc., 20th Century-Fox Film Corp., Columbia Pictures, RKO Radio Pictures, United Artists, Buena Vista, Paramount and Schummour Corp., have been named.

The suit alleges that Salmon and Greer Inc., operator of other theatres in the New Mexico capitol city was a co-conspirator and monopolized exhibition of films in Colorado, Wyoming, Nebraska and New Mexico, from June 1955 to at least Sept. 28, 1957.

Films Unspooling at Venice

Venice, Aug. 18.

Aug. 23: "The Boy and the Bridge" directed by Kevin McClory (Britain)
Aug. 24: "V Tvoyh Rukah Jizn" (The Life in Your Hands) (USSR)
Aug. 25: "La Nuit des Espions" (The Night of the Spies) (France)
Aug. 26: "Pociag" (Night Train) (Poland)
Aug. 27: "Esterina" (Italy)
Aug. 28: "Hunde Wollt Ihr Ewig Leben" (Dogs, Must You Live Forever) (Germany)
Aug. 29: "Sonatas" (Sonata) (Spain)
Aug. 30: "Il Generale della Rovere" (Italy)
Aug. 31: "Almatlan Evek" (Sleepless Years) (Hungary)
Sept. 1: "Enjo" (The Flame of Torment) (Japan)
Sept. 2: "La Double Tour" (Double Turn) (France)
Sept. 3: "Anatomy of a Murder" (U.S.A.)
Sept. 4: "Ansiktet" (The Face) (Sweden)
Sept. 5: "La Grande Guerra" (The Great War) (Italy)
Sept. 6: OUT OF COMPETITION: "Some Like It Hot" (U.S.A.)

Huge Bibliography Of Film Publications At Venice Film Festival

Venice, Aug. 18.

What is considered to be the most complete exhibit of film publications ever assembled was inaugurated here today (18) in the Palace which houses the National Library of St. Marks, off the square by the same name.

Exhibit, organized as the Fifth Annual Exhibit of Film Books and Periodicals by the Venice Film Festival, includes papers, magazines, books, and encyclopedias dealing with the motion picture and related arts, with 40 countries not counting UNESCO represented.

Books include all works published after 1948 and are listed in a giant catalogue which is also designed to serve as a valuable bibliographical reference tome for future reference. All books and publications will remain at disposal of critics and film historians in Film Festival's reference library.

Countries repped are: Argentina, Australia, Austria, Belgium, Cuba, Brazil, Bulgaria, Canada, Czechoslovakia, Chile, China, Vatican City, Denmark, Philippines, France, Germany, Japan, Great Britain, Greece, India, Israel, Italy, Jugoslavia, Lebanon, Luxemburg, Mexico, Norway, Holland, Peru, Poland, Portugal, United Arab Republic, Spain, U.S.A., Sweden, Switzerland, Tripolitania, Hungary, U.S.S.R., Uruguay.

L.A. Stout; 'Museum' Bangup $20,000, 'Fisherman' Sock 12G, 'Pennies' 15G, 'North' Boffo 19G, 4th, 'Porgy' 23G

Los Angeles, Aug. 18.

Local first-runs continue to hold up in current frame, with several incoming bills bolstering over-all take. The chiller bill, "Horrors of Black Museum" and "Headless Ghost," is pacing the regular first-run situations with a lusty $20,000 in three theatres. "Five Pennies," in first multiple release, is heading for a robust $15,000 in three houses.

"Big Fisherman," which reopens the 310-seat Vogue after several months, looks to do smash $12,000 on reserved-seat, upped-scale run. "Holiday For Lovers" is heading for fair $12,000 in three situations.

Holdovers are displaying hefty staying power, being headed by "North By Northwest," great in fourth Egyptian week, followed by "Anatomy of a Murder," hotsy in seventh Warner Beverly round. "Say One For Me" shapes brisk in second week, two spots. "Big Circus" is modest in two sites, second session.

"Porgy and Bess," sock at Carthay, and "South Seas Adventure," big in 47th stanza at Warner Hollywood, are the hard-ticket pix.

Estimates for This Week

Downtown Paramount (AB-PT; 3,300; 90-$1.50—"Hercules" (WB) (3d wk) and "Attila" (AA) (reissue). Okay $9,700. Last week, Paramount with Hollywood, "Hercules" and "Island of Lost Women" (WB) (2d wk), $17,000.

Hollywood, Uptown, State (FWC-UATC) (756; 1,715; 2,404; 90-$1.50)—"Horrors of Black Museum" (AI) and "Headless Ghost" (AI). Loud $20,000 or close. Last week, State with New Fox, "Angry Hills" (M-G) and "Beat Generation" (M-G) (2d wk) $5,500. Uptown with Los Angeles, Iris and Loyola, "Say One For Me" (20th) and "Miracle of Hills" (20th), $21,900.

New Fox, Fox Wilshire, Hillstreet (FWC-Metropolitan) (765; 2,296; 2,752; 90-$1.50) — "Holiday For Lovers" (20th) and "Here Come Jets" (20th). Fair $12,000 or near. Last week, Hillstreet, "10 Commandments" (Par), $3,400; Fox Wilshire, "Five Pennies" (Par) (6th wk), $6,000.

Los Angeles, Loyola (FWC) (2,017; 1,298; 90-$1.50)—"Say One For Me" (20th) and "Miracle of Hills" (20th) (2d wk). Brisk $11,000.

Iris, Downtown, Wiltern (FWC-SW) (825; 1,757; 2,344; 90-$1.50)—"Five Pennies" (Par) and "Tarzan's Greatest Adventure" (Par). Robust $15,000. Last week, Downtown with Hawaii "Carnival Rock" (Indie) and "Teenage Thunder" (Howco), $3,400.

Hawaii (G&S) (1,106; 90-$1.50)—"Valley of Kings" (M-G) and "Ulysses" (Par) (reissues). Dull $3,300.

Egyptian (UATC) (1,392; $1.25-$2)—"North by Northwest" (M-G)

(Continued on page 10)

'Indiscreet' Hot $10,000, D.C.; 'North' Socko 30G, 2d, 'Murder' Big 15G, 6

Washington, Aug. 18.

Mainstem continues healthy here this round despite too many holdovers. "Indiscreet" at Uptown is sole initialer and looks solid. "North by Northwest" at Palace remains the pacesetter, looming smash in second round. "Anatomy of a Murder" stays boff in sixth week at Trans-Lux.

"Middle of Night" is sluggish in seventh round at Playhouse. "Darby O'Gill and Little People" shapes stout in second Keith stanza. "Nun's Story" still is lofty in fourth session, two houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Nun's Story" (WB) (4th wk). Sock $16,500 or close. Last week, $18,000.

Capitol (Loew) (3,426; 90-$1.49)—Russian Dance Festival onstage opening Monday for three nights. Last week, "Last Train from Gun Hill" (Par) (2d wk), okay $11,500 in 9 days.

Columbia (Loew) (904; 90-$1.25)—"Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col) (3d wk). Slow $5,000. Last week, $6,900.

Keith's (RKO) (1,850; 90-$1.49)—"Darby O'Gill" (BV) (2d wk). Fine $12,000. Last week, $15,900.

MacArthur (K-B) (900; $1.10)—

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,635,900
(Based on 22 cities and 225 theatres, chiefly first runs, including N. Y.)

Last Year $2,695,200
(Based on 23 cities and 253 theatres.)

'Pennies' Hot 11G, Pitt; 'Kelly' 12G

Pittsburgh, Aug. 18.

Scarcity of good product which force unnecessary holdovers, is hurting trade here along with steel strike. "Go, Johnny, Go" at Fulton is only fair. Excessive heat also did its share this round in holding down grosses. One of better entries is "Yellowstone Kelly" at Stanley, with business boosted by a one day personal by Edward Byrnes. Still wham is "North by Northwest" in second week at the Penn. Warner shapes boffo with "Five Pennies." Holdovers of "Anatomy of a Murder" at the Harris still is socko.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Go, Johnny, Go" (DCA). Fair $4,000. Last week, "Mummy" (U), $5,500.

Harris (Harris) (2,100; $1-$1.50)—"Anatomy of Murder" (Col) (4th wk). Socko $10,000. Last week, $11,000.

Penn (UATC) (3,300; $1-$1.50)—"North By Northwest" (M-G) (2d wk). Wow $22,000. Last week, $24,500.

Squirrel Hill (SW) (824; $1.25)—"Middle of Night" (Col) (3d wk). Fine $3,100. Last week, $3,700.

Stanley (SW) (3,700; 85-$1.50)—"Yellowstone Kelly" (WB). Dandy $12,000 or close. Last week, "Big Circus" (AA), $8,300.

Warner (SW) (1,500; $1-$1.50)—"Five Pennies" (Par). Boff $11,000 or over. Last week, "Nun's Story" (WB) (5 days), $8,600.

Worst Heat Bops Cincy; 'Beat' Okay at $7,000, 'North' Wham 15G, 2d

Cincinnati, Aug. 18.

Pix biz here continues sturdy here this session in face of summer's highest temperatures. "North by Northwest" dominates first-run field in fancy second-week stride at Albee. Lone new bill, "Beat Generation" and "Nowhere to Go," shapes okay at the small Grand. "Anatomy of Murder" remains firm in fourth stanza at Keith's. "Last Train From Gun Hill" bids fair in second week at Palace. "Private's Affair" rates mild in third week finale at Lou Wiethe's suburban Valley deluxer. Longrun "South Seas Adventure" has added two showings a week during vacation spurt, being torrid in 42d week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"North By Northwest" (M-G) (2d wk). Fancy $15,000 after $18,000 preem. Holds for third.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (42d wk). Hotsy $20,000, same as last week. Normal schedule increased from 10 to 12 showings for vacation spurt.

Grand (RKO) (1,400; 90-$1.10)—"Beat Generation" (M-G) and "Nowhere to Go" (M-G). Okay $7,000 or near. Last week, "Nun's Story" (WB) (seventh downtown week), at 90-$1.50 scale, $6,500.

Keith's (Shor) (1,500; 90-$1.25)—"Anatomy of Murder" (Col) (4th wk). Hep $6,500. Last week, $8,700.

Palace (RKO) (2,600; 90-$1.25)—"Last Train From Gun Hill" (Par) (2d wk). Fair $6,000. Last week, $8,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Private's Affair" (20th) (3d wk). Close to last week's mild $4,000.

'Kelly' Fine $11,000 in Buff.; 'Darby' Fat 14G

Buffalo, Aug. 18.

Film grosses are up here despite the heat. "Darby O'Gill and Little People" looks fancy at Lafayette and "Yellowstone Kelly" is rated fine at Paramount, both openers. "Holiday For Lovers" is just okay opening round at Century. "North By Northwest" continues smash in second session at the Buffalo. "Hole in Head" looks okay in fifth stanza at the Teck.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"North By Northwest" (M-G) (2d wk). Boffo $14,000. Last week, $20,400.

Center (AB-PT) (3,000; 70-$1)—"John Paul Jones" (WB). Fair $8,000. Last week, "Nun's Story" (WB) (5th wk), $7,000.

Century (UATC) (2,700; 70-$1)—"Holiday for Lovers" (20th) and "Ambush Cimarron Pass" (20th). Barely okay $9,000 or less. Last week, "Anatomy of Murder" (Col) (5th wk), $8,500 at $1.25 top.

Lafayette (Basil) (3,000; 60-$1)—"Darby O'Gill" (BV) and "Born to Be Loved" (Indie). Trim $14,000. Last week, "Big Circus" (AA) and "Rawhide Trail" (AA) (3d wk-5 days), $6,500.

Paramount (AB-PT) (3,000; 70-$1)—"Yellowstone Kelly" (WB) and "Scotland Yard Dragnet" (Indie). Fine $11,000. Last week, "Don't Give Up Ship" (Par) and "Gunsmoke in Tucson" (Indie) (2d wk), $10,800.

Teck (Loew) (1,200; 70-$1.25)—"Hole in Head" (UA) (5th wk). Okay $5,000. Last week, $7,000.

Cinema (Martina) (450; 70-$1)—"Lady Chatterley's Lover" (Kings) (3d wk). Fairish $1,500. Last week, $2,400.

'North' Boff 19G, K.C.; 'Darby' 12G

Kansas City, Aug. 18.

Downtown is strong with product this week. "North By Northwest" is sock at the Midland in first round. Likewise smash is "Anatomy of a Murder" at the Roxy in second. "Hercules" at Paramount looks big, also in second. "Darby O'Gill and Little People" at Uptown in second week is playing Fairway and Granada on opening week currently for boff results. Rain over the weekend broke the heat spell.

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.50)—"South Pacific" (Magna) (21st wk). Steady $6,000. Last week, $7,500.

Crest, Riverside (Commonwealth) (900 cars each; 90c)—"Wasp Woman" (Indie and "Beast from Haunted Cave" (Indie), with "Alias Jesse James" (UA) (2d run). Moderate $8,500. Last week, subsequents.

Kimo (Dickinson) (504; 90-$1.25)—"Love Is My Profession" (Kings) (9th wk). Steady $1,200. Last week, same.

Midland (Loew) (3,500; 90-$1.25)—"North by Northwest" (M-G). Sock $19,000; stays. Last week, "Hole in Head" (UA) (4th wk), $6,000 for an unusually good run.

Missouri (RKO) (2,585; 75-$1)—"Diary of Anne Frank" (20th) (2d wk). Oke $5,500, holds. Last week, $7,000.

Paramount (UP) (1,900; 75-$1)—"Hercules" (WB) (2d wk). Big $7,500. Last week, $16,000.

Plaza (Fox Midwest) (1,900; 75-$1)—"Middle of Night" (Col) (2d wk). Good $5,500. Last week, $8,000.

Rockhill (Little Art Theatres) (750; 75-$1)—"Modern Times" (Indie) (2d wk). Okay $1,200. Last week, $2,000.

Roxy (Durwood) (850; $1-$1.50)—"Anatomy of Murder" (Col) (2d wk). Smash $9,000. Last week, $10,000.

Uptown (Fox Midwest) (2,043; 75-$1)—"Darby O'Gill" (BV) (2d wk) combined with Fairway (700) and Granada (1,217) first week. Large $12,000. Last week, Uptown only, $11,000. Granada last week had "Diary Anne Frank" (20th), $2,500 in 5 days.

Fifer to Concessionaires

Chicago, Aug. 18.

Russell Fifer, of suburban Barrington, replaces Thomas J. Sullivan as exec director of the National Assn. of Concessionaires. Office will be continued in Chicago.

Fifer previously was with the American Butter Institute as exec secretary for 14 years.

'Tough' Sockeroo $18,000, Det.; 'Darby' Boffo 27G, 'Hole' Rousing 24G, 2d

Detroit, Aug. 18.

Three strong newcomers and some hot holdovers will keep biz good on mainstem this stanza. "Cry Tough" looks great at the Palms. "Darby O'Gill and Little People" shapes big at the Madison, "Return of Fly" is just fair at the Fox.

"A Hole in Head" is solid in second week at Michigan. "Tingler" still was vibrating in second round at the Broadway-Capitol, and is holding a third. "Anatomy of A Murder" stays hotsy in seventh at United Artists. "North by Northwest" looks socko in sixth round at the Adams. "South Seas Adventure" stays wow in 46th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Return of Fly" (20th) and "Alligator People" (20th). Fair $14,000. Last week, "Room 43" (Indie) and "Girl with Itch" (Indie), ditto.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "A Hole in Head" (UA) and "Pier 5, Havana" (UA) (2d wk). Great $24,000. Last week, $28,000.

Palms (UD) (2,296; $1.25-$1.49)—"Cry Tough" (UA) and "Ten Days to Tulara" (UA). Great $18,000. Last week, "John Paul Jones" (WB) and "Surrender Hill" (AA), $9,500.

Madison (UD) (1,900; $1.25-$1.49)—"Darby O'Gill" (BV) and "30 Foot Bride" (Col). Smash $27,000. Last week, "Five Pennies" (Par) (3d wk), $10,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Tingler" (Col) and "Face of Fire" (AA). Third week begins today. Second week, fast $20,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (6th wk). Socko $12,000. Last week, $13,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Anatomy of A Murder" (Col) (7th wk). Great $15,000. Last week, $16,500.

Music Hall (SW-Cinerama) (1,208; $1.44-$2.65)—"South Seas Adventure" (Cinerama) (46th wk). Sensational $19,200. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col) (5th wk). Down to fair $3,500. Last week, $4,000.

Broadway Grosses

Estimated Total Gross

This Week $584,500
(Based on 21 theatres)

Last Year $602,200
(Based on 23 theatres)

'Pennies' Bright $9,000, Omaha Ace

Omaha, Aug. 18.

With two big new entries on tap, the picture scene is bright at the downtown first-runs this week. "Mysterians" at State looks stout. "Five Pennies" at the Orpheum shapes bright. "Hole in Head" is okay in third at the Orpheum. "South Pacific" is still great in 43d round, a hard-ticket affair at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (43d wk). Strong $7,500. Last week, $7,200.

Omaha (Tristates) (2,066; 75-$1)—"Hole in Head" (UA) (3d wk). Oke $5,000 or near. Last week, $7,000.

Orpheum (Tristates) (2,877; 75-$1)—"Five Pennies" (Par). Bright $9,000. Last week, "Private's Affair" (20th), $7,000.

State (Cooper) (743; $1)—"Mysterians" (M-G). Stout $7,000 or over. Last week, "Ask Any Girl" (M-G) (2d wk), $4,500.

Heat Hits Hub Albeit 'North' Mighty $35,000; 'Night' 14G, 'Porgy' 19G

Boston, Aug. 18.

Heat wave with mercury in middle 90's for days found city deserted over weekend and sloughing biz. Few new entries but they are smash. "Middle of Night" at Kenmore is rated sock while "North by Northwest" at Orpheum shapes smash.

"Porgy and Bess" on hard ticket at Astor is lofty in first full week. "Private's Affair" is good at Memorial in second. "Holiday for Lovers" looms okay at the Paramount in second round. "Isle of Levant" continues big day-dating Beacon Hill and Capri in second stanza. "Scapegoat" is showing amazing strength at Saxon in fourth week. "Hole in Head" is longest run holdover with fine biz in seventh week at State.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30)—"Porgy and Bess" (Col) (2d wk). Rousing $19,000 for first full week. Last week, $21,000 in five days.

Beacon Hill (Sack) (678; $1-$1.50)—"Isle of Levant" (Indie) (2d wk). Peppy $9,000. Last week, $11,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (19th wk). Fine $12,000. Last week, $13,000.

Capri (Sack) (1,150; 90-$1.50)—"Isle of Levant" (Indie) (2d wk). Perky $8,000. Last week, $10,000.

Exeter (Indie) (1,376; 75-$1.25)—"Wild Strawberries" (Indie) (4th wk). Third week ended Saturday (15) oke $3,200. Last week, $4,500.

Gary (Sack) (1,240; 90-$1.50) — "Anatomy of Murder" (Col) (6th wk). Nice $9,000. Last week, $11,000.

Kenmore (Indie) (700; 90-$1.25)—"Middle of Night" (Col). Sock $14,000 or near. Last week, "Room at Top" (Cont) (13th wk), $7,000.

Memorial (RKO) (3,000; 60-$1.10) — "Private's Affair" (20th) and "Son of Robinhood" (20th) (2d wk). Good $14,000. Last wegk, $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Darby O'Gill" (BV) (2d wk). Slick $15,000. Last week, $18,000.

Paramount (NET) (2,357; 70-$1.10) — "Holiday for Lovers" (20th) and "Miracle of Hills" (20th) (2d wk). Oke $10,000. Last week, $13,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Hound of Baskervilles" (UA) and "Voodoo Islands" (Indie). Oke $8,500. Last week, "Call of Flesh" (Indie) and "It's Wonderful World" (Indie), $8,000.

Saxon (Sack) (1,100; $1.25-$1.50)

(Continued on page 10)

'Tingler' Giant $20,000, Balto; 'Affair' Okay 5G, 'Murder' Good 10G, 4th

Baltimore, Aug. 18.

Big news here is "The Tingler" which is doing giant biz in first week at the Hippodrome, outdoing "Hercules," recent record-breaker at the house. Others that look good include "Five Pennies," strong in second at the New; "Private's Affair," okay in first at the Mayfair; "Anatomy of a Murder," still strong in fourth at the Stanley, and "Hole in Head," holding nicely in fifth at the Town.

"Room at Top" has broken the house longevity record at the Playhouse where it is now in sixteenth frame with no end in sight.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Big Operator" (M-G) and "Beat Generation" (M-G). Mild $4,000. Last week, "Legend of Tom Dooley" (Col) and "30 Foot Bride" (Col), $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Lady Chatterley's Lover" (Kings) (6th wk). Oke $3,000 after $3,800 in previous week.

Five West (Schwaber) (460; 90-$1.50) — "Man Upstairs" (Indie). Warm $3,200. Last week, "Three Strange Loves" (Janus) (2d wk), $1,800.

Hippodrome (R-F) (2,300; 50-$1.25)—"Tingler" (Col). Giant $20,000. Last week, "Son of Robin Hood" (20th), $8,000.

Little (R-F) (300; 50-$1.25)—"Third Sex" (Indie) (2d wk). Fine $3,000 after $6,000 opener.

Mayfair (R-F) (900; 50-$1.25)—"Private's Affair" (20th). Okay $5,000. Last week, "Last Train Gun Hill" (Par) (3d wk), $3,300.

New (R-F) (1,600; 50-$1.25)—"Five Pennies" (Par) (2d wk). Strong $6,000 after $11,000 in first.

Playhouse (Schwaber) (460; 90-$1.50) — "Room at Top" (Cont) (16th wk). Bangup $4,500 after about same in previous frame. Has now broken house record for longruns here.

Stanley (R-F) (2,800; 50-$1.25)—"Anatomy of a Murder" (UA) (4th wk). Good $10,000 after $12,000 in third.

Town (R-F) (1,125; 50-$1.25)—"Hole in Head" (UA) (5th wk). Nice $5,000 after $6,000 in fourth.

'Earth' Solid $37,000, Chi; 'For Me' Wow 45G, 'North' Whopping 24G, 7th, 'Murder' Hep 23G, 6th, 'Lovers' 17G

Chicago, Aug. 18.

Muggy weekend weather, plus fancy new fresh and holdover product, means another happy session for downtown cinemas. The Chicago, preeming "This Earth is Mine," expects a strong $37,000 while Oriental's "Say One For Me" shapes smash $45,000. Monroe's "Watusi" and "First Man Into Space" combo is figured for sharp $7,000.

Classiest longrun performers include "North by Northwest," boff in seventh United Artists stanza, and "Anatomy of a Murder," great in Woods sixth. Roosevelt's "Holiday For Lovers" shapes hotsy in second lap while "Big Circus" looks trim in third State-Lake frame.

Surf's "Diary of Anne Frank," on continuous, is headed for a busy fifth round. Sixth week of Carnegie's "Room at Top" is socko. "Five Pennies" is rated fine in seventh Esquire stanza. "Darby O'Gill" looks trim in same Garrick frame as it finales. "Gigi," in 25th week at the Loop, continues hot.

Of the hard-ticket pix, fourth frame of "Porgy and Bess" is fine at the McVickers, and "South Seas Adventure" is dandy again in 47th round.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room at Top" (Cont) (6th wk). Great $4,800. Last week, $4,700.

Chicago (B&K) (3,900; 90-$1.80)—"This Earth is Mine" (U). Big $37,000. Last week, "Nun's Story" (WB) (6th wk), $23,000.

Cinestage (Todd) (1,036; 90-$1.80)—"Modern Times" (Lopert) (reissue) (2d wk). Bright $10,000 after $10,800 first frame.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (7th wk). Trim $9,000. Last week, $9,700.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (7th wk). Nice $8,000 in 5 days. Last week, $9,500.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (25th wk). Boffo $11,300. Last week, $11,700.

McVickers (JL&S) (1,305; $1.80-$3.50)—"Porgy and Bess" (Col) (4th wk). Excellent $26,000. Last week, $28,000.

Monroe (Jovan) (1,000; 65-90)—"Watusi" (M-G) and "First Man Into Space" (M-G). Dandy $7,000. Last week, "Rape of Malaya" (Rank) and "Beasts of Marseilles" (Rank), $6,400.

Oriental (Indie) (3,400; 90-$1.80)—"Say One For Me" (20th). Sparkling $45,000. Last week, "Hole in Head" (UA) (8th wk), $20,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (47th wk). Big $23,500. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Holiday for Lovers" (20th) (2d wk). Torrid $17,000. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Circus" (AA) (3d wk). Hep $19,000. Last week, $24,000.

Surf (H&E Balaban) (685; $1.50)—"Diary of Anne Frank" (20th) (5th wk). Stout $5,500. Last week, $7,200.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G) (7th wk). Torrid $24,000. Last week, $27,000.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (6th wk). Boff $23,000. Last week, $26,000.

World (Teitel) (606; 90-$1.50)—"Love is My Profession" (Kings) (5th wk). Sock $4,400. Last week, $3,800.

'Hole' Good $8,000 In Port.; 'North' 8½G, 2d

Portland, Ore., Aug. 18.

Mainstem biz is perking with some new product helping. "Anatomy of Murder" continues for a fast third inning at the Fox. "North By Northwest" stays socko in second frame at the Broadway. "Hole In Head" looms as best new pic but only good at Paramount. "Oregon Trail" on world preem here, had a group of Hollywood celebs on hand for two days but it's only okay at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "North By Northwest" (M-G) (2d wk). Sock $8,500 or over. Last week, $9,100.

Fox (Evergreen) (1,536; $1-$1.49)—"Anatomy of Murder" (Col) (3d wk). Nifty $7,000. Last week, $9,200.

Hollywood (Evergreen) (1,200; $1.49-$1.75)—"Windjammer" (NT)

(Continued on page 10)

'Affair' Light $7,000, Indpls.; 'North' 8G, 2d

Indianapolis, Aug. 18.

Biz is moderate at first-runs here this stanza, with holdovers dominating and offish. "Anatomy of Murder," however, in third week at Keith's still is stout. "North by Northwest" in second at Loew's still looks strong. "Private's Affair" at the Indiana looks lean. "John Paul Jones," also new, shapes dull at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"John Paul Jones" (WB). Dull $6,000. Last week, "Sleeping Beauty" (BV), $7,500 in first popscale run.

Indiana (C-D) (3,200; 75-90) — "Private's Affair" (20th) and "Here Come Jets" (20th). Lean $7,000. Last week, "Legend of Tom Dooley" (Col) and "30-Foot Bride" (Col), $9,000.

Keith's (C-D) (1,300; 90-$1.25)—"Anatomy of Murder" (Col) (3d wk). Stout $8,000. Last week, $10,000.

Loew's (Loew) (2,427; 90-$1.25)—"North By Northwest" (M-G) (2d wk). Hep $8,000; may hold again. Last week, $12,000.

'Train' Okay 15G, St. L.; 'North' 11G

St. Louis, Aug. 18.

Potent holdovers continue to dominate local first-runs, with only one new bill at a major theatre. It is "Last Train From Gun Hill," looming okay at the Fox. Sharing the encores are "Anatomy of a Murder" in fourth frame at the St. Louis, "North by Northwest" in fourth at Loew's and "Hole in Head," still sock in fifth stanza at Orpheum. Long-winded "Gigi" goes into its 18th round at the Shady Oak while "Sleeping Beauty" still is zooming in 10th week at the Pageant.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th) (2d wk). Great $14,000. Last week, $15,900.

Apollo Art (Grace) (700; 90-$1.25)—"Law Is Law" (Indie). Nice $3,500. Last week, "Girls of Night" (Indie) and "Raising a Riot" (Indie), $3,000.

Fox (Arthur) (5,000; 60-90)—"Last Train From Gun Hill" (Par). Okay $15,000. Last week, "Hercules" (WB) (2d wk), $18,000.

Loew's (Loew) (3,600; 60-90)—"North By Northwest" (M-G) (4th wk). Big $11,000 or near. Last week, $12,000.

Orpheum (Loew) (1,900; 60-90)—"Hole in Head" (UA) (5th wk). Sock $7,500. Last week, $9,000.

Pageant (Arthur) (1,000; 50-$1.25)—"Sleeping Beauty" (BV) (10th wk). Lusty $7,000. Last week, $7,500.

St. Louis (Arthur) (3,800; 60-90) — "Anatomy of Murder" (Col) (4th wk). Great $10,500. Last week, $12,000.

Shady Oak (Arthur) (760; 60-90)—"Gigi" (M-G) (18th wk). Still fine at $2,200. Last week, $2,500.

Denver Cool; 'Night' Hot 11G, 'Hercules' 18G, 2d

Denver, August 18.

A cool weekend is producing hot biz currently. Top new pic is "Middle of Night," smart at Centre. Biggest holdover is "Hercules," smash at Paramount in second.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (20th) (9th wk). Oke $3,500. Last week, $3,600.

Centre (Fox) (1,270; $1-$1.45)—"Middle of Night" (Col). Smart $11,000. Last week, "John Paul Jones" (WB), $8,000.

Denham (Indie) (1,584; 75-$1.25)—"Five Pennies" (Par) (2d wk). Okay $8,000. Last week, $10,500.

Denver (Fox) (2,432; 75-$1.25)—"Anatomy of Murder" (Col) (3d wk). Good $10,000. Last week, $14,000.

Orpheum (RKO) (2,690; $1-$1.25)—"North By Northwest" (M-G) (3d wk). Hep $11,000 or near. Last week, $12,500.

Paramount (Indie) (2,100; 90-$1.25)—"Hercules" (WB) (2d wk). Big $18,000. Last week, $35,000.

'NORTH' TALL $17,000, FRISCO; 'MURDER' 19G

San Francisco, Aug. 18.

First-run trade here currently shapes solid, with "Anatomy of Murder" and "North by Northwest" especially big on second and third weeks respectively. "John Paul Jones" looks only fair. "Grand Illusion," back on reissue, is sock among the arty houses.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (3d wk). Okay $9,500. Last week, $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Return Of Fly" (20th) and "Alligator People" (20th) (2d wk). Oke $6,500 in 4 days. Last week, $16,000.

Warfield (Loew) (2,656; 90-$1.25) — "North By Northwest" (M-G) (3d wk). Great $17,000. Last week, $19,000.

Paramount (Par) (2,646; 90-$1.25) — "John Paul Jones" (WB) and "Teen-Age Monster" (WB). So-so $12,000. Last week, "Last Train Gun Hill" (Par) and "Island Lost Women" (WB) (3d wk), $10,500.

St. Francis (Par) (1,400; $1.25-$1.50) — "Anatomy Of Murder" (Col) (2d wk). Smash $19,000. Last week, $24,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (38th wk). Big $18,500. Last week, $18,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Hole In Head" (UA) (4th wk). Dandy $9,000. Last week, $12,000.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (58th wk). Nice $7,000. Last week, $7,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Grand Illusion" (Cont) (reissue). Hep $5,000. Last week, "Diary Bad Girl" (Indie) (2d wk), $2,800.

Vogue (S.F. Theatres) (364; $1.25)—"He Who Must Die" (Indie) (11th wk). Oke $1,900. Last week, $2,100.

Caronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (4th wk). Sock $21,000. Last week, $22,000.

'Porgy' Huge 45G, Toronto; 'Darby' 10G, 'Hole' 16G

Toronto, Aug. 18.

With hard-ticket policy at all performances, Canadian preem of "Porgy and Bess" is tops in city at Tivoli and capacity sellout for next fortnight. Not so good among other newcomers is "Darby O'Gill and Little People" in four Famous Players houses. Leading the bill in holdovers, all in second stanzas, are "Hole in Head," "Nun's Story" and "Big Circus," all smash. "Say One for Me" looms fine also in second. Still lively is "Room at Top," in 12th stanza, at the Towne.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Because of You" (U) and "Thunder on Right" (U) (reissues). Okay $10,000. Last week, "Holiday for Lovers" (20th) (2d wk), $5,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 695; 75-$1)—"Big Circus" (AA) (2d wk). Fine $27,000. Last week, with 10-house combo and 9,901 seating capacity, $72,000.

Eglinton, Palace, Runnymeade, University (FP) (1,080; 1,485; 1,385; 1,556; 50-$1)—"Darby O'Gill" (BV). So-so $10,000. Last week, "Private's Affair" (20th), $11,000.

Hollywood (FP) (1,080; $1-$1.25)—"Nun's Story" (WB) (2d wk). Turnaway night biz for wow $17,000. Last week, same.

Hyland (Rank) (1,037; $1)—"39 Steps" (Rank) (3d wk). Hefty $8,000. Last week, $8,500.

Imperial (FP) (3,343; $1-$1.25)—"Say One for Me" (20th) (2d wk). Fine $15,000. Last week, $18,000.

International (Taylor) (557; $1)—"Gigi" (M-G) (55th wk). Splendid $3,000. Last week, ditto.

Loew's (Loew) (2,075; 75-$1.25)—"Hole in Head" (UA) (2d wk). Great $16,000. Last week, $22,000.

Tivoli (FP) (995; $1.50-$2.50)—"Porgy and Bess" (Col). (2d wk). Capacity $45,000 or over, with sellout two weeks in advance.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (12th wk). Sensational $6,000. Last week, $6,500.

Uptown (Loew) (2,745; 75-$1.25)—"This Earth Is Mine" (U) (6th wk). Off to oke $6,500. Last week, $7,500.

Heat Wilts B'way, But 'First Time' Plus Stageshow Tall $75,000; 'Affair' Tepid 32G, 'North' Wow 95G, 2d, Guinness 17G

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'North' Brisk 21G, Philly; 'Blue' 12G

Philadelphia, Aug. 18.

With the whole city hit by the heat wave, first-runs experienced the worst Saturday in years. This, of course, will hurt over-all total on week. "Blue Denim" looms socko at the Midtown but rated a bit disappointing. "North By Northwest" also was hurt by the heat but still is slick at Stanley. "Big Operator" is rated only fair opening stanza at the Fox.

"Hole in Head," in fifth round at Goldman, and "Anatomy of a Murder," at Randolph in third week, loom as standout holdovers. "Five Pennies" looks big in second Arcadia session.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Five Pennies" (Par) (2d wk). Big $9,000. Last week, $16,000.

Boyd (SW-Cinerama) (1,430; $1.10- $2.60)—"South Seas Adventure" (Cinerama) (26th wk). Hep $7,500. Last week, $7,700.

Fox (Milgram) (2,250; 90-$1.80) — "Big Operator" (M-G). Fair $13,000. Last week, "Day of Outlaw" (UA), $10,000.

Goldman (Goldman) (1,000; $1.10-$1.80)—"Hole in Head" (UA) (5th wk). Smash $17,000. Last week, $22,000.

Midtown (Goldman) (1,000; $1.10-$1.80)—"Blue Denim" (20th). Sock $12,000. Last week, "John Paul Jones" (WB) (3d wk), $5,500.

Randolph (Goldman) (2,250; 94-$1.80)—"Anatomy of Murder" (Col) (3d wk). Boffo $20,000. Last week, $30,000.

Stanley (SW) (2,900; 99-$1.80)—"North By Northwest" (M-G). Slick $21,000 or near. Last week, "Holiday for Lovers" (20th) (2d wk), $7,500.

Stanton (SW) (1,483; 99-$1.40)—"Last Train from Gun Hill" (Par) (4th wk). Slow $6,000. Last week, $9,000.

Studio (Goldberg) (483; 94-$1.80)—"Room at Top" (Cont) (7th wk). Big $5,800. Last week, $6,000.

Trans-Lux (T-L) (500; 99-$1.80) — "Middle of Night" (Col) (6th wk). Off to fair $3,900. Last week, $5,200.

Viking (Sley) (1,000; 75-$1.80) — "Cry Tough" (UA) (2d wk). Dull $3,000. Last week, $4,000.

World (Pathe) (499; 99-$1.49) — "Lady Chatterley's Lover" (Indie) (4th wk). Okay $3,000. Last week, $4,500.

'For Me' Great $13,000, Prov.; 'Night' Fair 6½G

Providence, Aug. 18.

Majestic is way out in front this week with "Say One For Me," with sock total. State's "Mysterians" looks sturdy. "Middle of Night" at Albee is fair. "The Big Circus" looks fairish in second Strand round. Torrid weather sent thousands to the beaches.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Middle of Night" (Col) and "Face of Fugitive" (UA). Fair $6,500. Last week, "Last Train Gun Hill" (Par) and "Lost Missile" (UA) (2d wk), $5,900.

Majestic (SW) (2,200; 65-90)—"Say One For Me" (20th) and "Son of Robin Hood" (20th). Great $13,000. Last week, "Nun's Story" (WB) (4th wk), $4,000.

State (Loew) (3,200; 65-80)—"The Mysterians" (M-G) and "First Man Into Space" (M-G). Sturdy $12,000. Last week, "Hole In Head" (UA) (3d wk), $10,000.

Strand (National Realty) (2,200; 65-80)—"Big Circus" (AA) (2d wk). Fairish $4,000 after $8,000 in first.

Hottest weather of the year is sloughing Broadway first-run business. The torrid heat, starting last Thursday (13), continued without a halt through Monday (17). Soaring mercury was felt so badly last Sunday (16) that it made Broadway look deserted. Newcomers, of course, felt the heat the most.

Power failure uptown Monday helped biz at deluxers since some residents elected to go to a theatre rather than stay home in the dark.

"For First Time" with stageshow is heading for a big $75,000 in initial stanza at the Roxy, rated excellent in view of hot weather. "Private's Affair" looks to reach a fair $32,000 in first round at the Paramount.

Still champ at the wickets is "North By Northwest" plus stageshow, which looks to hold at a mighty $195,000 in second session at the Music Hall. Naturally, it stays. "Big Fisherman" continues to disappoint with only about $15,000, barely okay, in second round at the Rivoli.

"Porgy and Bess" finished the seventh stanza at the Warner with a smash $31,000. "Blue Denim" looks like big $22,000 in third Victoria week.

"Hole in Head" completed its fifth session at the State with a great $35,000. "Anatomy of a Murder" is heading for a big $26,000 in seventh stanza at the Criterion and $13,000 at the Plaza in same period. "Last Train From Gun Hill" dipped to a mild $16,000 in third week at the Capitol, where "It Started With a Kiss" moves in today (Wed.).

"Middle of Night" also was off but still good at $10,500 or close in ninth session at the Forum and $6,000 in same period at the Trans-Lux 52d Street. "Diary of Anne Frank" rounded out its 22d stanza at the Palace with an okay $14,000. "Horse Soldiers" looks mild $12,000 or less in six-day eighth round at the Astor. "Devil's Disciple" opens at that house tomorrow (Thurs.) and preems day-date the same day at the Normandie.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (8th-final wk). Current week winding today (Wed.) looks like mild $12,000 in six days. Seventh full week, $20,000. "Devil's Disciple" (UA) opens tomorrow (Thurs.).

Capitol (Loew) (4,820; $1-$2.50)—"It Started With a Kiss" (M-G). Opens today (Wed.). In ahead, "Last Train From Gun Hill" (Par) (3d wk), slow $16,000 after $30,500 for second week.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of a Murder" (Col) (7th wk). Present stanza ending today (Wed.) is heading for big $26,000 or near. Sixth, $36,000. Continues on.

Palace (RKO) (1,642; 90-$2) — "Diary of Anne Frank" (20th) (23d wk). The 22d week ended last night (Tues.) was okay $14,000. The 21st week, $15,500.

Forum (Moss) (813; 90-$1.80)—"Middle of Night" (Col) (10th wk). Ninth round concluded last night (Tues.) was good $10,500 or near. The eighth, $13,000, with help from preview. Continues.

Paramount (AB-PT) (3,665; $1-$2)—"Private's Affair" (20th). First session ending tomorrow (Thurs.) looks to hit only fair $32,000 or near. Holding. In ahead, "Holiday For Lovers" (Par) (3d wk), $20,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "North by Northwest" (M-G) and stageshow (2d wk). Holding at giant $195,000, far ahead of some initial weeks here. First was $209,000, new high for opening week here and best non-holiday week ever at the Hall. Stays Indef.

Rivoli (UAT) (1,545; $1.25-$3.75)—"Big Fisherman" (BV) (3d wk). Second session concluded last night (Tues.) was fair $15,000 or close. First week was $19,000, considerably below hopes. Now rated only fair at wickets, with running time rated by some as handicap for ducat buyers.

Roxy (Indie) (5,705; 90-$2.50)—"For First Time" (M-G) with new stageshow. First round ending tomorrow (Thurs.) looks to hit big $75,000. Holding, naturally. In ahead, "Big Circus" (AA) and stageshow (4th wk), $58,000.

State (Loew) (1,900; 90-$2)—"Hole in Head" (UA) (6th wk). Fifth stanza ended last night (Tues.) was smash $35,000. Fourth week, $55,000.

Victoria (City Inv.) (1,003; 50-$2)

(Continued on page 10)

'Murder' Wow $16,000, Mpls.; 'Earth' Hep 10G, 'Night' Big 7G, 'Mummy' 6½G

Minneapolis, Aug. 18.

Two important newcomers, "Middle of Night" and "This Earth Is Mine," grace the local loop both doing well. "The Mummy" too is sturdy in first at RKO Pan. Hardticket "South Seas Adventure" looks mighty in eighth Century round. "North By Northwest" still is loud at the Gopher in its fifth week. "A Hole in Head" looms big in third canto at Academy. Sensational is "Anatomy of a Murder" in second round at Orpheum. It continues to be a glorious summer here boxofficewise.

Estimates for This Week

Academy (Mann) (947; $1-$1.25)—"Hole in Head" (UA) (3d wk). So well liked it's drawing repeat trade. Big $6,500. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (8th wk). Terrific $25,000. Last week, $25,500.

Gopher (Berger) (1,000; $1)—"North By Northwest" (M-G) (5th wk). Has been a gold mine for this theatre. Loud $7,500. Last week, $8,400.

Lyric (Par) (1,000; 85-$1)—"A Private's Affair" (WB) (2d wk). Good $6,000. Last week, $9,000.

RKO Orpheum (RKO) (2,800; $1.25-$1.50)—"Anatomy of a Murder" (Col) (2d wk). Steeply advanced admission apparently no deterrent to trade. Wham $16,000. Last week, $21,000.

RKO Pan (RKO) (1,800; 75-90)—"The Mummy" (U) and "Curse of Undead" (U). Getting kids and horror fare patrons. Big at $6,500. Last week, "Face of Fugitive" (Col) and "Bandit Zhore" (Col) split with "Senior Prom" (Col) and "Hey Boy, Hey Girl" (Col). $3,000.

State (Par) (2,200; 85-$1)—"This Earth Is Mine" (U). Conflicting opinions on this but hep $10,000, or near. Last week, "John Paul Jones" (WB), $5,600.

World (Mann) (85-$1.25)—"Middle of Night" (Col). Sock 7,000. Last week, "Love Is Profession" (Kings) (7th wk), $4,500.

BROADWAY

(Continued from page 9)

—"Blue Denim" (20th) (3d wk). Current session finishing today (Wed.) looks to dip to big $22,000. Second, $36,000. Holds a fourth.

Warner (SW) (1,461; $1.50-$3.75)—"Porgy and Bess" (Col) (8th wk). Seventh frame finished Saturday (15) was boff $31,000. Sixth week, $33,500. Not capacity any more, but plenty sock at current pace.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Grand Illusion" (Cont) (reissue) (8th wk). Current session winding tomorrow (Thurs.) looks like hep $5,800. Seventh week, $7,100. Continues.

Fine Arts (Davis) (468; 90-$1.80)—"Room At Top" (Cont) (21st wk). The 20th round finished Sunday (16) was big $20,300. The 19th week, $14,000.

Beekman (R&B) (590; $1.20-$1.75)—"Wild Strawberries" (Janus) (9th wk). Eight week ended Sunday (16) was fine $9,400. Seventh week, $10,700.

Normandie (M-L) (592; $1.80-$2.80)—"Darby O'Gill" (BV) (8th-final wk). Seventh round winding today (Wed.) looks like fair $6,000 for 9 days. Sixth week, $6,300. "Devil's Disciple" (UA) opens tomorrow (Thurs.), day-dating with Astor.

Guild (Guild) (450; $1-$1.75)—"Scapegoat" (M-G) (2d wk). Initial holdover stanza ending today (Wed.) looks to reach sock $17,000. First week, new record here of $21,000. Stays indef. Pic is not too long, making for nice turnover, and, of course, house is getting a certain amount of overflow from nearby Hall.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Upstairs" (Kings-Union) (2d wk). First session ended Sunday (16) was good $8,900.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of a Murder" (Col) (7th wk). Current round finishing up today (Wed.) is heading for big $13,000 or close. Sixth week, $17,800. Stays for some time at this gait, recent figures being as good as some opening weeks.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (42d wk). The 41st stanza ended aSturday (15) was great $14,600. The 40th week, $15,900.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Middle of Night" (Col) (10th wk). The ninth round finished last night (Tues.) was good $6,000. The eighth week, $7,500. Continues, with "Tailor's Maid" (T-L) now set to open Sept. 1.

'Ship' Smasheroo, $8,000 L'ville; 'Lovers' Sad 6G, 'Hole' Fancy 7½G, 2d

Louisville, Aug. 18.

"Don't Give Up Ship" is giving the Kentucky a great week for an opener to pace city. "Holiday For Lovers," also new, looks dull at Rialto. "Hole in Head" is nice in second round at United Artists.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Diary of Anne Frank" (20th) (2d wk). Medium $6,000 after first week's $7,000.

Kentucky (Switow) (900; 60-90)—"Don't Give Up Ship" (Par). Great $8,000 or close. Last week, "Imitation of Life" (U) (15th wk), $4,500, for record run at scale.

Mary Anderson (People's) (1,000; 75-$1)—"Nun's Story" (WB) (3d wk). Tapering off some but still okay $5,500 after last week's $10,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Holiday For Lovers" (20th). Dull $6,000 or near. Last week, "Big Circus" (AA) (2d wk), $6,500.

United Artists (UA) (3,000; 75-$1.25)—"Hole in Head" (UA) (2d wk). Good $7,500 after first week's $12,000.

LOS ANGELES

(Continued from page 8)

(4th wk). Big $19,000. Last week, $21,700 (with preview).

Orpheum, Pantages (Metropolitan-RKO) (2,213; 2,815; 90-$1.50)—"Big Circus" (AA) and "Westbound" (WB) (2d wk). Modest $11,500. Last week, $28,800.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (5th wk). Big $23,000. Last week, $23,300.

Vogue (FWC) (810; $1.25-$3)—"Big Fisherman" (BV). Smash $12,000.

Warner Beverly (SW) (1,612; $2-$2.40)—"Anatomy of Murder" (Col) (7th wk). Torrid $15,700. Last week, $15,000.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (8th wk). Fancy $12,000. Last week, $11,700.

Four Star (UATC) (868; 90-$2)—"Scapegoat" (M-G) (2d wk). Sock $8,700. Last week, $11,000.

Chinese (FWC) (1,408; $2-$2.40)—"Darby O'Gill" (BV) (8th wk). Tepid $6,500. Last week, $7,500.

El Rey (FWC) (861; $1.50-$2)—"South Pacific" (20th) (8th wk). Lusty $4,500. Last week, $4,700.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Hole in Head" (UA) (9th wk). Potent $7,000 or close. Last week, $7,800.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (14th wk). Boff $8,000. Last week, $7,900.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama) Started 47th week Sunday (16) after big $21,300 last week.

BOSTON

(Continued from page 8)

—"Scapegoat" (M-G) (4th wk). Strong $10,000. Last week, $12,500.

Trans-Lux (T-L) (730; 75-$1.25)—"Forbidden Paradise" (Indie) and "Bikini Baby" (Indie). Hot $7,000. Last week, "Paris Vice Squad" (Indie) and "White Slavery" (Indie) (reruns), $4,000.

Orpheum (Loew) (2,900; 90-$1.50)—"North by Northwest" (M-G). Wow $35,000. Last week, "Shake Hands With Devil" (UA) and "Ride Lonesome" (Col) (2d wk), $14,000.

State (Loew) (3,600; 90-$1.50)—"Hole in Head" (UA) (7th wk). Fine $8,500. Last week, $10,000.

WASHINGTON

(Continued from page 8)

"Up Creek" (Rank) (2d wk). Oke $3,500. Last week, $4,000.

Ontario (K-B) (1,240; 90-$1.49)—"Five Pennies" (Par) (6th wk). Good $4,500. Last week, $5,000.

Palace (Loew) (2,390; 90-$1.25)—"North by Northwest" (M-G) (2d wk). Sock $30,000 after $40,000 opener. Stays.

Plaza (T-L) (276; 90-$1.49)—"Lady Chatterley's Lover" (Kings) (2d wk). Fine $6,500 after $9,900 opener.

Town (Indie) (600; 70-95)—"Beat Generation" (M-G) (2d wk). Fair $3,500. Last week, $5,000.

Trans-Lux (T-L) (600; 90-$1.49)—"Anatomy of a Murder" (Col) (6th wk). Great $11,000. Last week, $13,500.

Uptown (SW) (1,100; 65-$1)—"Indiscreet," (WB). Slight $4,000. Last week, "Diary Anne Frank" (20th), $4,500 on first popscale run.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (34th wk). Tall $14,000. Last week, $13,000.

Playhouse (T-L) (458; $1-$1.80)—"Middle of Night" (Col) (7th wk). Slow $3,000, but stays on. Last week, $3,500.

PORTLAND, ORE.

(Continued from page 9)

(15th wk). Stout $6,000 or near. Last week, $6,200.

Orpheum (Evergreen) (1,600; $1-$1.49)—"Oregon Trail" (20th) and "Son of Robin Hood" (20th). World preem opening of former with film personalities on hand. Only okay $6,000. Last week, "Big Circus" (AA) and "King Wild Stallions" (AA) (2d wk), $5,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Hole In Head" (UA) and "Subway In Sky" (UA). Good $8,000 or close. Last week, "Darby O'Gill" (BV) and "Sabu, Magic Ring" (AA) (2d wk), $6,600.

Pic Package For Michener 'Hawaii' Carries 500G Tag

Hollywood, Aug. 18.

Package involving James A. Michener's upcoming novel, "Hawaii," and Fred Zinnemann to produce and direct it, is being offered for sale by the William Morris Agency. Asking price for the film rights is in the neighborhood of $500,000 against a percentage of the pic's gross.

While at least one big independent already has indicated interest in the property, the William Morris plan at this time is to present the package only to the major studios. Feeling is that since the deal not only includes a large hunk of cash, but also overhead and distribution clauses, a major company is the only unit equipped to film "Hawaii."

The Michener work—960 pages worth—will be published in November by Random House, with the initial printing set at 100,000 copies. It is a fictionalized history of the island and includes a 10,000-word preface in which no character appears.

Life Magazine will reprint the preface along with a picture layout that is expected to encompass one-half of an upcoming edition. Reader's Digest magazine will print condensations of two parts of the novel in two separate editions. And two book clubs already have chosen the novel as one of their selections.

Terms for the film rights to "Hawaii" are apt to be the highest ever paid for a Michener property. The author's works are among the most popular for film adaptations, with 20th-Fox alone now preparing "The Jungle" and "Battle of Leyte Gulf" in addition to its television series, "Adventures in Paradise." Michener's "Tales of the South Pacific," of course, was the basis for the Rodgers and Hammerstein musical, "South Pacific," which was filmed by Magna and 20th. And other Michener films are Metro's "Until They Sail," United Artists' "Return to Paradise," Warner Bros.' "Sayonara" and Paramount's "The Bridges of Tokori."

IRVING MARGOLIS SEES CINERAMA DEAL TONIC

Minneapolis, Aug. 18.

Stopping over here en route to the West coast, Irving Margolis, Cinerama Productions vice president-treasurer, said he thinks the deal worked out between Stanley-Warner and Cinerama Productions is a "very good" one for the latter's stockholders, including himself, and he hopes it'll be approved at the stockholders' annual meeting Aug. 27.

Margolis conferred here with Paul Swater, manager of the Stanley Century theatre where "South Seas Adventure" is in its eight week to good business. Minneapolis has been one of Cinerama's best boxoffice stands.

Press Swarming to Venice

Continued from page 7

Hot" has rated the last-night evening gala reserved for one outstanding invitational (also noncompetitive) presentation coupled with the prize awards, "Anatomy of a Murder" (Columbia) has wound up the sole Yank item in competition as against two French pix and three Italian films in one of Venice's most controversial selections (see separate story). The Otto Preminger pic will be screened Sept. 3.

Of interest to visiting distributors and buyers is news that as in previous years, two Lido pic houses have been set aside for trade screenings, even though no organized "film mart" as such will this year be organized by the Festival. Intention is to shift this activity to the Milan Trade Fair (April 12-27), where as of next spring the Venice Organization, in cooperation with the Milan Fair, will run an International Film Mart designed to provide the film industry with an international trading post with the backing of the Italian pic industry.

Back at the Lido, several sideline events have been thought up by the busy organizers. A film book and periodical show is already on in Venice proper (Saint Mark's Square Sala del Sansovino), to run through Sept. 6; the Fourth Day of the European Film is slated for tomorrow (19), while the Third International Newsreel Festival is in the books for Thursday and Friday (20-21); between Sept. 6 and 10, the Festival is sponsoring a "Round Table" on Film Music, to be held in the Film Palace and attended by composers and musicians from all over the world; an international meeting on the subject of "Cinema and Civilization" will be held Sept. 7-11 at the Cini Foundation on the nearby San Giorgio Island; the fest is also bringing together young filmmakers (France's "nouvelle vague" and foreign counterparts) for a meeting of "New Talent" which will probably be presided over by Roberto Rossellini.

Prep 'Summit Meeting'

Also at Venice, the European Parliamentary Group for Cinema will hold its next meeting to discern various aspects of the interwithin the framework of the European Common Market, while other official, semi-official, and unofficial palavering will undoubtedly concern various aspects of the International film scene, not least the preparatory work for the so-called "Summit Meeting" of world pic industry toppers, to be held in Vienna soon after the Venice windup.

While the Festival's efficient organizational and physical structure has been held over almost intact from last year, some innovations and changes have been made. A new 70m projector has been installed by Cinemeccanica of Milan in the Film Palace, and audiences will welcome the new screen in the same theatre, moved back some 20 feet from its former position without the addition of rows of seats, to give up-front spectators better vision. The protocol office, charged with meeting, hosting, housing, and seating celebs and official guests of the Festival, has been split into two, with Giacomo Rancati handling the official visitors and Petrolini the stars and other visiting vips.

Visiting fourth-estaters should be under near-ideal conditions. Direct presswire and telephoto facilities, long-distance telephone and telegraph connections, plus a special festival-duration postoffice, are housed in the immediate vicinity of the typewriter-equipped (all key boards) press working room. Special airmail, special delivery, and other mail pickups are made thrice daily at the Palace to speed correspondence to air & rail connections, even on Sundays and holidays. Each properly accredited scribe has all-hour access to his individual press box via a personal key, and daily bilingual bulletins (French and Italian) are issued every afternoon by the Festival and ANSA, the Official Italian News Agency, which shares the burden of running official bulletins, the lists of visitors and events, plus other news comments with special daily issues of the Arraldo dello Spettacolo—Film Francais, trade paper (also in Italian-French) distributed daily in Lido Hotels. Additional press material and photos will be handed out as usual at countries' or producer's stands in Palace.

Radio-TV Coverage Upped

Television and radio coverage of Venice will this year be increased. In addition to opening and closing nights, RAI-TV will do about 20 mins. live every day from Venice, with interviews and fest pic inserts, plus daily filmed material for RAI-TV's news stanza, "Telegiornale," while radio coverage will be at least as inclusive. Foreign radio and tv outfits also have studios at disposal in Film Palace.

Venice is again getting out an official program for gratis distribution, this year an enlarged, 200-page color affair listing all pix with credits, plots, photos, etc. in all sections of event and additional sections handling Venice Fest history back to its 1932 origin, prize-winning actors and pix. Special hard-cover volumes dedicated to "Music and the Film," "Cinema and Civilization," and "The Film in the Teachings of Cardinal Roncalli" have likewise been prepared in collaboration with the Ateneo Publishing Co., for this year's Venice Festival.

Though a large number of stars have signalled their intentions of coming to Venice, it's still too early to tell how many will actually show, though fest officials are confident that glamor won't be lacking at this year's get-together. Festival has arranged with ALITALIA to fly in stars and vips, and the Italo airline also has a stand in the lower Palais lobby, opposite the one operated as usual by UNITALIA, the industry promotion group. In addition to traditionally large French and Italian contingents, it's hoped that productions as "Bay of Naples" and "Jovanka" both current in Italy, will provide some Yank names for Venice from their strong rosters.

The social events at Venice this year are still being set up, but indications are that they'll at least equal those of previous years. The Fest will again host one and all at elaborate opening night and closing night receptions to be held at the Excelsior Hotel. The Venice Municipality has also slated a reception, Unifrance is likewise booked, and Lux Films, for one, will host the press at a large-scale cocktail on behalf of its just finished epic, "Carthage in Flames." The Lido-Venice Casino, as it did last year, will also play host this time to visiting festivaliers.

In this connection, it's perhaps worth noting for the (many) aficionados of the gambling tables among festival regulars that the strike of Lido croupiers which kept the local Casino shut for nearly two months, is finally over, and that that after-hour playground, whose attendance (and revenue) doubles each year at Festival time, is again in full operation.

'Times'-Bombed

Continued from page 3

disputed. They rebut that they either see the product in advance, or have reliable subordinates review it, have responsible reviews in the trade press as guideposts, or, in the case of the subsequent runs, take the cue from the any given picture's boxoffice experience in initial runs per VARIETY grosses. Often, it's a combination of a couple or even all of these items.

Regarded as the most startling statement in the Times is the one about the $300,000 picture being palmed off as a $2,000,000 epic. According to several in production-distribution—these being people who ought to know—say that a studio which would so misrepresent the facts could hardly be long for this world.

A tendency to exaggerate is admitted, of course. But never to the extent of saying "X" feature meant an outlay of nearly seven times actual cost. Exhibitors are not so naive as to accept this kind of absurdity. "The usher in the aisles, as a matter of fact, along with the public, can spot at first glance the difference between a minor 'B' picture and a good-sized 'A'," commented one easterner.

1959-60 Italo Musical Revue Season Looms as Poorest Since Last War

Rome, Aug. 11.

The 1959-'60 local musical revue season looks to be the skimpiest in many years, and perhaps will go into the books as the poorest since the war in Italy.

So far, only three big-time companies have announced plans to stage new musical comedies. These are the ones headed by Carlo Dapporto, Walter Chiari and Raimondo Vianello-Gino Bramieri - Sandra Mondaini. And only the last-named group is 100% definite. Two main reasons are given for the demise of a sector which had its heyday in the immediate postwar years, when over a dozen major companies were operating in this country —rising costs and talent defection to other media.

Costs have been on the increase for some time, with a revue now costing a minimum of some $30,000 in physical outfitting alone, with many going much higher. Leading men and comics now demand $150 a night, and line tariffs are also up. Transportation costs made necessary by touring of all major centers in a season is also a healthy nut. While the public for musicals always has been big, by local standards (some 250,000 Italians will see a good musical throughout Italy in a season), ducats have been forced up to a near-limit of $5 to $7 nightly top. And there's increased resistance.

On the talent front, most shows carrying comedians have gone over to pix, the stage or television. And the femme leads can be counted on one hand, and are likewise abandoning. Of the men, Rascel is now a steady film and video performer, in addition to his successful songsmith chores; Nino Taranto is in legit, where the risks are smaller; Ugo Tognazzi is in films and on tele; Alberto Sordi is reaping acting laurels (and top salaries) in film work; Toto, who once partnered with Anna Magnani in successful musicals here, has joined her in steady picture production work; Mario Riva (once teamed with Billi) is now a successful video emsee; Macario threatens to turn to legit and has dabbled in tv; Dario Fo and Franco Parenti are in legit; Paolo Panelli and Nino Manfredi, despite (or because of) their great success in Garinei-Giovannini's "Lysistrata," are set in pic work for the coming year.

As for next season, the Walter Chiari musical will probably be written by Garinei-Giovannini. Delia Scala is being paged for that one as well as for the Carlo Dapporto show. Currently the top femme performer on the Italian boards, she's been successfully partnered with both comics in the past, co-starring with Chiari in the hit "Good-Night, Bettina," and with Dapporto in "Jupiter in Tails."

Clown Seeks Monster

Inverness, Scotland, Aug. 11.

Now a circus clown is to hunt the much-publicized Loch Ness Monster. John Newbold, of Bertram Mills Circus, will sail Loch Ness with circus boss Bernard Mills, and dive overboard from the latter's yacht in search of the "monster," reputed to live in the loch. Newbold is an expert skin diver.

The Mills' Circus 26 years ago offered $30,000 for the capture of "Nessie," as the monster is known. Nine years ago this prize was doubled by the Mills family. There were no takers.

Cuban Actors Act 'Externally'—Colin

Following a visit to Cuba, Saul Colin, prez of the Dramatic Workshop in N.Y., has decided to set up a Workshop branch in Havana in October. He's sending Peggy Feury to Cuba to get the project started and to give Cuban actors exercises in "the method."

Colin is an exponent of the Stanyslavsky-originated method of acting which he calls "a mode of preparation, not a mode of acting." He went to Cuba on a holiday and found himself lecturing to local actors and studying their technique, which he found in need of improvement.

"The Fidel Castro revolution has awakened all sorts of new interests in Cuba," Colin reported. "They have some wonderful actors, but they are projecting externally, not internally. I told them they would have to revise their acting. Modern acting must come from within."

The Drama Workshop's Cuban branch will operate at the modern Arlequin Theatre, run by Ruben Vigon, a director and designer. It'll be a private operation, with no Government sponsorship involved.

However, reported Colin, the Cubans do have ambitious plans for an official drama school, which will start functioning when a complex of new playhouses, which includes a school and rehearsal rooms, is completed. Meanwhile, Colin proposed to the Castro regime a nine-months festival of the theatre and the arts in Havana. It'd utilize two theatres and a large arena and would bring in the finest talent from all over the world.

Colin said the Cubans had told him to go ahead with trying to realize the Havana fest and that he had contacted the American National Theatre and Academy to see what could be done. Fest, which Colin feels may be of great economic benefit to Cuba, may be up for discussion at the Pan-American Congress of the Theatre, due to be held in Cuba in November. Congress had its last meeting in Mexico in 1957.

At moment there are some eight theatres running in Havana, some of them quite modern, and all clean and cool.

Takeover of Eros Nearly Finalized

London, Aug. 11.

Final details for the takeover of Eros Films by Irving Allen and Cubby Broccoli's Warwick Films are now being worked out by the lawyers and contracts are being prepared. They will be signed and exchanged as soon as outstanding points have been resolved.

It's now generally believed that Michael Shipman, a director of Shipman and King theatre chain, will become managing director of Eros after the takeover. Phil and Syd Hyams, the two Eros toppers, will remain on the board, but Norman Hyams, who is also a director, is expected to leave to concentrate on his real estate activities.

According to informed industryites, Sam Eckman, former head of Metro in Great Britain, and now acting as rep for a number of U. S. producers, is being invited to become chairman of the company.

Under its existing contract with Columbia, Warwick has another three pictures to deliver which will keep the unit busy until the early part of next year. In the meantime, it is likely that the Allen-Broccoli company will make other pix directly for release through Eros.

Full Year for 'Ben-Hur' In London Predicted

London, Aug. 11.

Metro expects "Ben Hur" to run for at least a year when it opens at the Empire here early next year. Booking of the film dispels constant reports that the theatre was to be pulled down. Charles Goldsmith, Metro's U.K. topper, admitted that offers have been made for the site, the biggest being one of $980,000, but that they have all been rejected.

As recently reported, the cinema is being extensively altered to accommodate "Ben Hur." Some 1,200 of its 2,800 seats will be removed. Patrons will have a square view of the new 50-foot screen. The Empire will be the sixth West End cinema to go over to the two-shows-a-day, a reserved-seat policy. Others are the Dominion, Astoria, Warner, Columbia and Casino.

Billy Levy on Distrib For Samuel Bronston

London, Aug. 18.

William Levy, who recently quit his post as distribution boss of Columbia Pictures in Europe, has gone into business on his own.

Following a recent vacation, he has started his first assignment, as business manager in charge of distribution, exploitation et al for Samuel Bronston.

His first chore is for Bronston's "John Paul Jones."

British Exhibs, Distribs Agree On Tax Rebate

London, Aug. 18.

More than 900 of the 1,500 cinemas in Britain which the Chancellor of the Exchequer calculated would become exempt from payment of admissions tax as a result of his 1959 Budget will keep the whole of the $56 per week tax rebate that secures this exemption. This is under the agreement reached between exhibitors and distributors here. About 300 others will keep some of the $56 concession money, sharing the balance with distribs via whatever film rental terms are individually agreed.

The formula for dealing with the Budget aid was drawn up jointly by the Cinematograph Exhibitors Assn. and the Kinematograph Renters Society. It establishes that any cinema liable before the concession to pay no more than $1,400 in admissions tax during the 52 weeks ended last June 6 or ending next Sept. 5, Dec. 5 or March 5, can keep the full tax rebate obtained exclusively. Cinemas liable to divvy up between $1,400 and $2,100 can keep half the rebate before negotiating with the distribs concerned on the split-up of the balance.

The formula also makes it possible for exhibs liable for more than $2,100 tax, and which are accordingly unaffected at present by the CEA-KRS concessions scheme, to put in claims for benefits should a fall-off in admissions bring them within the plan's scope.

4,500,000 to Visit In Paris This Year, Govt. Claim; Tops Since War

Paris, Aug. 11.

On the heels of a recent promise to clear up the various touristic squawks about Paris and France, the Bureau De Tourisme has given out figures to the effect that 1959 will be the biggest tourist year France has had since the war.

It is estimated that 4,500,000 tourists will visit France, mostly in the Paris area this year. This looks to be a good 500,000 better than last year which suffered when political strife scared off many visitors. About 568,000 offshore people spent more than 24 hours in Paris from Jan. 1 to July 20 or a 43% higher than in 1958.

This year Yanks are leading so far in Paris visits with 120,832 entries and 42.7% ahead of '58. West Germany was next, followed by England, Belgium, Holland and Switzerland.

The BDT feels that visitors came in greater numbers and stayed longer because of the franc devaluation giving them more for their money as well as the easing of the political headaches. Good weather, the burgeoning French prestige, the modernizing of hotel facilities and crusades for more politeness towards tourists also were reported to have helped.

France expects tourism to leave about $325,000,000 here, this coin being sorely needed for the budget. Pre-war record for tourism was in 1929 when 2,000,000 entered the country. Culture Minister Andre Malraux has promised improvements to make tourism in France even more fruitful, and show people are planning longer seasons for incoming hordes who seem to want to devote time and dough as much to pleasure as to culture, gastronomy and shopping.

Two British Producer Groups, BOT Seeking Formula to Get More Films Into Overseas Markets Tax Free

London, Aug. 18.

British pictures distributed in certain territories overseas are the subject of a hassle involving the British Film Producers Assn., the Federation of British Film Makers and the Board of Trade. The Federation is showing a measure of militancy, having made recent representations to the Board of Trade which that government department says it's now considering.

The foreign countries concerned are Argentine and Spain which operate quotas, allowing a ceiling number of imports to be shown free of an exhibition tax. Since Britain's been sending abroad enough pix to overfill these quotas, all production circles are united in an effort to see the ceiling raised. Suggested part-solution has actually caused the schism.

The suggested solution is that some British pix should be relabelled "American" so as, for all practical purposes, to enlarge the quota for Britain. For example, if 35 British feature films can now be admitted as tax-free product under the local law, re-classifying five as U.S. films would enable another five British pix to have unrestricted entry. Presumably such re-classifying would be applied to vehicles which are actually U.S.-Anglo productions but rate as "British" by virtue of having complied with the Quota Act here.

When the project was first put forward, the BOT did not react too unfavorably but naturally put the idea to the BFPA and the FBFM before going further. The latter thought the suggestion sound, but the BFPA gave it the thumbs down. Hence, the Federation renewed representations to see if it can secur Board of Trade support.

Editing 'The Truth'

Munich, Aug. 11.

The second picture about the life and death of the murdered call girl Rosemarie Nitribitt "Die Wahrheit uber Rosemarie" (The Truth about Rosemarie), produced by Rapid Film and Dieter Fritko in Munich, with Belinda Lee in the lead, was rejected by the Freiwillige Selbstkontrolle (Voluntary Self Control).

Producer Fritko stated that the picture will be edited but will still contain its strong accusation against Germany's rampart prostitution.

Mull Int'l Film Mart for Milan

Rome, Aug. 11.

An International Film Mart probably will be held next spring in Milan, during the famed Milan Trade Fair. Move to hold an international film trade fair in this country had been aired several times in recent years, but always with Rome as the probable site. Last reports to this effect had the event being held immediately after this year's Cannes Film Festival, in Rome's EUR Exhibit Palace. Plan, after prelim discussions within ANICA, never materialized.

The unconfirmed Milan pitch for an international get-together of film buyers and a mass tradeshow of pix originated after a recent meeting of Milan and Venice Film Fest authorites. It's probable that the two organizations will combine their knowledge towards the planned event, with Milan providing the physical outfitting for the event. For this purpose, a comfortable number of special screening rooms equipped with simultaneous translation equipment would be built on the large, permanent Milan fairgrounds.

Time of year (April-May), setting of one of Europe's busiest Trade Fairs, plus the backing of the Italian industry, are said to be ideal factors to insure success of the venture which, for the first time, would enable film buyers from over the world to operate under ideal conditions without the pressure of showings and sideline events which have often made the business side of film fests a hectic rat-race.

N'west Variety Club's Russian Night Nets 7G

Minneapolis, Aug. 18.

Sponsorship of the opening night performance last week (13) of the local three-day Russian "Music and Dance Festival" date at the Municipal Auditorium netted the women's auxiliary of the Northwest Variety club about $7,000 for the club's heart hospital on the Minnesota U. campus.

The auxiliary sold regular $5.50 "festival" tickets for $10 and purchasers not only had choice seats, but also were guests at a backstage party for the cast after the show, meeting the Russians and enjoying food and wine which had been donated.

Mex Producers Mull Deals With Russians

Mexico City, Aug. 11.

Mexican producers, in the drive for foreign co-productions, are also eyeing deals with Russia. Sergio Kogan, following an earlier report by Jesus Sotomayer, said that he intends selling Russia on the idea of a Mexican-Russian coproduction. Kogan, assisting at the Moscow Film Fest, is the second producer to express an interest in working with the Communists on pictures.

Green light has been given by Jorge Ferretis of the Film Bureau to both producers. In effect, he said that while no Mexican-Russian film pact exists, the government will not stand in way of co-production deals.

Ballet Standout At Scot Festival

Edinburgh, Aug. 18.

Balletomanes have a real international choice at the upcoming Edinburgh Festival, which tees off Sunday (23). The Jerome Robbins "Ballets: USA" will represent America, making its bow at the Scot international junket. Company recently appeared at the Spoleto Festival of Two Worlds and at the Paris Theatre des Nations. In place of the projected new work with music by Aaron Copland, they will present the ballet "Moves," without music.

France will be represented by Les Ballets Babilee, also making its Edinburgh debut, with Claire Sombert, Iovanka Biegovitch, Gerard Ohn and Jean Babilee as leads. Their two programs comprise a total of 13 ballets, the best-known being "Le Jeune Homme et la Mort," danced by Mlle. Sombert and M. Babilee to music by Bach. One ballet, "La Creation," is without music.

Finnish group, the National Ballet of Finland, is offering "Valse Triste" to the Sibelius score and also "Scaramouche," Sibelius's only original ballet score.

Mex Tinter Designed To Boost Tourist Biz

Mexico City, Aug. 11.

Mexico has a Technicolor documentary designed for tourist promotion and wide distribution in the U. S. in the months ahead. Picture, which presents the natural beauties and outstanding sights of this city, plus San Juan Teotihuacan, Acapulco, etc., runs for 67 minutes. But it took an American to do justice to a pictorial presentation of this country as it actually is. Producer is Martin Murray, who has done a similar job on Paris and Alaska.

Idea of the documentary was conceived by Murray in association with Jorge Gastine, a Los Angeles-based Mexican dealer in paintings and art objects. Basic theme was to present the outstanding achievements of Mexico, little known to the average tourist engaged in the Mexico City - Cuernavaca - Taxco - Acapulco merrygoround.

Great Family Entertainment

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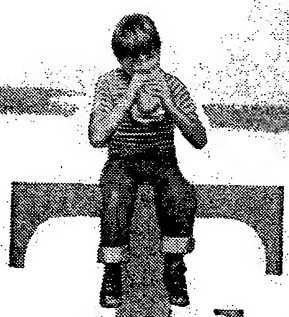

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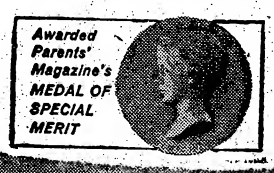

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Chicago.

Editor, VARIETY:

This week, in our drive-ins and conventional theatres, we are doing a wonderful business with "Hercules." Mr. Levine and Warner Brothers should be congratulated, because they made a package deal for the exhibitors, by putting a secondary picture, like "The Island of Lost Women," with it; in so doing they prevented Balaban & Katz from putting another important picture with "Hercules." The result is the distributor is getting big film rentals, and the exhibitor is getting a turn-over—an ideal situation.

Next week Balaban & Katz, because of its control of the booking situation in Chicago, is coupling "Al Capone" and "Ask Any Girl." This is, indeed, a tragic example of squandering product. "Al Capone" has had a first-run of approximately three months. "Ask Any Girl," which enjoyed an excellent reception in its first-run engagement because it is such fine entertainment, is being coupled with "Al Capone" in their theatres.

Allied, TOA and the Congress of Exhibitors together cannot achieve sufficient success in their endeavors to improve the economic well-being of our industry, as long as such destructive policies are pursued by important segments of exhibition. Instead of exhibitors blaming the producers for the ills of the industry, they should examine the untold damage that some exhibitors cause.

If this practice spreads and cities like New York and others follow, it would most certainly result in a national holocaust.

Eddie Silverman
Essaness Theatres Corporation

Swiss Credits Behind 'The Son of God'?

If Consummated Would Be Third Feature Film Dealing With Saviour—Deny Capra Link

Life story of Jesus Christ is planned for November production by Parliament Pictures Corp., a newly organized firm headed by Lord Malcolm Douglas-Hamilton. Financing for the venture, company disclosed in New York last week, would be provided by a $12,000,000 letter of credit on a Swiss bank that has been arranged through private sources.

Picture, to be tagged "The Son of God," is the third such project slated. Previously, Samuel Bronston announced filming of "The Son of Man" while George Stevens is currently prepping "The Greatest Story Ever Told" for 20th-Fox.

Lord Hamilton, who described himself as a New York businessman with no previous film experience, asserted that David O. Selznick is "considering" the job of producer and Frank Capra may direct a cast of "more than 100 stars." Selznick, who was reached on the Coast, acknowledged that the project had been presented to him. But, he explained, he has too little information about the enterprise to know whether it would interest him.

"The William Morris Agency," a Parliament statement pointed out, "is recommending Frank Capra to direct." However, WM prexy Abe Lastfogel who reps Capra, said there is no truth in the report that his client may rein the project.

Parliament board chairman William Free stated the film may be lensed in a new third dimension process now being researched by Viennese scientist Charles Langberg. This is a 70m, widescreen Eastman color technique which doesn't require the use of eyeglasses.

Free, a former publicist and tv producer, said the venture will be shot in Hollywood and desert areas of California and Nevada from a script by himself and Elaine Rutledge. One-third of the film's profits, he added, will be distributed to charities and religious groups.

With a nine-months shooting schedule, it's hoped to have the picture ready for road showing by Christmas, 1960. Film attorney David Stillman is business and financial adviser for the new outfit while Miss Rutledge is secretary-treasurer. Company also plans to turn out two other religious features after completion of "Son of God."

Jacques Flaud arrived in Moscow on Thursday (13) to join the French delegation which includes **Henry Deutschmeister** and **Mme. Gouze-Renal.** Seen among West German industryites who attended the Moscow fest were **Walter Koppel,** head of Real Films of Hamburg, and **Ed Bischoff,** the Munich exporter.

20th Busy

Continued from page 5

slate of 10 productions for 20th release.

20th studio this month focuses cameras on "Hound-Dog Man," produced and directed by Don Siegel, costarring Fabian, Caroly Lynley, Stuart Whitman, Betty Field and Arthur O'Connell; "Seven Thieves," producer Sydney Boehm, directed by Henry Hathaway, costarring Edward G. Robinson, Rod Steiger, Joan Collins and Eli Wallach; "The Story On Page One," produced by Jerry Wald, directed by Clifford Odets, costarring Rita Hayworth, Anthony Franciosa; "Can-Can," produced by Jack Cummings, directed by Walter Lang, costarring Frank Sinatra, Shirley Maclaine, Louis Jourdan and Maurice Chevalier; "Crack in the Mirror," Zanuck Production, directed by Richard Fleischer, costarring Orson Welles, Juliette Greco and Bradford Dillman.

September — James Michner's "The Jungle," produced by David Weisbart, director not set, starring Susan Hayward; "Wake Me When It's Over," produced and directed by Mervyn Leroy, costarring Van Heflin, with other principals now being negotiated.

October—"From the Terrace," produced and directed by Mark Robson, cast not set; "The Bachelor's Baby," produced and directed by Dick Powell, starring Alec Guiness; "The Story of Ruth," produced by Samuel Engel, directed by Henry Koster (cast to be set within two weeks); "Cleopatra," produced by Walter Wanger, director not set, starring Gina Lollobrigida; "The Billionaire," produced by Wald, directed by George Cukor, starring Gregory Peck.

November — "Tender is the Night," produced by David O. Selznick, director not set, costarring William Holden and Jennifer Jones; "Time and Tide," produced, directed by Elia Kazan, with Lee Remick almost certain as costar; "Salammbo," produced by Charles Brackett, director not set, starring Joanne Woodward; "The Dud Avocado," produced by Wanger, directed by Philip Dunne.

December—"Return to Peyton Place," produced by Wald, director, cast not set; "The Live Wire," produced by Weisbart, starring Elvis Presley. Although the singer is still in the army, Adler is playing a strong hunch that Presley will be out by December.

Lead off pix for 1960 are "The Alaskans," starring John Wayne; "Requiem for a Nun," a DFZ production; "Big River, Big Man," Wendell Mayes novel which Adler bought for $175,000 pre-publication, and "The King Must Die." All are set to roll in January.

SHOPPING PART OF LIPPERT OZONERS

Hollywood, Aug. 18.

With skyrocketing land values in theatre acreage making it important real estate, ElectroVision Corp. is blueprinting a plan whereby several of its 10 California and Oregon drive-ins would be converted into combination drive-in and shopping center units. Plan was revealed by ElectroVision board chairman Robert L. Lippert.

First test of the plan likely will unfold in Fresno where a development corporation has offered ElectroVision a deal on three acres of the Moonglow Drive-In to build a $750,000 shopping center. ElectroVision would be in project by furnishing the land and, therefore, would participate in profits of the development, Lippert explained. First step, of course, is to seek rezoning of the drive-in land to permit construction of the center.

Based on the success of the Moonglow project, ElectroVision probably will build subsequent centers itself, theatre owner said. "There is no problem is securing financing," Lippert declared. "Store chains are anxious for leases in new shopping centers, and banks, insurance companies and mortgage companies are anxious to put up the money. The only problem is the land, and we have it."

ElectroVision's 10 drive-ins, in California and southern Oregon, account for 120 acres of land. As Lippert explains it, a drive-in screen is placed in one corner of a square piece of land and, as the automobile rows fan out, there is unused space in all three corners. "Shopping centers can take advantages of all three corners," he said, "and each drive-in will retain nine of its 12 acres, enough room for 800 to 900 cars." Exec additionally noted the drive-in space could be used for store parking during daylight hours.

Currently under consideration for shopping center construction are four of the company's drive-ins, and the Fresno project is expected to go into the full negotiation stage "momentarily," Lippert said.

Hint of the plan came yesterday at ElectroVision's annual stockholder's meeting when Lippert declared, "We are presently investigating the possibilities of rezoning parts of some of the drive-ins to build shopping centers. The land, originally on the outskirts of the communities, is now in the heart of expensive residential and commercial areas, many of which do not have shopping centers."

At meeting, second phase of ElectroVision's buy-up of 28 Robert L. Lippert Theatres was announced by prexy Edwin F. Zabel. With the acquisition of the 20 theatres involved, company now holds 24 hard-tops and 10 drive-ins.

Charles J. Maestri was named veepee in charge of theatre operations in central and northern California and southern Oregon. He has held similar post in the Lippert organization for 15 years.

Board members are—Zabel, Lippert, Bruce Fowler, Stanford I. Drucker and J. H. MacIntyre.

Disney Execs Hit Gotham

Trio of Walt Disney execs arrived in New York from the Coast this week for a series of meetings with homeoffice reps on promotion plans for upcoming product. In Gotham for the sessions are Disney president Roy. O. Disney, v.p. Card Walker and studio exec Larry Grayburn.

Participatng from N. Y. will be Irving H. Ludwig, president of the Buena Vista distribution subsidiary; Ned E. Clarke, foreign sales manager; Lou Gaudreau, exec v.p.; ad-pub director Charles Levy and sales managers Jim O'Gara and Jesse Chinich.

Meetings will focus on campaigns for key-city openings of "The Big Fisherman" in October and, later, "Third Man on the Mountain" and "Toby Tyler."

Ask 'Resolution' Vs. Film Exports Damaging U.S. Prestige Abroad

What Price Controls

Continued from page 1

that his particular picture isn't suitable for export.

Smith was very specific in stating that he wasn't indicting the entire industry. However, he said, certain films create a totally false impression of America among foreign audiences. Latter deduce from these pictures that the U. S. is a land where gangsterism, juvenile delinquency, immorality and disrespect for law are rampant, the Congressman said. He urged the industry to exercise tighter self-control.

As far as the Motion Picture Export Assn. is concerned, there will be no reply to Smith. The Association feels that individual companies will have to apply their own controls, by which is largely meant a modicum of good sense. Once, many years ago, some sort of screening board on questionable films for export was set up, but it never panned out.

Executives at the companies are conscious of the problem of indiscriminate exports and they're sensitive to criticism that films may distort the American image abroad. At the same time, they are possessed of a healthy business sense, which tells them that where a gangster film may give overseas audiences a cockeyed idea of life in the U. S., it's also as a rule excellent boxoffice.

"You can carry this thing to ridiculous lengths," commented one exec last week. "You might also argue that none of the pictures dealing with race relations in the South should be shown. This is a foolish approach. Foreign audiences get quite a diet of Hollywood films, and the balance is certainly there. I think we gain from showing both our bad and our good side. If we didn't, nobody would believe us."

What makes the U. S. Government, and American tourists, doubly conscious of Hollywood films with negative slants on U. S. life is that 1. Americans are more sensitive than ever re their standing abroad, and 2. some of these pictures appear to confirm anti-U. S. propaganda being poured out by the Communists, who from time to time have pointed to American films as proof positive that the Red line has validity and conditions in the U. S. are bad.

There's one further problem: Since the U. S. film mart has become more difficult, and producers are seeking "shock" values to enliven the boxoffice, the themes of many Hollywood pictures have become more frank and provocative. In some cases, this involves the "life in these United States" angle, which in turn is apt to generate resentment on the part of those who fear for the loss of prestige abroad when such films are shown.

Actually, the blame doesn't rest so much on the major companies. It takes in the small independents who turn out quickies and then sell them to local outfits abroad. Audiences, of course, are in no position to draw the line between the "responsible" criticism and commentary, and the lowbudgeter made simply to cash in on the exploitation angle.

Individual execs say they keep in mind the very questions raised by Rep. Smith. At the same time, they're hard put to cite titles of pictures that have been withheld from any one territory for the sole reason that they might reflect poorly on the U. S. This is true only of the "free world." When it comes to the Communist bloc, the State Dept. has a say-so and frequently will reject pictures on these grounds.

Washington, Aug. 18.

Possibility has been raised of a hard Congressional look at type of U. S. films going abroad if motion picture industry fails to halt export of product regarded as casting America in a bad light.

Rep. H. Allen Smith (R-Cal.), long interested in the problem, introduced a resolution calling on the industry to refrain from sending films overseas which "portray immorality or wrong-doing as prevalent and typical" of U. S.

Smith's resolution states that the best way to handle the problem "would be for the motion picture industry itself to take appropriate action."

Smith stressed that he's opposed to censorship, but, in answer to a question, suggested that alternatives to industry self-policing would include action empowering the State Dept. to apply controls over exported films fare.

The lawmaker expressed hope that under spur of his resolution of House sentiment on the issue, picture makers would "clean house themselves."

Failing this, however, Smith said possibility may be considered of an investigation to air the problem and explore courses of action. He added that industry should be given time to work out a solution and spoke in terms of a year or so.

Smith said he will shortly contact leadership of House Foreign Affairs Committee about action on his resolution. He does not believe extensive hearings, if any, will be required for the resolution itself.

Most American films, he said, constitute "good government." His complaint, Smith explained, is directed at those leaving the impression with foreign viewers that "immorality, gangsterism, disrespect for the law and juvenile delinquency are the American way of life . . ."

"It takes only a few such films to undo to a great extent the results of the billions we have spent on foreign aid and in telling abroad the true American story," he added.

Rep. Glenard Lipscomb (R-Calif.) said he would not be adverse to a Congressional investigation, which undertook to air the damage to U. S. prestige by some American films shown abroad. He opined that industry was capable of exerting more efforts to screen out films injurious to U. S. standing abroad.

Lipscomb was among several members of a House appropriations subcommittee who spoke out against overseas distribution of dubious U. S. films during recent hearings on the U. S. Information Agency budget last spring. Rep. John J. Rooney (D-N. Y.) said at that time that Congress might want to look into the matter further.

In reply to criticism, USIA director George V. Allen and Motion Picture chief Turner Shelton said industry on the whole has cooperated on the problem, but conceded that some Hollywood figures have failed to do so and their product has called "trouble" to U. S. diplomacy.

NTA Has 'Windjammer'

Theatrical distribution of "Windjammer," the first picture in the CineMiracle process produced by Louis de Rochemont for National Theatres, has been taken on for the U. S. and Canada by NTA Pictures, theatrical distribution arm of National Telefilm Associates.

According to Leonard S. Gruenberg, general manager of NTA Pictures, the widescreen tinter will be handled on a roadshow basis, with exhibitors renting the semi-portable projection equipment.

"Windjammer" has grossed more than $6,000,000 worldwide to date, according to Gruenberg. It opened at the Roxy Theatre, N. Y., April, 1958, and ran 24 weeks. Since then it's played 20 U. S. keys and additional cities in Europe.

20th Century-Fox

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Moscow Fest Meanderings

Moscow, Aug. 18.

Moscow proves a city of building boom. New, ponderous many-storied structures surround old style wooden two-story affairs of yore . . . There are 30 legit houses which also include ballet, a circus, a puppet theatre, 75 film houses plus 400 private film theatres belonging to trade unions and art orgs . . . Russians closely follow Yank film advances and now have a 70m process a la Todd-AO in which a feature will be made this autumn by J. Solsteva on a modern theme. Circorama is now in operation at a Soviet exhibit while the Yank process of Walt Disney is at the American Exposition. Soviets have two rows, one atop the other, of 11 screens in a complete circle while the American process has one circular row of 11 . . . A 3D process (without glasses) is still unspooling at a local house but has to be seen at a certain angle of head and eyes to get maximum effect. This can lead to a stiff neck. It has a large fine metal gauze before the screen which divides the multiple images projected for the depth effect.

There are 400 film theatres in USSR equipped for C'Scope and 15 to 20 features per year are made in the process . . . There are no western-style niteries but some restaurants have dancing till midnight. The nearest thing to a nitery is the Liaska which has gypsy dancing and music from nine p.m. to 11 p.m. Women are not lookers but make up for it in drive and sensuality . . . Only jukebox in town is at the Americanski Club run by Yanks stationed at the Embassy here. Only non-Russians are allowed in as agreed upon with local authorities. It runs till the wee hours and is the outside visitor's winduppery.

Moskva Hotel, which housed all the film fest guests, has a special bar which keeps lighted till four. Records played, mostly Yank disks of pre-war vintage. They are often played at wrong speeds and Bing Crosby, most repped, usually comes out high pitched.

French producer Raoul Levy got the most out of the fest publicity-wise by breezing in with a copy of the new Brigitte Bardot release, "Babette Goes To War" (Col). It got big Russian audience response but may not be bought due to B.B.'s troubling ways in spite of the fact that this is her "modest" film as far as undress etcetera goes. However Levy got good Western news coverage on the showing and response here and he presented a copy to the Minister of Culture. It pleased Russians but the joking about war did not sit right with those powers who pass on foreign features to be shown here.

There is no real vaude here in Moscow, the acts being used by the many state circuses and folk dance groups . . . Ed Sullivan gave nightly presentations of his Moscow spectacular at the 8,000-seater theatre in Gorki Park here every night for SRO attendance.

Gerry Severin, a Yank of Russo origin and the nephew of the famed Stanislavsky, likes to show friends thru the Stanislavsky Museum. Severin is negotiating Russo disks for the U.S. for MJP Enterprises . . . It is rare, but one may be stopped on the street and offered 25 rubles to the dollar . . . Biggest lines still appear before the Lenin-Stalin Mausoleum where the two heads lie side by side in well preserved state. However, many natives claim they have never visited there. It is like New Yorkers and the Statue of Liberty . . . The subway is clean, fast and spectacular and has nary a scrap of advertising

Russians cry copiously at tearjerker films . . . Yank Expo always mobbed and it is obvious that the Kremlin's film festival took no thunder or interest away from it. The Sevenorama process at the Expo with scenes flashed on seven screens gets big interest and a stir when Marilyn Monroe, only in closeup, fills the seven screens in motion while the rest are stills . . . Dawn Addams, Giuletta Massina, Richard Todd, Nicole Courcel, Carole Lesley were the western film players who showed for the fest.

Moscow: Chaotic But Okay

Continued from page 3

Moscow magazine. There were, he averred, pictures which attempted to lead the viewers away from reality, cultivating their basest instincts instead of developing their finer points and noble qualities. He cited "Gigi," with its theme of a young girl brought up to be a courtesan, and "I Want to Live," for which "Susan Hayward was named best actress of the year for her starring role in a films about hoodlums."

Another writer took a crack at the British in an article in the official daily bulletin. Commenting on the British industry's original choice of "Carlton Browne of the F.O.," (subsequently vetoed on Foreign Office advice). G. Geronsky said it was perhaps believed that satire on British diplomacy would be just to the taste of the Muscovites. *"Unfortunately the sting of satire was rather dull, and unsophisticated cracks hardly made up for this defect."*

In all the meetings between the Russians and the West, the emphasis was continually on greater cooperation, both in the field of distribution and production. The Russians told the British, French and Italians that they want to hypo the exchange of product, but have been told in turn not to ask for, nor expect, complete reciprocity. The Russkis have also been told that they've got to pay real money in the future, and not the ridiculous prices they've been paying in the past. It's understood they've conceded this point to some degree, and intimated they'll up the ante to an average $22-25,000 per pic. The negotiations, which were basically in general terms, are expected to be continued in London, Paris and Rome by the local Sovexport reps.

The Russians are also anxious to develop coproduction with the West, and elaborated their thinking on the subject to a meeting of visiting producers from both East and West. Finance, they explained, was not a major problem, the only really important question was to get a theme and a script acceptable to both participating countries. Their theory was based on the concept that they were not looking for a good bargain but a good film, and in keeping with that view would not enter into a contract until the script was completed and approved.

As part of their current campaign for increased trade with the West, the Russians made available eight theatres in the centre of Moscow where out of competition films can be screened to the public and members of the industry, as well as to visiting delegations.

Good-Humored

Justifiably, there has been considerable criticism of many of the fest entries, although the Muscovites themselves make good-natured audiences and warmly applaud every pic. The crowded calendar, which resulted in several double feature bills at the afternoon and evening screenings, hardly helped, and made it tough sledding for the international jury. Among the jury members were Thorold Dickinson, executive producer of the United Nations, Hans Rodenberg, a professor of the Higher Cinema School in East Berlin, Christian Jacques and Paul Daviot, the French directors, Sergei Gerasimov, one of the leading Russian directors, and Henri Stork, a Belgian documentary producer.

The closing ceremonies last night (Mon.) were held in the Dynamo Stadium, with a three-and-a-half hour show pegged to the theme "meetings with favorite cinema heroes." Scenes from some of the Russian classic pix were recreated, and the entire program, as well as the audience, were filmed by a unit from the Mosfilm studios. Leading Soviet actors and two dance companies participated, and foreign artists in the show included Rosita Quintana, Nicola Courcel, Magda, Guiletta Massina and Tsyn I.

Praise Agents Paid!

Moscow, Aug. 18.

Phil Hyams of London's Eros Films was paid 197 rubles for an interview on Radio Moscow which apparently consisted of an out-and-out plug for his festival entry, "Cry from the Streets."

The fee is equal to just under $20.

Davidov Clarifies: Moscow Fete Not To Be 'Regular'

Moscow, Aug. 18.

Moscow Film festival is not intended to be an annual event, but is likely to be repeated at intervals of two or three years. In all probability it will alternate with the Czech junket at Karlovy Vary.

Alexei Davidov, boss of Sovexport, the Russian agency for the overseas distribution of pix, told VARIETY that he felt that the festival calendar was already overcrowded, and if all producers took such shindigs seriously they would have no time left for film making. The Russians, he added, did not want to contribute to such a situation.

The Sovexport topper also also expressed disappointment and regret at the refusal of the American picture industry to participate, and felt that it had been ill advised.

He declined to comment on the American-Russian film exchange beyond noting that almost a year had elapsed since the signing of the agreement and the swap had yet to be implemented. Some minor detail always seems to arise to delay the exchange, he added, though he hoped that all points of detail would be resolved in due course.

Good, Big Biz

Continued from page 5

media named, which contains "untrue, deceptive, or misleading" representation, or anybody who does not sell the advertised items or does not sell them at the prices advertised shall be subject to criminal penalty. However, there is no liability in the theatreowner unless he has "actual knowledge" of the fraudulent intent of the advertising.

A bill providing that Connecticut will automatically follow whatever minimum wage laws amendments are enacted by the Federal Government. Theatre interests are now fighting the Federal bill in Washington.

A bill eliminating the requirement that theatrical exhibitions and motion pictures on Sunday have to presented from a stage.

'Research'

Continued from page 5

them into conflict with the anti-trust laws.

Yet, leaders in the industry are fully in agreement that the film biz is lagging badly behind other industries in failing to learn the facts of its own existence, and this attitude is beginning to translate itself into action, with the C. of E.-MPAA meetings providing the impetus to action.

The ad-pub group feels that, with ACE cooperating, intra-industry research could be carried on, possibly with COMPO as the coordinating agent. However, the retention of an outside outfit to do the job isn't ruled out.

Kuzuev Gives Soviet Film Data; Hit Requires Up to 2,000 Prints; Official Chides Yankee 'Renege'

By GENE MOSKOWITZ

Moscow, Aug. 18.

Russian films never lose money according to Philip Pavlovitch Kuzuev, head of the Soviet Dept. of Film Distribution under the Minister of Culture. He also opined that Yanks are not living up to the recent film exchange sales agreement between the U. S. and Russia.

Kuzuev said that in 1959 the Soviet Union utilized 210 new films of which 110 were local and 100 foreign releases, both from eastern and western countries. The bulk, of course, were from Red bloc nations. However, there were 14 French features and some English, Italian and West German entries. By the end of the seven year film plan, which winds in 1965, it is expected that Russia will produce 200 features annually and take 150 from abroad with a goodly number of Yank product, if sale deals are finalized to mutual satisfaction.

Under the Russian system all facets of filmmaking and handling come under a central film office. The producing companies get back 55% of the gross. Distribution terms are 20% in cities, with 25% to theatres. For rural spots, where there are less houses, smaller capacities and fewer performances, the production gets only 10% with 10% for the distribs and 80% for the exhibs to help them service outlying film showings.

There are about 82,000 film theatres with 64,000 state-controlled, 13,000 belonging to trade unions, for private use and the rest to various institutions. There are 25,000 portable exhibition units.

Moscow itself has 70 theatres with 400 trade union houses. There are 400 theatres equipped for C'Scope with 4,000 expected at the end of the plan. There is now about 3,500,000,000 attendance yearly with 5,000,000,000 expected by '65.

Average admission tab is three rubles (75c on the pegged ruble rate and 30c on the tourist rate). A film which is a hit can draw 40,000,000 admissions. Cited are "The Quiet Don," "Flying Cranes" and "The Sisters." A hit needs about 2,000 prints. For others 1,000 to 1,500 suffices. A popular import can hit 1,000 prints.

Kuzuev emphasizes that his outfit is definitely interested in making money and take popular tastes into consideration.

Average pic costs $250,000 to make and comes to $400,000 after prints and advertising costs.

Kuzuev declared there were about 600 distribution offices around the Soviet Union. After production, prints of all films are sent to the various USSR republics. There are six printing laboratories. Local centers handle dubbing into various regional dialects, about 36 in all. Most foreign pix are also dubbed.

Until three years ago all Soviet features were made in color but half are now in black and white. Directors are allowed leeway to choose tint or b&w depending on the theme and dramatic needs of the story.

Television is mostly centered around Moscow and boasts about 3,000,000 sets. Old and new pix are shown and Kuzuev estimated that it would soon be felt by film theatres. There are two channels giving about 28 hours a week each.

Kuzuev commented that his distrib setup had planned to release the 10 Yank swap features under the Russo-U. S. exchange agreement as of last March but that the Yanks had not lived up to their agreement. Majors have never sent materials which Kuzuev insists were part of the agreement, that is dialog charts for dubbing and titling and two duped prints. He wound with the statement that Russia wanted to show American films and were all ready to do so as soon as materials arrived and assurances were made on the reciprocal Yank buy and distrib of seven Russian pix to be handled by the majors via one pic each.

Kuzuev said that only film that could insult Russia, or go against moral or social codes, were not allowed to be shown in the country.

F. H. B. on Caviar

Moscow, Aug. 18.

With typical Russian secrecy, no information has been given as to the budget set aside for the Moscow Film Festival. It is a guess only to say that the sum was not lavish, probably well under the budgets of Cannes, Venice, Berlin.

Russian delegations to other festivals have entertained lavishly. They did not do so on their home ground. Free-loading journalists would weep here. The ration card for meals was literal, Drinks were at the drinker's cost.

It was not that the Soviet "skimped" but neither did they try to pour vidka nor dish caviar. In American domestic shorthand it was F.H.B. (Family Hold Back.)

Uncertain If USSR Film Fest Will Be Annual Affair

Moscow, Aug. 18.

The First (annual?) Moscow film Festival ended yesterday (Monday) and a summing up of impresions is in order. The fest head, E. Dobrohoutov, made it clear that a Russian international competitive film fest was now a reality, but he did not specify whether it would be held every year or whether Moscow is to rotate with the Czech Karlovy Fest with each becoming a biannual affair. But it is possible Moscow may decide to become a yearly event which could react to the detriment of Karlovy since there are, by common consent, too many international film festivals throughout Europe.

The Federation of International Film Producers may, soon conduct discussions with the Russians on their becoming members of the FIFPA now that western films are getting greater Russian screen time and vice versa. In that eventuality Moscow could possibly get the nod as a fest that gets unreleased features rather than, as now, having to accept films already released outside of the country of origin.

Russians seem satisfied with the response of the various official countries who took part here on this maiden occasion. Thee was some coolness from France and Italy, who may have felt that the Russo event was prospectively, crimping Cannes and Venice.

American attitude remained an admitted mystification as the festival ended. Dobrouhoutov pointed out that his official governmental invite was passed on by the State Dept. to the Motion Picture Export Assn. which, in turn, finally decided to take a token part via an out-of-competition showing of "The Diary of Anne Frank" (20th). Spyros Skouras arrival here under semi-official status via the Russian invitation.

Russians feel it was strange that the American participation was not "official" with an American Exposition currently running here. But it is hoped things may be ironed out with the Yanks coming in officially at the next fest.

All prizewinning films of the just-ended festival will be bought by the Russians but there is no commitment to take other entered films.

Reds Dominate Moscow Winners

Moscow, Aug. 18.

Moscow Film Festival winners as announced by jurors on Monday (17) were:

Best Picture—"Destiny of Man" (USSR)
Outstanding Artistry—"Wunderkinder" (W. Germany)
Special Award (Shared)—"Day Dawns" (Pakistan) and "Escape From The Shadows" (Czechoslovakia)
Best Actor (Shared)—V. Glinsky, B. Pawlick, A. Shevchuk in "The Eagle" (Poland)
Best Actress—Duravin Serezulin, Mongolia.

Yugo Fest Reviews

Continued from page 6

Dobri Stari Pianino

are quite a number of battle sequences in this, it contains chances for the local action market. Export chances are very slim.

Time is the German occupation era and the main role is played by an old piano. Latter is first in the possession of a composer. He's arrested by the Germans who confiscate the piano for their music loving SS officer. Then the piano gets into the hands of partisans and finally ends up in a church. However, it helped in beating the enemy. Technical credits are average. *Hans.*

Miss Stone
(TotalScope-Color)
(YUGOSLAVIAN)

Pula, Aug. 11.

Vardar Film (Skopje) production. With Olga Spiridonovic, Ilija Milcin, Marija Tocineski, Dragan Ocokolije. Directed by Zika Mitrovic. Screenplay, Dordi Abadzev, Trajce Popov; camera (Eastmancolor), Ljube Petkovski; music, Ivan Pupnik. At Pula Film Fest. Running time, 105 MINS.

Historical adventure yarn is Yugoslavia's first TotalScoper in Eastmancolor. It's fairly well made with enough action and sufficient humor to hold the not too fastidious patron interest. As a westernstyled actioner, pic stands a chance to sled into foreign markets, notably the Latin-American. Subject may create U.S. interest since much of its dialog is in English.

It's the story of Miss Stone, an American protestant missionary, who, at the beginning of this century, fell into the hands of Macedonian freedom fighters. Latter badly needed money to buy arms for their fight against the Turks, so they kidnapped the U.S. woman and asked for ransom.

Cast, headed by Olga Spiridonovic as Miss Stone, Marija Tocinoski and Petre Prlicko, comes along with nice performances. Technically the film represents a good standard. *Hans.*

Campo Mamula
(Mamula Camp)
(YUGOSLAVIAN)

Pula, Aug. 11.

Avala production. With Dragon Lakovic, Pavle Vuisic, Ljuba Tadic, Petar Vujovic, Dusan Djordjevic. Directed by Velimir Stojanovic. Screenplay, Ratko Djurovic; camera, Aleksander Sekulovic; music, Bojan Adamic. At Pula Film Fest. Running time, 104 MINS.

Avala Film, which specializes in war pix, here has an item that's slightly beyond the average standard of similar pix seen here recently. Plot is not too interesting but creates a good deal of suspense. Stojanovic's direction is skillful but the character portrayals, chiefly the Germans again the villians in this), lack conviction. Probably a good domestic bargain, yet not much for export.

Plot concerns Yugoslavian partisans in an Italian prison. When the war is over for the Italians, the Germans take over the command. They force the prisoners to remove mines from the sea. The prisoners attempt an outbreak but most of them are killed. Technically, the lensing is once more the best thing about this Yugoslav film. *Hans.*

Other Foreign

Meine Tochter Patricia (My Daughter Patricia). **(AUSTRIAN)**, Neue Film Verleih release of OEFA-Schoenbrunn production. Features Martin Held. Gerlinde Locker, Marianne Schoenauer, Chariklia Baxevanos, Gerhard Riedmann, Edith Elmay, Hans Thimig, Horst Beck. Directed by Wolfgang Liebeneiner. Screenplay by H. F. Koellner; camera, Walter Partsch; music, Heinz Neubrand. At Loewen Kino, Vienna. Running time, 90 MINS

This lightweight picture, mostly funny, seems to have its main aim in keeping people happy for two hours. Then it can be forgotten. Gerlinde Locker as Patricia, just out of a Swiss boarding school, as well as Chariklia Baxevanos are very good in their roles. Both love the same man, Gerhard Riedmann but later change their minds several times. Wolfgang Liebeneiner directs at a nice pace. Camerawork by Walter Partsch is very good. Heinz Neubrand supplies smooth music. *Maas.*

Paris, Aug. 11.

Un Temoin Dans La Ville (Witness in the City) **(FRENCH)**. Gaumont release of SNEG-France London-Zebra Film production. Stars Lino Ventura; features Francoise Brion, Franco Fabrizzi, Jacques Berthier. Directed by Edouard Molinaro. Screenplay, Boileau, Narcejac, Andre Tabet, Gerard Oury; camera, Henri Decae; editor, Robert Isnardon. At Colisee, Paris. Running time, 90 MINS.

This suspense item has a man killing the murderer of his wife, her ex-lover. However, a taxi driver had seen him and the man becomes a confirmed killer as he tracks down the witness to kill him, too. Pic has some okay suspense values but piles everything on too thickly sans enough substance to make this more than a local screen bet.

It is well mounted and technically good, but only for possible dualer chances abroad. *Mosk.*

Des Femmes Disparaissent (Women Disappear) **(FRENCH)**. Sirius release of Jacques Roitfeld production. Stars Robert Hossein; features Philippe Clay, Magali Noel, Jacques Dacqmine, Estella Blaine. Directed by Edouard Molinaro. Screenplay, Albert Somonin, Moriss-Dumoulin; camera, Robert Juillard; editor, Laurence Mery. At Normandie, Paris. Running time, 90 MINS.

This familiar tale has a young man saving his girl from a group of sadistic white slavers. Pic goes in for savoring violence and has flagellations, violent fisticuffs and the usual cynical array of thugs and panderers. Its main utilization overseas would be for exploitation purposes since fairly well made.

It also has a competent cast. Technical values are fine. *Mosk.*

Pourquoi Viens-Tu Si Tard? (Why Do You Come So Late?) **(FRENCH)**. Cinedis release of Ulysee production. Stars Michele Morgan, Henri Vidal, Claude Dauphin; features Marc Cassot, Francis Blanche. Directed by Henri Decoin. Screenplay, Pierre Rostaing, Claude Brule, Albert Valentin; camera, Christian Matras; editor, Claude Durand. At Balzac, Paris. Running time, 100 MINS.

Pic makes comedy and drama, and does not quite come off; hence, it is a chancey item for overseas. It concerns a femme lawyer who drinks trying to defend a youth who has killed his alcoholic father. Love sees her through her crises.

This is slickly made but does not go deeply enough into the drama or exploit its romantic angles. It is neatly acted and produced. *Mosk.*

L'Increvable (The Indistructible) **(FRENCH-SONGS)**. Columbia release of Cyclope production. Stars Darry Cowl, Line Renaud; features Michel Galabru, Francis Blanche, Armontel. Directed by Jean Boyer. Screenplay, Jacques Vilfrid. Robert Coffin; camera, Charles Suin; editor, Jacqueline Bracket; music, Loulou Gaste. At Triomphe, Paris. Running time, 85 MINS.

Columbia has an amusing entry which shapes mainly for local chances. It is about a zany waiter who is insured for his life, and the attempts by many to kill him. However, he comes through and the others are knocked off.

This has some funny bits thanks to Darry Cowl's mummery, but it is familiar and not adroit enough for much overseas' chances. Line Renaud gets a chance to belt over a few catchy tunes. *Mosk.*

Ca N'Arrive Qu'Aux Vivants (It Only Happens to the Living) **(FRENCH)**. Imperia release of Marivaux production. Stars Raymond Pellegrin, Giselle Pascale; features Magali Noel, Marc Valbel. Directed by Tony Saytor. Screenplay, Pierre Larey, Jean Cosmos from book by Peter Cheney; camera, Pierre Petit; editor, Monique Kirsanoff. At the Latin, Paris. Running time, 100 MINS.

Usual tale about a good guy framed by gangsters and his tracking them down, lacks the snap and offbeat values to make this more than a local filler with overseas chances very uneven. Technically and thespically, it is passable. *Mosk.*

Les Noces Venetiennes (Venetian Honeymoon) **(FRENCH; TOTALVISION; COLOR)**. Cinedis release of Cinetel production. Stars Martine Carol, Vittorio De Sica; features Philippe Nicaud, Andre Versini, Jacques Sernas. Directed by Alberto Cavalcanti. Screenplay, Jean Ferry, Claude-Andre Puget from book by Abel Hermant; camera (Eastmancolor), Gianni De Venanzo; editor, Yvonne Martin. At Berlitz, Paris. Running time, 93 MINS.

This tinter has a well-worn tale of an adventuress and an adventurer who are caught up by love and find it is better than dough after all. It has some good production values in the Venetian backgrounds, and some neatly paced scenes, but this is mainly for dualer chances abroad.

It has the Martine Carol and Vittorio De Sica names for exploitation values, too. It is technically sumptuous. *Mosk.*

Paris, Aug. 11.

Nora Inu (Stray Dog) **(JAPANESE)**. Shintoho production and release. Stars Toshiro Mifune, Takashi Shimura. Directed by Akira Kurosawa. Screenplay, Ryuzo Kikujima, Kurosawa; camera, H. Kusada; editor, Y. Sugihara. Preemed in Paris. Running time, 120 MINS.

Overlong suspense pic has enough assets to be worth pruning for possible special or dualer slotting in foreign marts. It concerns a rookie detective who has his gun stolen and then used by a murderer. Plot concerns his attempts to get it back.

Director Akira Kurosawa, who made "Rashomon," gives fine treatment and pacing. His look at various aspects of Tokyo, nightlife, and the final bout with the killer, are firstrate. Acting and technical credits are tops. *Mosk.*

Paris, Aug. 11.

Le Petit Prof (The Little Professor) **(FRENCH)**. Marceau production and release. Stars Darry Cowl; features Yves Robert, Beatrice Altariba, Francis Blanche, Christiane Barry. Written and directed by Carlo Rim; camera, Nicolas Hayer; editor, Robert Isnardon. At Normandie, Paris. Running time, 95 MINS.

Vehicle for comic Darry Cowl is an excuse for a series of sketches tracting the life of two bespectacled, stuttering teachers. There are some funny patches but this is too one-dimensional and slight for anything but local chances.

Cast is okay and Cowl is intermittently funny, but he has yet to find the right role to take advantage of his talents. Technical credits and direction are good. *Mosk.*

Asphalte (FRENCH). Filmel release of Francis Lopez production. Stars Francoise Arnoul; features Massino Girotti, Marcel Bozzuffi, Georges Riviere, Jean-Paul Vignon. Directed by Herve Bromberger. Screenplay, Jacques Siguard; camera, Roger Hubert; editor, Gilbert Natot. At Triomphe, Paris. Running time, 95 MINS.

Soapy tale concerns a poor girl who has married a rich man. Bored with the life she drifts back to the old street one night and finds that her old flame is a delinquent. Attempted blackmail finds her torn between her old life and new.

This is fluffy and mainly for local fare. It is competently directed but lacks the flair to make it convincing. Francoise Arnoul is right as the winsome heroine but gets little aid from the story. Technical credits are okay. *Mosk.*

Les Seigneurs De La Foret (Masters of the Forest) **(BELGIAN; DOCUMENTARY; C'SCOPE; COLOR)**. 20th-Fox release of FIL production. Written and directed by Heinz Seilman, Henry Brandt; commentary, Max-Pol Fouchet, spoken by Jean Desailly, Georges Aminel. Camera (Eastmancolor), Kurt Neuberg, Andre Lebeck; editor, Louis Linzee. At Saint Michel, Paris. Running time, 90 MINS.

Competent documentary on the animal and native life in the Belgian Congo has turned out to be a surprise hit here. Though native customs may be restaged, it has taking photographic qualities, excellent animal work and a well-knit commentary. It deals with the verdant forest and the dry plains on either sides of a volcanic range. Footage is well edited. Here is a documentary with probable foreign exploitation chances. *Mosk.*

U. S. Aims Blow

Continued from page 1

abling the prosties to forget about paying income taxes. AGVA office here, however, flatly denies such shenanigans. Midwest exec director Ernie Fast labels the report "untrue" and says the union "never told them (cafes) how to operate their business," nor, he adds, was AGVA ever approached by an operator to such an end.

AGVA's agreements with the operators, Fast points out, make the saloons solely liable for tax deductions and payments.

Fast himself has appeared before the grand jury, at which time he also brought along the union's books.

Skipping tax payments is an added inducement to lure gals here for prostitution, and is known to them as the "forgetting about Uncle" plan.

U's O'Seas Staff Shifts

A number of shifts, consisting of promotions from within the company, have been made in Universal-International's overseas organization by Americo Aboaf, v.p. and foreign general manager.

Ramon Garcia, formerly manager for Venezuela, has been appointed district manager for the Caribbean area, operating under Latin American supervisor Al Lowe. Jose Sugranes, previously manager for Ecuador, assumes the post of local U-I resident representative in Venezuela.

Luis Jimenez, head salesman in the Bogota, Colombia, office, has been named manager for Ecuador.

A far eastern shift sees Tio Keng Ho elevated to manager for Indonesia from his position as acting manager.

Winners at All-Yugo Pula Fest

Pula, Aug. 11.

As expected by nearly everyone here, the Grand Prix of this year's Yugoslavian Film Festival went to the Jadran production, "Vlak Bez Voznog Reda" (Train Without a Time-Table). Film contributes much to prestige for the Titoland's film-making and already stirred attention when shown at the recent Cannes film festival. "Three Quarter of Sun," a Triglav production, was chosen second best film, while Bosna-Film's "Five Minutes of Paradise" was declared third best production.

The prize for the best direction was handed to Joze Babic for "Three Quarters of Sun." He captured 500,000 Dinars (about $1,200 for this.

The scripters of "Train Without Time-Table" were given the prize for the best scenario along with 300,000 Dinars.

The film, "Good Old Piano," a Triglav production, got the prize for the best score. Avala's "Sam" got the prize for the best sound while the best camera award went to the same film. "Miss Stone," a Vardar production, received the award for the best art work. Money prizes for all prize-holders.

Olga Spiridonovic, who portrayed "Miss Stone," was chosen best actress. Petre Prlicko, who played in the same film, walked off with the best actor award. Each of them was given 200,000 Dinars.

Yank Squawk Rocks Gondola

Continued from page 7

just protest and bring to attenion member companies Animannati."

Yank protest was not only one in a heated prelude to the 1959 event. Other beef (previous to Yank one in time), and again concerned with three Italo pix included in competition, came from unexpected source: two Italian producers, one of them until recently prexy of the local producer's association. Complaint, registered via cable by Goffredo Lombardo and Franco Cristaldi, was not over number accepted, but over fact that two of the three Italian pix were still unfinished at date of announcement. Lombardo and Cristaldi, reportedly piqued when one of their joint productions, "I Magliari" which was directed in Germany by Francesco Rosi, was not included in selection (though long a silent favorite), threatened legal action against the Festival, but have since decided to drop move "in the interests of the industry as a whole" and merely deplore the procedure.

Incident has been widely aired, with Italian press split concerning Venice's choice of the two local features ("General della Rovere" and "The Great War") before final print could be prepared on either one (though Venice ruling technically empowers its toppers to take such and other special action: i.e: interpreting its regulations to suit the occasion), but most local scribes allowed that Venice was taking a tremendous gamble in selecting unfinished pix for so tight and trying a competition, and for two reasons: one, they might due to unexpected circumstances not be able to make the imminent deadline (one is due for showing Aug. 30, the other Sept. 5), and two, they might not turn out as well as expected artistically. With the spotlight thrown on the situation and the two pix, the pressure would be tremendous, and could just as easily turn into a triumph for Venice or a damaging blow to its prestige. (Matter has since also been taken up in the Italian House of Parliament, where a deputy, the Hon. Calabro, has asked for an investigation of the case). Venice reserved judgment and defense of its arguments.

Mexico's Gripe

The third major beef of the upcoming Festival came from Mexican producer ("Torero") Manuel Barbachano Ponce, who threatened to yank his (accepted) feature, "Sonatas," out of competition unless its nationality was changed from Spanish to Mexican, backed in this by a similar protest cable from the Mexican Film Industry Association. Pic is Mexican-Spanish co-production in which majority of coin and talent is Mexican, says Barbachano, adding that he never thought that the nationality of its director (Spaniard Juan Antonio Bardem) determined that of the film.

Festival in reply (via Italo Ambassador to Mexico) said it never concerned itself with pic's nationality, "accepting that of country presenting it": in this case Spain. Venice suggested however that if two countries okayed move, pic could be screened as Spanish co-production with Mexico.

Director Bardem, quoted in Madrid, said that he thought it perfectly normal that pic should take nationality of its director and, while jokingly adding that 1577 metres of pic comprise Spanish-shot footage as against only 1569 metres of Mexican-exposed material, said he would leave the final decision up to the Festival.

Commenting on the controversies, some local observers see them as perfectly natural results of the high values at stake at such international events, where inclusion and exclusion of pix trigger political and commercial sentiments, and that few if any festivals are immune. "A Festival might be a pretty dull affair without a dispute or two," notes one paper. Others in explaining the frequent hassles point out the practical values pic can draw at the b.o. from a proper festival exposure, as well as the valuable import and remittance advantages accepted festival entries are granted.

What Exhibs Want

Continued from page 3

our schedules," said a distributor. "We've still got them, but on the smaller pictures we have a tough time getting a playoff. The exhibitor doesn't want to take the misses with the hits. He wants only hits."

The attitude of production, which has to put expensive eggs into a single basket, is that the risk element allows a studio to produce or finance only so many pictures. "If we were to double our output in terms of important, high-budgeted productions, the exhibitors wouldn't be willing to share the bigger risk with us," observed an executive at one of the majors. "We are supposed to take all the risk and the exhibitors are entitled to the largest share of the profits they can obtain. That's the theatres' attitude. When do you ever hear of an exhibitor bailing out a distributor?"

(There's an added argument: With top quality product running so much longer at the theatres, it doesn't practically pay to turn out more "A" films than the first-runs can handle without "crowding." "You can get in only so much through the neck of a bottle," commented one distributor—Ed.)

In spite of the urgency of the exhibitors' position re the need for more film; straws in the wind point in the opposite direction. A company like United Artists, for instance, which for a long time has been among the few who have maintained volume release, is definitely planning to shift the emphasis. UA in the years to come will cut out the lowbudgeters and instead will concentrate on fewer but more expensive films. To the distributor, in the light of his experiences during the past year or two, this makes sense.

To exhibition, which is hanging on with around 19,000 theatres still and needs product to keep these situations running, often with a double feature policy, the steady shrinkage in Hollywood output spells disaster, at least for the subruns and the sub-subruns. Their attitude is that more film raises the potential for more money-makers and therefore greater returns to all concerned. Production, already deep in television and possessed of perhaps a more realistic eye for the future, believes strongly in the reduced risk via quality rather than quantity.

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That's Credo of United Artists—Global Reps Disperse to Their Native Compounds

Following four days of concentrated meetings in New York last week, devoted to laying the groundwork for its new, global concept merchandising program, United Artists plans to follow up in the field with regional meetings and—eventually—a fullscale international sales and promotion convention.

Executives who had participated in the N.Y. huddles dispersed in various directions, all maintaining that the discussions had been fruitful and had generated a lot of good thoughts and ideas along the lines of tighter, international collaboration at the merchandising end.

"One of the important results of the meetings has been psychological," noted a UA exec. "We brought the boys in from overseas, and now they know we aren't just talking about this idea of intercontinental promotion and the global concept. They know we mean business."

Next step will be for Morton Nathanson, UA's newly-appointed director of international advertising-publicity, to visit the field and hold regional meetings. Later on, when UA has accumulated enough important product for future release, an international convention will be called, at which time the new pictures will be screened for the personnel.

The UA confabs in N.Y., accompanied by heavy splurge of publicity in the press, served the double purpose of further raising UA's prestige as an international entity, giving service to independent producers world-wide, and of coordinating the new concept of merging global promotion in line with global release.

At the windup of the meeting, Max E. Youngstein, UA v.p., said the company now had a record $115,000,000 invested in features either already completed or ready for release. Arnold M. Picker, v.p. in charge of foreign distribution, let it be known that UA was stepping up its manpower-overseas to back its lineup.

Altogether, the UA philosophy is that it pays to spend and it pays to employ people that can capably sell the product. In contrast to the "economy" trend in industry thinking, UA is going in the "showmanship" direction, as one of its execs put it following the meetings. Not lacking product, and committed to do the best possible job for its independents, UA has decided that the bigger the all'round sales effort, the better the chances of the highest possible recoupment.

Youngstein told the meeting that UA's emphasis in the future would be on the blockbuster product, but that the lineup would be supplemented by "idea" pictures, small-budgeters with important dramatic themes which have clicked in the past.

UA: Need Added Booker

Minneapolis, Aug. 18.

Skyrocketing business at the local United Artists' exchange has become so heavy that more bookers are needed to handle the load. That's the reason for the hiring of Dick Bolling, formerly with Columbia here, as a booker, increasing the staff to three, the most ever employed.

All of the branch's sales and income records are being shattered this year, according to branch manager G. H. Nelson who, with his sales staff, are finding that such blockbusters as "Around the World in 80 Days," "Hole in the Head," "Horse Soldiers" and "Some Like It Hot" spell "bonanza," he declares.

Rosenfield Raises Voice for World Ballyhoolics

"International" and "global," two key words in the lexicon of the film companies in recent years, continue to be repeated as often as a non-stop disk as the major American film companies expand their world-wide thinking and facilities. Internationalization of promotion and publicity activities appears to be the newest contribution of U.S. filmites to the one-world concept.

Jonas Rosenfield Jr., executive in charge of publicity and advertising for Columbia, is the latest to expound on the necessity of planning publicity and advertising campaigns with the whole world in mind. Just back from Europe where he visited the locations of Columbia productions filming abroad, Rosenfield stated: "Let's face it. Our commitments on location-based films throughout the world are not a flash in the pan. We're staying in this business and indications are that it will expand."

As a result, Rosenfield noted, Columbia, as well as the other film companies, have a bigger beat to cover and Europe and other parts of the world will require comparable service as the United States. Moreover, he added, the general moving up of the distribution of films abroad makes it necessary to provide the foreign countries with the selling tools much more quickly.

Columbia, one of the most active producers of films abroad, has long recognized the value of the international approach and has maintained representation for this purpose abroad with Sid Merkin in London and Jack Weiner in Paris.

As part of its new international service, Col sends publicity unit men on a tour of European capitals long before production begins on location. Thus, Rosenfield pointed out, the unit men learn the requirements of foreign newspapers, magazines, and radio-tv stations. When they begin work on the productions, he said, they can honor assignments and service the European market from the locations.

The internationalization of pubad activities, Rosenfield emphasized, does not necessarily mean the application of American knowhow to the foreign market. "Generally the men who head up publicity activities abroad are capable of imaginative and daring showmanship. It's a two-way street. Often they can bounce back ideas that emanate in their countries."

Rosenfield indicated that during the next six months Col's foreign production activity will equal its domestic output. Scheduled to roll soon in various foreign countries are Stanley Donen's "Gift From the Boys," Charles Schneer's "I Aim for the Stars," Richard Quine's "The Image Makers," Raoul Levy's "Verite," and Hammer Productions' "Never Take Candy From a Stranger" and "The Two Faces of Dr. Jeykll."

D. H. Lawrence

Continued from page 2

recalls the work of the great French master.

"The Rape of Sabine Women" shows the influence which the modern Mexican school of painting had on the late writer. The forms in the painting have the same massive quality which the Mexican Orozco put into many of his paintings. Figures twist, turn and tumble through the painting which is a study of constant movement.

Lawrence's handling of the nude in the Taos exhibit is heavy. Except for one landscape in the show, the value of color throughout the paintings is minimized. The nude figure is the subject which preoccupied the Englishman who is buried at the Lawrence ranch near Taos.

Titles of the other works on exhibition are: "Flight Back Into Paradise," "Red Willow Tree," "Flight with an Amazon," "Nymphs and Fauns" "Close Up Kiss" and "Summer Dawn."

Many of the paintings in the show were included in a London exhibition of Lawrence's works in 1929 which instigated a loud round of protest. Lawrence painted most of them in the last five years of his life.

Supermarkets

Continued from page 1

and its products. Sometimes the sponsor even pays extra for the appearance.

The markets, generally, insist that the star do no act, merely wave to the crowd or say a few words or make a few quips. One of the reasons for this is the necessity of having music if a name is to do an act. Another factor is the performance societies which demand a fee even when the store plays records. (It's okay to have piped music or play the radio since that's music that's paid for at the source.) The store managements generally do not care for any prolonged show becau it tends to keep prospective purchasers away from buying and ties up a lot of valuable space.

The agencies point out that free shows without names aren't conducive to getting consumers into the stores. They sadly confess that green stamps are a better lure than acrobats, hoofers and nonname singers. It's recalled that in the old days, dishes were a greater lure than many pictures and when bingo was a hot item, a big prize was more of an attraction than some of the celluloid that was available.

Belly Dancer

Continued from page 1

demonstrating the "beauty of the body . . . to show that God created our bodies as well as our minds." Many who've gandered her tend to agree it's respectable. More in the conventional strip vein is the "Oyster Girl" at La Fiamma Restaurant, normally a popular jazz spot in this territory.

A VARIETY yarn datelined July 7 indicating Ft. Wayne "is baring the flesh as well as the soul nowadays" brought a reply from the town's Catholic bishop, Most Rev. Leo A. Pursley, rapping the "rash of indecent entertainment." Bishop also was nettled by the story's headline, "Pious Fort Wayne Discovers Sex," stating it was hardly justified just because some bonifaces had resorted to a "very old and very dirty trick" to stimulate lagging business.

Footnoting the affair to date, Atkins said the bishop hasn't yet sought "equal time" with Delbar. Her appearance on the station, incidentally, went ignored by the News-Sentinel and Journal Gazette, both of which have frowned on the sudden flesh emphasis. Both papers, in fact, pretty much play down WPTA-TV generally, a la the ostrich posture that still persists vis-a-vis certain gazettes and broadcasters.

British in Moscow

Continued from page 3

val proper, the Russians screened batches of noted Soviet films under the umbrella title of "films you have not seen." The shows took place in the theatre of the Moscow Film Workers Union premises.

As an official divertisement, fest guests were invited to an excursion to Leningrad, spending two nights on the train and having a day in the former capital.

Real Sociable

Press conferences were more frequent than receptions, but the most talked of party was that given the opening week by Associated British. As a switch from vodka, they served Scotch whisky and English gin—neither of which are to be seen in any of the Moscow bars.

The entire festival contingent was housed in the Moscow Hotel, a palatial but not overly modern building in the heart of the city, and just a few yards from the Red Square and the Kremlin. The hotel lobby was the favorite meeting point, which was just as well considering that the Moscow telephone system is about the most frustrating in the world. There are hardly any directories, nor are there switchboard operators in the hotel. Each instrument in the bedrooms is a direct outside line, and unless one knows the room number of the person to be called, it's impossible to make contact.

Ringling Goes to Market

Denver Aug. 18.

Ringling Bros. and Barnum & Bailey Circus got off to a sensational start in its publicity campaign for the Denver engagement, Sept. 2-6, when Busley's, a local chain of 13 supermarkets, devoted the major part of a two-page newspaper ad in color to the show and cooperative tieup.

The progressive supermarket chain, having laid nearly $15,000 on the line to buy the opening night's performance for its customers, has now gone all out telling the public about it. Followup newspaper and radio ads will be used up to the opening day by the food store company to promote the cooperative experiment of a large chain store organization offering reserved seat circus tickets to its customers at half price when tied to a $10 grocery order.

Under the arrangement, the grocery chain has guaranteed the sale of the opening night performance, buying the tickets at an undisclosed discount and reselling them at half price to their customers only up to a few days before show time, thus guaranteeing their customers choice of seats. The 9,100-seat Coliseum is scaled from $1.50 to $3.50 with all seats reserved.

The tieup with Ringling was arranged by Empire Associates Inc., local impresarios, through Advertising Service Agency of Denver and is expected to be closely watched by other big chain store groups as a possible new merchandising plan for supermarkets throughout the country.

Letters Regarding 'Captured' Schools

Always Delicate
Mount Vernon, N. Y.

Editor, VARIETY:

The article on front page of VARIETY—August 12, 1959—"Protestants' Film Riles Catholics" highlights a philosophy rapidly becoming popular in America—i.e., that Protestants in some way fear Catholic power.

Nothing could be farther from the truth, and such articles serve merely to fan the dying embers of religious prejudice of times past.

In fact, as shown in the article on Page 2 of this same issue of VARIETY—"Some Catholics Going Too Far"—the truly enlightened, intelligent Catholic thought on such matters meets Jewish and Protestant thinking on an equal level.

Anti-prejudices groups have made splendid progress during the past 15 years in the areas of understanding between religious groups. It would be a sad day for America if current trends in religious censorship were to undo all this wonderful work.

I read VARIETY for news of the entertainment world. Granted it is that religious censorship is part and parcel of the entertainment industry. However, the trade reporting on this delicate subject should remain conservative, objective, and avoid at all costs any tinge of slantedness in any one direction.

All of us believe in America's high destiny as the ultimate formula for worldwide understanding and peace. Religious tolerance plays a most important part in this formula. Objective reporting in VARIETY can become a living example of the successful workings of this formula.

Roy Anderson,
(Publisher, Choral & Organ Enterprises)

Producer's Viewpoint
New York.

Editor, VARIETY:

Your front page story about our new 16m film "Captured" deserves an answer because the review by Russell B. Shaw and the comments of The Tablet would give your readers the wrong impression about this film and our organization.

The film deals with a situation that all the commercial media wish to avoid if possible—the plain fact that today in America it is no longer possible for a Catholic, Jew or Protestant child to receive a public school education in a public school in many communities in 21 states. The public schools have been "captured" by one religious organization.

The film is based on actual court cases and sworn testimony of priests, nuns, teachers, elected officers, etc. Some of these cases are still pending and others are in the process of being litigated. It costs money to make some of these "public" schools public again.

Americans United for Separation of Church and State was organized over 12 years ago by leading educators, lawyers, writers and bishops to further the American ideal of separation of church and state. It is well known for its authoritative position in this field, appearing frequently before Congressional Committees. Currently there are over 700 bills in Congress that concern the church-state issue.

This is the first attempt to make a film, and our coast-to-coast preview audiences were enthusiastic about its quality, its moderate content and its message of toleration for all religions. The commercial studio that produced it feels it's one of their best efforts, and they have been professionals for a long time.

The film is available for religious groups of all faiths, civic groups, PTA's and educational associations. Public showings will be sponsored by our 100 chapters and study groups. This is a major step forward in our educational efforts to "sell" the American people on keeping our churches and our governments strong by keeping them separate—as guaranteed by our Constitution and Bill of Rights, rulings of our Supreme Court and statements by our greatest statesmen and the outstanding leaders of all faiths.

Paul Duling,
(Regional Director, Americans United for Separation of Church and State)

Smadja

Continued from page 4

forget that the potential could well include the USSR if, as and when trade relations improve, as it must with all lands and all peoples."

Nathanson's Future

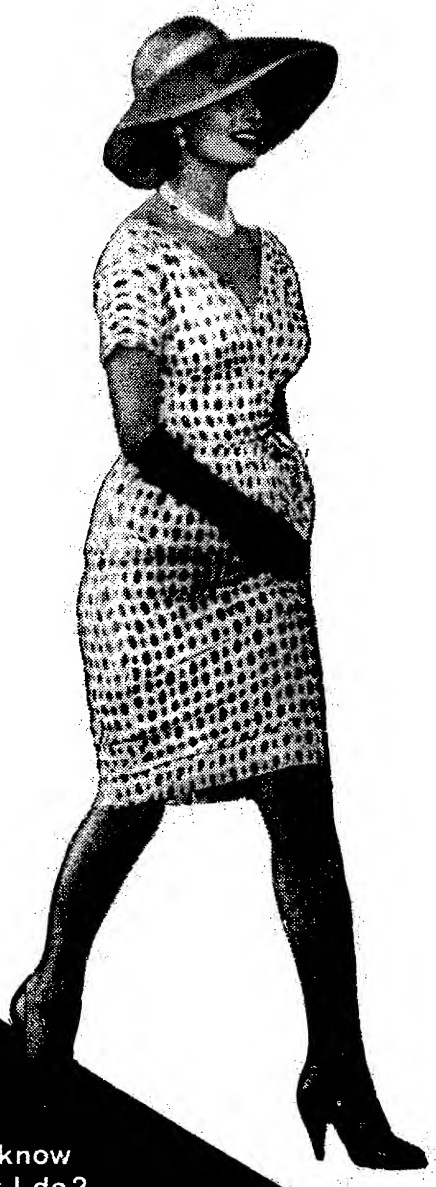
Smadja spelled out a bit more fully what a savvy job the newly appointed international director of publicity, advertising and promotion, Mort Nathanson—can do and he feels certain will do.

Nathanson is slated for a far-flung tour immediately to see theatre markets, merchandising and selling on all global fronts. He will saturate himself with requirements, tastes and attitudes about films and film-selling methods. He will be guided, naturally, by the large UA corps of local publicists and ad specialists, not to mention the sales toppers who know their territories expertly.

The idea of a "single strong campaign" will naturally be flexible and pliable according to each market. It's no secret that Fernandel in France rates top-billing, let's say, over Bob Hope as was literally the case with "Paris Holiday" which they made jointly. Gina Lollobrigida on the marquee in Europe "is stronger than both poor Ty Power and Yul Brynner (who succeeded him) in 'Solomon and Sheba.' But that's elementary," says Smadja.

The global approach of UA is expected, of course, to (1) open up newer markets and (2) yield greater revenues on the percentages and terms attendant to the stimulated boxoffice.

Smadja is due back in New York in November with his wife; this 12-day quickie was an intensive part of the international sales and promotion ballyhoo of which only a portion was exposed to the trade press at that "21 Club" lunchfest last week.



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Produced by CARLO PONTI and MARCELLO GIROSI • Directed by SIDNEY LUMET • Screenplay by WALTER BERNSTEIN • Based on a Story by Robert Lowry

PARAMOUNT'S PULLING NO PUNCHES! THIS ONE IS SOCK BOXOFFICE!

Film Reviews

Continued from page 6

I'm All Right, Jack

He produces them from the situations and sharp dialog provided by screenplay scribe Frank Harvey.

Dennis Price and Richard Attenborough as shady employers and Terry-Thomas as a bewildered personnel manager also provide rich roles. The pic is liberally provided with fine supporting artists who add to the fun. Among these are Margaret Rutherford, in a guest appearance; Victor Maddern, Sam Kydd and Fred Griffiths, as workers who are smart in getting a good wage packet for the minimum labor; Marne Maitland, as a conniving foreign minister with an eye for a slick deal; Irene Handl, as Sellers' long suffering wife and a promising newcomer, Liz Fraser, as his addle-pated, well-shaped daughter.

The film is sharply written, edited and lensed and keeps up a neat level of wit and caustic comment. *Rich.*

The Oregon Trail
(C'SCOPE-COLOR)

Fred MacMurray starrer which should do well in oater situations.

Hollywood, Aug. 10.

Twentieth-Fox release of a Richard Einfeld production. Stars Fred MacMurray, William Bishop, Nina Shipman; also stars Gloria Talbott, Henry Hull, John Carradine; with John Dierkes, Elizabeth Patterson, James Bell, Ralph Sanford, Tex Terry, Arvo Ojala, Roxene Wells, Gene N. Fowler, John Slosser, Sherry Spalding, Ollie O'Toole, Ed Wright. Directed by Gene Fowler Jr. Screenplay, Louis Vittes and Gene Fowler Jr., from a story by Vittes; camera, Kay Norton; editor, Betty Steinberg; music, Paul Dunlap. Previewed at the studio Aug. 10, '59. Running time, **82 MINS.**

Neal Harris .... Fred MacMurray
Capt. George Wayne .... William Bishop
Prudence Cooper .... Nina Shipman
Shona Hastings .... Gloria Talbott
Seton .... Henry Hull
Zachariah Garrison .... John Carradine
Gabe Hastings .... John Dierkes
Maria Cooper .... Elizabeth Patterson
Jeremiah Cooper .... James Bell
Mr. Decker .... Ralph Sanford
Brizzard .... Tex Terry
Ellis .... Arvo Ojala
Flossie Shoemaker .... Roxene Wells
Richard Cooper .... Gene N. Fowler
Johnny .... John Slosser
Lucy .... Sherry Spalding
James G. Bennett .... Olie O'Toole
Jesse .... Ed Wright

The low-hanging dust at the beginning of 20th-Fox's "The Oregon Trail" thickens toward the end in a high-flying flurry of mid-19th Century pioneering hazards, turning this first Richard Einfeld Production into a good bet for action houses.

Excitement hits its peak in a final Indian raid that sends a fusillade of arrows at the intended human targets, and interest along the way is sustained in clearly etched characters as screenplayed by Louis Vittes and Gene Fowler Jr. from Vittes' original story. Fowler directed "Oregon Trail" with a sure hand, and his pace and feel are very effective with the fast action.

The single most important element in the film is Fred MacMurray's portrayal of a New York reporter sent West to dig up a story. Through the actor's adroit sense of timing and humor, the entertainment values of "Oregon Trail" are increased considerably. He receives good support from William Bishop's fine performance and from Nina Shipman, 20th contract actress who gets better with each film. Pic also benefits from a fine portrayal by Gloria Talbott as an Indian girl and from good performances by Henry Hull, John Carradine, John Dierkes, Elizabeth Patterson and James Bell.

The story that MacMurray is to dig out is for New York Herald editor James Gordon Bennett, who believes President Polk is sending military troops to the Oregon territory in the disguise of pioneers. MacMurray gets his story, but sending it home is another matter, and he's taken prisoner by Indians in the attempt. Helped to escape by a beautiful Indian maiden, MacMurray ends up joining the troops to fight the Redskin onslaught. He resigns his journalistic post and, with the squaw, rides off as another pioneer.

The DeLuxe Color-CinemaScope production makes good use of film from other pix, thus keeping its own budget in hand. But bits of the new footage—particularly a sequence in front of a hill-and-dale backdrop—are embarrassingly phony.

The musical score by Paul Dunlap is very good, and assets include "Ballad of the Oregon Trail" by Dunlap and Charles Devlan and "Never Alone" by Will Miller. Indian technical adviser is Iron Eyes Cody, and in two instances the Indian make-up by Del Aceredo is of special note. *Ron.*

But Not for Me

Mild Clark Gable comedy romance of age-vs.-youth.

Hollywood, Aug. 14.

Paramount release of William Perlberg-George Seaton production. Stars Clark Gable, Caroll Baker, Lilli Palmer, Lee J. Cobb, Barry Coe. Directed by Walter Lang. Screenplay, John Michael Hayes; based on the play, "Accent On Youth," by Samson Raphaelson; camera, Robert Burks; music, Leith Stevens; editor, Alma Macrorie. Previewed at the Fox Wilshire theatre, Aug. 10, '59. Running time, **105 MINS.**

Russell Ward .... Clark Gable
Eleanor Brown .... Carroll Baker
Kathryn Ward .... Lilli Palmer
Jeremiah MacDonald .... Lee J. Cobb
Gordon Reynolds .... Barry Coe
Demetrios Bacos .... Thomas Gomez
Atwood .... Charles Lane
Montgomery .... Wendell Holmes
Roy Morton .... Tom Duggan

"But Not For Me," a romantic comedy based on Samson Raphaelson's old stage play "Accent on Youth," has its bright spots but it does not click as a whole. The concept of the William Perlberg-George Seaton production is clever, but the realization does not always pay off. The Paramount release has some marquee values and supplementary production assets which it will need to pull at the boxoffice.

There have been considerable changes in the original play, first filmed by Paramount more than 20 years ago. The screenplay by John Michael Hayes brings the plot up to date. Where Raphaelson, writing for an adult Broadway audience, had his aging producer successful in his love affair with a younger woman, this film version, with today's young audiences in mind, has youth stick to youth.

Clark Gable plays the producer who feels his age creeping up on him at a galloping pace. The fact that he is past his prime is used in both the romantic and professional problems of the story. His angels hesitate to subscribe funds for his new Broadway production because they feel he has lost his touch. Gable himself feels his wrinkles when he falls in love with a much younger woman.

There is considerable fun in a star of Gable's vintage kidding himself in the role. As the producer he looks and acts a vigorous man, although he gives his age, variously, as 44, 46, 52 and 56. There is an amusing scene where his ex-wife, Lilli Palmer, cattily honors him with a birthday party and a huge cake comes in ablaze with what seems scores of candles.

Walter Lang's direction is generally well-paced, although he sometimes seems to have Gable playing at such a breathless rate that it sacrifices diction. Hayes' screenplay could have jettisoned more of the original idea than it did. Such scenes as the pre-curtain jitters, on opening night, of tyro actress Carroll Baker have been done and over-done.

Miss Baker makes an appealing younger woman and Miss Palmer gives a breezy portrayal. Lee J. Cobb, in the role of a drunken playwright rehabilitated by Gable, is pleasant but less forceful than this actor usually is. Barry Coe makes a nice juvenile. Thomas Gomez is amusing as a Hollywood film tycoon of Greek origin, and Charles Lane and Wendell Holmes wind up the important supporting roles.

The title song is beautifully sung by Ella Fitzgerald behind the main titles, and its recording may be a plus selling value. Leith Stevens' score is bright. Edith Head's costumes may provide distaff appeal. Technical credits are generally capable. *Powe.*

Bal de Nuit
(Night Dance Hall)
(FRENCH)

Paris, Aug. 11.

CFF release of CFPC production. With Pascale Audret, Claude Titre, Sophie Daumier, Jany Clair, Micheline Francey, Bernadette Laffont. Directed by Maurice Cloche. Screenplay, Andre Tabet, Cloche; camera, Jacques Mercanton; editor, Fanchette Mazin. At Avenue, Paris. Running time, **90 MINS.**

Martine .... Pascale Audret
Gilles .... Claude Titre
Lalou .... Sophie Daumier
Louise .... Jany Clair
Mother .... Micheline Francey
Nicole .... Bernadette Laffont

This follows the plight of an unloved young adolescent girl who runs off and gets mixed up with a bunch of delinquents. Pic is somewhat sentimental, old fashioned and preachy. So it looks like mainly for local consumption.

The girl follows a rugged odyssey compounded by faulty parents, poverty and juvenile restlessness. Director Maurice Cloche ploddingly puts this on film carefully but without a true feeling for the milieu. It is technically okay. *Mosk.*

For the First Time
(COLOR; TECHNIRAMA; SONGS)

Lots of music in Lanza's latest. Will attract his regular fans.

Hollywood, Aug. 14.

Metro release of Corona Film Production. Stars Mario Lanza, ZsaZsa Gabor. Produced by Alexander Gruter. Directed by Rudi Mate. Screenplay, Andrew Solt; camera (Technicolor), Aldo Tonti; music supervisor-conductor, George Stoll; editor, Gene Ruggiero. Previewed at the studio, Aug. 6, '59. Running time, **97 MINS.**

Tonio Costa .... Mario Lanza
The Countess .... Zsa Zsa Gabor
Christa .... Johanna von Koczian
The Impresario .... Kurt Kasznar
Prof. Bruckner .... Hans Sohnker

Mario Lanza fans will probably welcome "For The First Time," but otherwise its appeal will be limited though there's lots of music. It's the tenor's first since "The Seven Hills of Rome," released more than a year ago.

Filmed entirely in Europe, "For The First Time" has Lanza as an unpredictable opera singer whose career is threatened by his nonchalance towards his singing engagements. Andrew Solt's screenplay is an attempt to get a little more reality into the usual story of a singer than is usually supplied by plots designed only to bridge the spaces between songs.

Screenplay has Lanza undergoing a change of personality after he meets a pretty young girl, Johanna Von Koczian, who is deaf. He falls in love with her and devotes himself to finding a surgeon who can cure her. There is an obvious basis for drama in the girl's deafness and Lanza's singing, and it is handled with taste and some subtlty.

Despite Rudy Mate's generally able direction, in which he tries to make the star's handicaps work for him, Lanza's delivery remains operatic whether he is singing Verdi or speaking Solt. He is fine when he stands up and belts out an aria—the big voice seems better than ever—but he is insecure on the speaking lines. The story is not helped, either, by some clumsy construction.

Opera scenes, filmed at the Rome Opera House are lavish and colorful and suited to the film's Technicolor and Technirama. These portions include scenes from "Rigoletto," "Pagliacci," "Cosi Fan Tutti," "Othello" and "Aida." Also included are some lighter songs, the Bavarian drinking song, "Munchen Lied," and "O Sole Mio," "Ich Liebe Dich," and two originals by musical supervisor-conductor George Stoll, "Capri, Capri" and "Pineapple Picker." There is also a good title song, sung in both Italian and English, that could be a strong promotional assist to the film.

Zsa Zsa Gabor plays a running part in the Alexander Gruter production, but the role—or Miss Gabor's conception of it—doesn't contribute much to the film. Kurt Kasznar has a comedy characterization that is mildly amusing. Young Miss Von Koczian is a different type than is usually seen in romantic roles in films, lacking glamor but with a certain innocence that has appeal.

Aldo Tonti's photography, of Capri, Rome, Salzburg and other markedly photogenic sites, is another asset, and Gene Ruggiero's editorial supervision has inspired a smooth film. *Powe.*

Upstairs and Downstairs
(BRITISH-COLOR)

Simple, rather uneven, yet amiable comedy about troubles of a young couple searching for a maid. Safe entry for U.K. houses, but short on stars for U.S.

London, Aug. 11.

Rank release of a Betty Box-Ralph Thomas production. Stars Michael Craig, Anne Heywood, Mylene Demongeot, James Robertson Justice. Directed by Ralph Thomas. Screenplay, Frank Harvey from Ronald Scott Thorn's book; camera, Ernest Steward; editor, Alfred Roome; music, Philip Green. Previewed at R.F.D. Private Theatre, London. Running time, **101 MINS.**

Richard .... Michael Craig
Kate .... Anne Heywood
Ingrid .... Mylene Demongeot
Mansfield .... James Robertson Justice
Maria .... Claudia Cardinale
P. C. Edwards .... Sidney James
Rosemary .... Joan Hickson
Blodwen .... Joan Sims
Farringdon .... Joseph Tomelty
Mrs. Farringdon .... Nora Nicholson
Wesley .... Daniel Massey
McGuffey .... Austin Willis
Mrs. McGuffey .... Margalo Gillmore
Parson .... Reginald Beckwith
Guard .... Cyril Chamberlain
Agency Girl .... Dilys Laye
Large Woman .... Irene Handl
Kingsley .... William Mervyn
Mario .... Eric Pohlmann
First Old Lady .... Jean Cadell
Second Old Lady .... Barbara Everest
Mary .... Barbara Steele
Paul .... Stephen Gregson
Harry .... Nicholas Phipps
Frank .... Jeremy Burnham
Brian .... Nicholas Parsons
Sgt. Tuck .... Madge Ryan
Bridget .... Betty Henderson

The problems of two likeable newlyweds in their attempt to get a domestic servant is the basis of a slender yarn, which, while simple, makes a cheerful enough diversion. The stars and the presence of a long list of familiar feature players make this a very brisk prospect for U.K. houses. But it is light on marquee value for the U.S. It's 60 minutes before Mylene Demongeot shows up, and then the film takes on a different shape. It becomes a more sentimental light comedy, with the slapstick largely abandoned.

Briefly, while John Gregson and Anne Heywood are on honeymoon in Italy, her father installs an Italian maid in their new house. They return to find that the fiery young woman has been entertaining half the United States Navy. The newlyweds arrive to find a drunken party going on. Exit the maid. Then starts their troubled attempts to find a replacement and disaster piles up. The next one introduces a sheepdog into the house, gets loaded on gin and ruins an important dinner party. No. 3, on her first venture out of her native Wales. The fourth attempt brings in a distinguished pensioned couple who use the job as cover for robbing the bank next door.

Finally, from Switzerland, comes a girl who is wonderful around the house and with the children, but falls mildly for the husband, plays havoc with all his married friends, stands up a musican at the altar and decides to return to her boy friend at home.

This chain of events brings in some obvious but quite funny comedy. Other situations are dragged in, with more enthusiasm than logic but since there is never any intention of anyone being expected to take the pic seriously, no great harm is done. Frank Harvey's screenplay is uneven and his situations more effective than his fairly stereotyped dialog. Ralph Thomas briskly keeps the action moving except towards the end.

Most of the fun comes from the performances, many of them exaggerated but hilarious. For instance, Joan Hickson, as the tipsy maid trying to serve dinner has a standout yock scene, and Joan Sims turns in another of her sure cameos as the reluctant Welsh maid. Of the principals, Gregson and Miss Heywood contribute straightforward but very agreeable stints. James Robertson Justice as the father-in-law blusters cheerfully through his role. Miss Demongeot is an attractive French miss and it is easy to see why she causes devastation in the Gregson social circle. But some of her mannerisms are akin to coyness. Daniel Massey is also very much a hand as a cello-playing American, who nearly gets her to the altar.

Among other notable jobs done by old reliables are Sidney James, as a music-loving cop; Reginald Beckwith, as a fussy parson; Dilys Laye, a refined, acid agency clerk; Joseph Tomelty and Nora Nicholson, as the unlikely bank robbers, and Nicholas Phipps, as a silly admirer of Miss Demongeot.

"Upstairs And Downstairs" does not rate as highly as some of the comedies from the Box-Thomas stable. But with some good color lensing by Ernest Steward as a nice addition, it should prove a worthwhile booking for family audiences. *Rich.*

La Nuit Des Espions
(Spies' Night)
(FRENCH)

Paris, Aug. 11.

Gaumont production and release. Stars Robert Hossein, Marina Vlady. Written and directed by Robert Hossein. Camera, Pierre Robin; editor, Gilbert Natot. Preemed in Paris. Running time, **85 MINS.**

Peter .... Robert Hossein
Helene .... Marina Vlady

Film is primarily a gimmick pic since most of it deals with a femme and male spy isolated in a little cabin together in occupied France during the last war. They can either both be English, both German, or mixed, or one French and one English or German. Plot hinges on this scramble of nationalities.

But it is somewhat unclear and the two actors lack the weight to make their constant suspicions, love interludes and unremitting interrogations progressively dramatic. Some actors are rung in at the beginning to set up the premise, they also appear midway and at the end of the production.

Robert Hossein has taken on too much as star, director and writer. Constant camera movements do not help the film progress as it should. Marina Vlady's lack of expression makes her ambiguous, and she never really projects different facets of personality and thought to make the trick denouement plausible.

This pic looks chancey in the foreign market except for possible dualer or exploitation chances on its two-actor aspect and some long love scenes. It is so rambling and indefinite that it is a dubious entry for arty spots. *Mosk.*

Christ in Bronze

Special Japanese film with special angles of interest.

Hollywood, Aug. 14.

Harpole Productions release of Shochiku production. Features Osamu Takizawa, Hitomi Nozoe, Isuzu Yamada, Akira Ishihama, Kyoko Kagawa, Eiji Okada. Produced by Kiyoshi Takamura. Directed by Minoru Shibuya. Screenplay, Ryosuke Saito; based on the novel by Yoshiro Nagayo; camera, Hiroyuki Nagaoka; music, Toshiro Mayuzumi. Previewed in Hollywood, Aug. 14, '59. Runnng time, **78 MINS.**

Yusa Hagiwara .... Eiji Okada
Tomi .... Kazuko Okada
Christofa Ferrera .... Osamu Takizawa
Tamon Fujita .... Shinobu Araki
Monica .... Kyoko Kagawa
Kichisaburo .... Akira Ishihama
Kimika .... Isuzi Yamada
O-Cho .... Hitomi Nozoe
Choji .... Shunj Sakai

An unusual subject for a Japanese film marks "Christ In Bronze," which tells of the persecution of Christians in Japan some 300 years ago. The film, being released here with English subtitles by Harpole Productions, is sketchy in its present form, presumably suffering from editing for the American market. Nonetheless as a special product for special handling, it should find its own audience.

The title comes from the manner in which the Japanese, fearing Catholic missionaries meant to spread western influence generally as well as western religion, tried to stamp out Christianity. They forced suspected converts to step on a picture or plaque of Christ. The believers, of course, refused and showed themselves Christians.

It's not clear whether the story, from a novel by Yoshiro Nagayo, is literally true. The central figure is a Portuguese priest who succumbs to police torture and becomes an informer on native Christians. Eventually he is shamed by the steadfastness of his converts and returns to his faith, but in the meantime is responsible for the torture and death of many who die rather than renounce their new faith.

If the story is not literally true, or even if it is, there might be some resentment among Catholics to the unflattering, if human, portrait the film paints of the missionary. He is shown degraded by a prostitute and in various ways the least admirable of the Christians. Osamu Takizawa is a believable Occidental, but his emotional portrayal seems broad by western standards. Isuzu Yamada has dignity as the prostitute, and Eiji Okada is good as the artist who creates the "Christ in Bronze."

The film winds with a visually impressive scene of a mass crucifixion of Japanese Christians by the authorities. Otherwise, however, the film quality of the print shown for review was poor. Lighting is dim and editing confusing. The frequent head-cropping leads to the belief that the film was shot in conventional dimension although shown wide-screen. *Powe.*

Det Svanger Pa Slottet
(The Castle Is Swinging)
(SWEDISH)

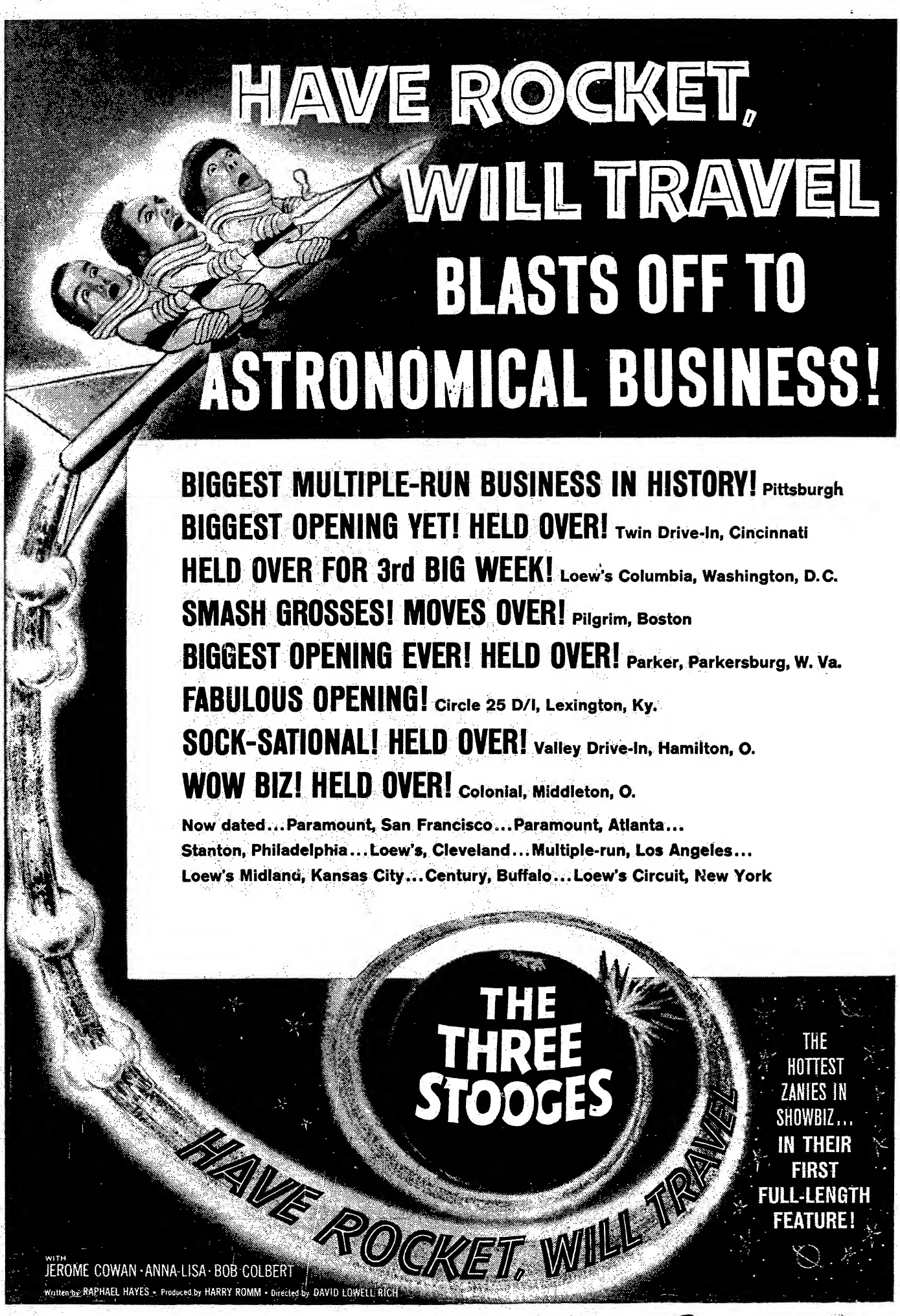
Stockholm, Aug. 11.

Svensk Filmindustri production and release. With Alice Babs, Sven Lindberg, Yvonne Lombard, Lars Lonndahl, Gunnar Bjornstrand, Karl-Arne Holmsten. Directed by Alf Kjellin. Screenplay, Stig Olin, Hasse Ekman; camera, Gunnar Fischer; music, Bengt Hallberg. At Spegel, Stockholm. Running time, **97 MINS.**

Inga .... Alice Babs
Svante .... Sven Lindberg
Sophie .... Yvonne Lombard
Psychiatrist .... Gunnar Bjornstrand
Cooke .... Karl-Arne Holmsten
Kurre .... Lars Lonndahl
Simon .... Simon Brehm
Madame Rochelle .... Hjordis Petterson
Blide .... George Funkquist
The Baroness .... Bullan Weijden
Mrs. Brick .... Sif Ruud
Adelaide .... Lena Granhagen
Sixten .... Ulf Johansson
The Baron .... John Norrman
Ulrik Neuman .... Ulrik Neuman
Little Gerhard .... Karl Gerhard Lundquist
The Priest .... Ingvar Kjellson

The housing shortage in Sweden is the talk of this country. Against this background, Hasse Ekman and Stig Olin, both leading actors and directors, have set the romance of a shy scholar who works at repairing old paintings. Sven Lindberg is the scholar while Alice Babs sings in a jazz band. Unable to get married because having no apartment, they separate but keep their own jobs. Miss Babs gets a good offer for a summer tour with the band and Svante (Sven Lindberg) is ordered to work on paintings in a castle where the young daughter is attracted to him. The comedy develops when the shy man is captured by this young Baroness Sophie (Yvonne Lombard). The mixup carries the couple to the altar but the actual ceremony is halted. And he goes back to Miss Babs, when an apartment is obtained.

"Castle" is entertaining but too much is devoted to Miss Babs' singing (she is Sweden's equivalent to Doris Day). Fact that she photographs poorly is a handicap. It is one of the better comedies for the home market, but it does not warrant export. *Fred.*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Schneer: Spain Fine, Sets 'Noisy' Morningside, Now a Swiss Corp.: 50% Spanish Actor Demand Naive

By HANK WERBA

Madrid, Aug. 18.

Charles Schneer is back to Spain as the only Yank producer now repeating here. He's rolling an intricate version of Jonathan Swift's classic satire "Gulliver's Travels" in Superdynamation, under the recent nine-picture pact he signed with Columbia. He is to produce three films or more a year for Columbia release.

Having delivered "Battle of the Coral Sea" before leaving Hollywood, and currently mid-way through "Gulliver," Schneer says he is in daily contact with Munich forces preparing the Wernher Von Braun story. "I Aim at the Stars." Latest word received on "Coral Sea" is that Columbia distribution bosses in Gotham have already given it a "sleeper" classification, he said.

On next year's schedule is a Canary Island locale for his "Dynamated" version of Jules Verne's "Mysterious Island" and a Hong Kong-European story background for an untitled action adventure tinter.

"Columbia has given me free rein," said Schneer who is now on the lookout for more properties indigenous to Europe, "to shoot the balance of my nine-pix pact anywhere I choose and I intend to give this program every possible international value with the help of international casts and crews operating in distinctive foreign settings."

Schneer's most successful venture to date is "Seventh Voyage of Sinbad," with a world gross in excess of $6,000,000 and earmarked by Columbia, according to the producer, as a perennial holiday reissue for moppets. Hard-driving film-maker believes legendary "Gulliver" will fall into the same category after its pre-release engagements in the late summer and fall of 1960 and national release at Xmas time—two years after the very successful Roxy, N.Y., preem of "Sinbad."

Adjusting to his long sabbatical from the Hollywood scene, Schneer converted Morningside Pictures Corp. into Morningside Worldwide Pictures S.A., a Swiss corporation.

There is no Morningside formula on nationality of company's output. "Gulliver" was first conceived as a British quota picture but idea was abandoned when Britons insisted on obligatory use of London studio facilities. Schneer said he regretfully relinquished a minimum of $150,000 in rejecting quota deal. In his opinion, however, Britain affords producers the most desirable terms for film-making under the quota benefit system—designed to eliminate a high percentage of investment risk.

50% Spanish Actors

Spanish coproduction failed to develop when sindicato officials conditioned Hispano-American coventure on 50% casting of Spanish actors. Schneer believes this is an impractical measure at this particular stage of local industry possibilities and will hurt chances of English-language feature coproductions with this country.

As now constituted, "Gulliver" is a straight U.S. production in Spain, "home of the world's best set and propmakers," according to Schneer who says "the cost of living is so reasonable, a producer can really afford mass hiring." Among the horde of production values available here, he finds sunlight contains perfect intensity for color photography.

"If I didn't think it worthwhile," he said, "I wouldn't be repeating but a producer's life is tough here. You can't press buttons or pick up phones. You have to be on the floor every minute and make sure values are not dissipated. Waste, inexperience and lower skill level constitute some of the local production characteristics requiring constant wheeling and dealing to get the day's work done."

Schneer also commented acrimoniously on noisy sound stages attributing it to Spanish custom of shooting films without direct sound. His re-education campaign for silence on the set is now in full swing.

Another innovation at Sevilla Studios, "Gulliver" base for four weeks of interiors, is the daily vacuum detail and spray gun squad attached to vet British lenser Wilkie Cooper for elimination of stage dust. Pure ozone will enhance purity of film images, in Schneer's mind.

As a Yank production, young filmmaker hopes his "Gulliver" peseta spending will net him a bonus import license and guarantee distribution of the film fantasy in Spain regardless of quota film authorities assign Columbia for the 1960-61 season.

Morningside Worldwide producer is not alarmed to find himself caught in the middle of Spain's extensive economic re-shuffle that boomed prices on gasoline, telephone communication and train travel and devaluated local currency from 42 to 60 pesetas per U.S. dollar.

Schneer cannot pinpoint effect of this major economic shift on future film budgets but told VARIETY "devaluation will prove financially beneficial to film producers until such time as domestic prices spiral to the devaluation level." At the moment, his basic increased cost is a 25% re-adjustment for Anglo-American unit living allowances and an added 18% in his "Gulliver" budget's transportation item but, he says: "I'm getting more pesetas for the dollar." Of major interest to Hollywood film-makers with film blueprints for Spain is Schneer's comment that economic stabilization here did not absorb the attractive dollar-peseta movie exchange rate on the open market. At least, not for the time being.

Spain's stab at stabilization was anticipated in Hollywood. Schneer, before his arrival here, had agreement from Columbia to re-negotiate exchange rates with each periodic withdrawal of blocked pesetas for production payments on "Gulliver's Travels."

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Press Asked to Re-Peep At 10-Year-Old DeMille 'Samson & Delilah' Bout

Paramount has beaucoup special angles on tap for a reissue, namely "Samson and Delilah."

The picture is nearly 10 years old but Par feels there's plenty of provocative background for its re-sale at this time, and is inviting the press to special screenings as a way of backing up this contention.

Film company wants to point up the technical values of the oldie in comparison with the latter-day big-screen epics. Par, too, in its campaign, is ramming home the fact that the works of such a person as producer-director Cecil B. DeMille deserve re-examination—that interest in his productions has sharpened since his death.

Par is also speculating with the idea that the big success of "Ten Commandments" might lead to substantial reissue grosses with "Delilah."

Distributor further is inviting the press, upon seeing "Delilah" at this time, to conjecture anent the values of peddling vintage product to the theatrical market against their sale to television.

DeMille Biopic

Continued from page 1

Motion Picture Assn. of America.

Just last week Jerry Lewis registered five titles involving DeMille with MPAA, but no further information has been available as to his plans.

Henry Wilcoxon, longtime DeMille associate, yesterday explained no plans are definite for MPA to film the biopic but he said, "Obviously the biography will be filmed some day. And the people to make it would be Motion Picture Associates." He went a bit further by stating that it is not unlikely MPA will go ahead with the project.

MPA controls the filmmaker's autobiography, "Cecil B. DeMille," which just this week went to the publishers, Prentice Hall. Donald Hayne, an associate of DeMille, assembled and edited the unfinished portions of the autobiography following the picture maker's death last Jan. 21. This property, of course, would be the basis for the biofilm.

Wilcoxon, who currently is preparing "On My Honor," biopic of Boy Scout founder Lord Baden Powell, for MPA, declared DeMille had been planning a film about the motion picture industry, "Hollywood Cavalcade," since 1951. Wilcoxon has prepared a screen treatment of the project, and he indicated it may be combined with the proposed DeMille biopic.

Milton Pickman Will Produce

Hollywood, Aug. 18.

Under agreement reached by Samuel Goldwyn and Milton E. Pickman, the latter has exited his post as general manager of Samuel Goldwyn Studios. Pickman held the position for the past year and a half and the contract was to have run until May 1, 1961.

Pickman revealed he will reenter independent production activities and will complete his plans shortly. He has held the posts of assistant to the late Harry Cohn at Columbia and veepee in charge of television programming under Irving Briskin at Screen Gems.

Pickman additionally was veepee and general manager of Wald-Krasna Productions at RKO and was exec aide to Wald when latter became exec producer at Columbia. During his years in the agency field, Pickman packaged and now retains a participating interest in C. B. DeMille's "The Greatest Show on Earth."

ALLEN ON SOVIET FILM EXCHANGE DELAYS

Washington, Aug. 18.

U.S. Information Agency chief George V. Allen has assured that the only delay in exhibition of films under the Soviet exchange agreement is task of translating scripts in respective languages.

Asked whether opposition of veteran's groups or other factors have caused the delay, Allen said "positively" that exhibition plans are "going right ahead."

He said the premiere should be held sometime this fall.

Allen explained that translating dialogue to be dubbed in is a "painstaking process" because each government is carefully screening its films to make sure there's been no distortion. The work is presently going on, he added.

'Gigi' Gross to Date

Metro's "Gigi" has grossed $1,287,386 so far in its downtown New York engagement. The picture, which copped the Academy Award, opened May 15, 1958 as a hardticket film at the legit Royale Theatre. It racked up $500,000 in a 24-week run.

Shifting to the eastside Sutton Theatre on Nov. 2, 1958 for a continuous-run engagement, "Gigi" tallied another $787,380 in 39 weeks at the 690-seat house. The picture has broken the theatre's record and the run is continuing there. Still to be tapped in the N.Y. area are the neighborhood theatres.

Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending	27	21½	20⅞	21¼	+ ½
30⅞	20½	Am Br-Par Th†	235	29	27¾	27¾	+ ½
88¼	61¼	Ampex	151	80¾	76½	78⅞	— 1⅛
48¾	35	CBS	84	45	42¼	42¼	—1¾
24½	17	Col Pix	42	21½	19½	19½	—2
21¼	17⅛	Decca	50	19⅜	18½	18¾	— ½
59½	39⅝	Disney	61	40½	38½	39½	+1½
97⅜	75	Eastman Kdk	290	91⅞	87½	87⅞	—2½
9¼	6½	EMI	334	7⅛	7	7	+ ⅛
29¾	13⅛	Glen Alden	801	26¼	23¼	23¾	—2⅜
37	27¾	Loew's Inc.	174	31⅜	30⅜	31¼	+ ¾
17¼	10½	Loew's Thea.	100	14⅞	14⅛	14⅜	— ⅜
13¼	9⅞	Nat. Thea.	100	13	12¼	12⅜	— ⅜
50⅞	44	Paramount	34	45¼	44⅛	45	+1
36¾	21	Philco	410	26¼	24½	25	— ¾
151¾	96¼	Polaroid	180	137½	130⅛	130⅛	—5⅛
71	43⅛	RCA	676	64⅝	62¼	62⅝	—1⅜
11⅞	8½	Republic	76	10	9¾	10	+ ⅛
14⅞	13½	Rep., pfd.	15	14⅞	14¼	14⅞	+ ⅜
40½	18	Stanley War.	188	36¼	34½	34½	—1¼
33½	24½	Storer	18	31½	30¼	31	+ ⅝
43½	36	20th-Fox	107	38¼	37⅛	37¾	
32¼	24⅜	United Artists	95	29½	28¾	28¾	— ¼
29⅞	27	Univ., Pix	(a)	26¾	26¾	26¾	..
84	72	Univ., pfd.	†100	75	74	74¼	—1¼
48	24¾	Warner Bros.	101	48½	45½	47	+1⅞
136¾	92½	Zenith	544	109⅝	100	100¼	—7

American Stock Exchange

5⅜	3⅞	Allied Artists	25	4⅞	4⅝	4¾	+ ⅛
11¾	8½	All'd Art., pfd.	5	10½	10⅛	10½	..
12½	7½	Buckeye Corp.	43	8	7⅜	7⅞	+ ⅛
7	2¼	Cinerama Inc.	111	4⅞	4⅜	4⅜	— ½
29⅞	15⅛	Desilu Prods.	65	18	17⅜	17½	— ¼
9⅞	6	DuMont Lab.	154	7¼	6⅞	7	..
9¾	6	Filmways	17	6½	6¼	6½	+ ¼
3	1⅝	Guild Films	691	2⅝	2¼	2½	+ ¼
10¼	7⅝	Nat'l Telefilm	18	9¾	9⅝	9⅝	— ⅛
10¾	5⅜	Skiatron	62	6	5¾	5⅞	..
9⅞	6¾	Technicolor	157	7¼	6⅞	7	+ ⅛
7⅞	4⅝	Tele Indus.	18	4⅜	4	4	— ⅜
22½	9	Teleprompter	12	17⅛	16¼	16¼	..
14⅞	7	Trans-Lux	4	11½	11⅛	11½	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1⅞	2¼	
Cinerama Prod.	2½	2⅞	
King Bros.	1¼	1½	
Magna Theatre	1⅞	2¼	..
Metropolitan Broadcasting	17¾	18¼	+ ⅝
Scranton Corp.	1	3	..
Sterling Television	1⅞	2¼	+ ⅛
U. A. Theatres	9	9⅜	

* Week Ended Monday (17).
† Actual Volume.
‡ Ex-dividend.
(a) No trading until Tues. (18).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

Inside Stuff—Pictures

Trans Canada Telemeter, a division of Famous Players Canadian, is now getting underway with its approach to the public anent subscribing to the Paramount-owned Telemeter home toll system. Famous Players, owning the Telemeter franchise, aims to install about 6,000 homes in the Toronto suburb of Etobicoke in about six months with the Telemeter reception apparatus.

With a deal now set for use of the local telephone facilities, the theatre company is about to spread the propaganda literature concerning a coaxial cable to be available soon on "your street"; the size of a Telemeter box, which is about the same as a table radio, channels and prices.

Total of three channels in addition to regular telecasting will be available, each to offer programs without, as Telemeter stresses, commercials. Installation charge will run about $5 and cost per program will range from 5c to $2. It's indicated an entire family will be able to see a new film feature for the latter figure. All to be done on a pay-as-you-see basis via the deposit of coins in the box.

Film criticism in Japan, as in the U.S., has its own critics. A new book on the Japanese film biz says: "The level of Japanese film criticism in general is as abysmal as elsewhere. Ignorance and cinematic illiteracy reign supreme, further compounded by an addiction to critical jargon which is incomprehensible to the reader." Quote is from "The Japanese Film: Art & Industry" by Joseph L. Anderson and Donald Richie. The authors say Japanese evaluations of foreign films are particularly ludicrous ("Bridge on the River Kwai" was dismissed by one Japanese critic as a "film about Japanese wartime atrocities").

Although there are a number of good critics in Tokyo, "the general level is so low, so corrupt and so easily maneuvered by the major studios that one wonders the reading public bothers to even look at the reviews. That they do indicates, among other things, an attempt at a discriminating taste," the authors maintain. Book is published by Charles E. Tuttle Co., a Tokyo (Japan) and Vermont house.

The advertising-publicity directors committee of the Motion Picture Assn. of America recently turned thumbs down on a proposal that exhibitors be urged to contact newspapers who nix film ads. Group also blew cold on a suggestion that the advertising code be revised to strengthen the hand of the industry vis-a-vis rebellious newspapers.

A work paper submitted to the committee contained the suggestion re exhibitor action. It was pointed out at the meeting that a regular channel for handling such complaints, and for calling on papers, had been established, and that exhibs couldn't be asked to hassle with papers in the communities where they operate theatres.

As for the proposal to revise the code, it wasn't seen answering the problem at hand. Newspapers in various cities have refused to carry film ads with provocative visual slants or copy.

Robert Mackin, Paramount St. Paul theatre stage hand, attracted some newspaper attention for himself and his showhouse because he met the Queen of England during her visit to Winnipeg, Manitoba, Canada. The Winnipeg mayor invited Mackin, not as Paramount stagehand, of course, but as St. Paul Lauderale Civic club president, to attend a reception for the Queen and, of course, meet her. Mackin accepted and flew back and forth to and from the Canadian metropolis.

'NEATEST TRICK OF THE YEAR'

To the Victor Belongs the Spoils

Victor Borge has been sweating it out in Denmark waiting for a writer-producer-director assist on his first big Pontiac spec of the new season, scheduled for Oct. 16 on NBC-TV. It'll be taped in advance in Copenhagen. Last weekend Mort Rosenthal, Borge's lawyer and Man Friday, received an SOS to fly pronto to Denmark in an effort to resolve his client's problems following a succession of rebuffs.

It all started when one of Bob Hope's key writers, who was willing to lend-lease himself for the job, learned that Buick (Hope's sponsor) wouldn't countenance the idea of his working on a Pontiac show. And furthermore Hope said he needed him. Then Rosenthal thought he had Mac Benoff all lined up. Benoff agreed, then found previous commitments (including some lectures at Brandies Univ.) prevented him from going to Copenhagen. Then Alan Handley looked set for the assignment. Until he found he couldn't get out of a commitment for the Cyd Charisse special.

Finally Rosenthal wired Borge that he had his man; and a good one—John Goetz, with a considerable track record on "Wide Wide World" among other tv projects.

And what was Borge's rejoinder? "If he's good how come he's available?"

Newsmen Going Soft on TV Panel Shows? WCBS Has New-Type Entry

WCBS-TV is starting a new interview stanza on Sunday (23) as part of its regular weekend sked. But the difference between this new "New York Forum" and most of the traditional put-'em-on-the-spot quizzing of political and civic personalities is that the Gotham flag for CBS plans to keep away from using professional newsmen as inquisitors.

Program, to take the noon-12:30 slot for the time being, is going to utilize, by and large, members of the N. Y. Bar Assn., with whom CBS is coordinating the stanza.

Network flag didn't say so, but the feeling is the setup on this new show is an answer to the growing criticism of network pubaffairs stanzas of the "Meet the Press" and "Face the Nation" variety. Of late, the attitude in some industry quarters is that these Washington-based programs are losing their bite, because the reporters who are used as questioners will only go so far in pressing an issue with a guest politician. It seems that the reporters are beginning to feel that they'd just rather not jeopardize the need for constant liaison with the D. C. solons by carrying their questions too far on tv. Needless to say, many of the reporters used on tv represent the print media in their primary professional roles.

"New York Forum" will choose questioners who are known to possess viewpoints generally in opposition to the guest of the week. Stanza, according to the station, will specifically oppose having men on the program whose attitudes coincide with those of the guest.

Warren Bresle, who did a similar local interview program on WXYX, the CBS Milwaukee station, will be executive producer of the Gotham affair.

WCBS-TV envisions one difficulty in using lawyers, but it's a prob-

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Ed Wynn's Oater

Holywood, Aug. 18.

Live long enough in show biz and you're bound to wind up on a horse. Ed Wynn can testify to this new phase of his 58 years as a performer.

He'll play a featured role in a segment of NBC-TV's "Wagon Train."

Ford to Sponsor Bernstein O'seas Symph Concerts

Ford Motor this week signed with Robert Saudek Associates to sponsor once-a-month series, via tape, of the current overseas Leonard Bernstein and N. Y. Philharmonic concerts. At least four and perhaps more of the current overseas events will be aired.

Package includes concerts to be given in Moscow, London and Venice. Series will be started in late fall but network and air time are not yet set. Idea will be to present the series on Sunday afternoons as it was last year.

Lincoln Division bankrolled last year's concerts over CBS-TV. Bernstein is expected to retain the same format utilized last season. Agency is Kenyon & Eckhardt.

TRIM COURSES ON 'SUNRISE SEMESTER'

"Sunrise Semester" begins its third season on WCBS-TV, N. Y., Sept. 28, but the schedule of college courses for credit has been cut back from the four courses of last year to two. And, for the first time, the web flagship and sponsoring N. Y. U. are going to skip a course in literature.

Instead of continuing to run from 6:30-7:30 a.m., as before, station will do "Semester" only the 6:30-7 slot, with the second half-hour having gone to local news coverage.

In another innovation, stanza has added its first female prof, Jane Costello. She'll be teaching Fine Arts H-11, Outlines of the History of Art, as one of the two fall courses.

Colgate Wants Relief

Colgate is looking for an alternate sponsor for the last six weeks of its fall buy of CBS-TV's "Millionaire," Wednesday nights from 9 to 9:30.

With the budget accounted for, the soap firm would like to cut loose some coin for an undisclosed show. First choice for the relocated money was CBS' Friday night hour, "Rawhide," but Lever Bros. picked up an option to fill out the client roster of six.

National Carbon's 3-Network Spread

With the biggest ad splurge in company history, National Carbon, for Prestone antifreeze, has bought a three-network spread of news, sports, variety, oaters and adventure.

Campaign beginning soon after Labor Day covers several nighttime shows, the pro football games on ABC-TV, Doug Edwards CBS 7:15 p.m. news strip and (for the second year) the "World Series Special" on NBC-TV Sept. 29, eve of the series opener. The hour show will feature sportscaster Mel Allen and the managers and players of the league champions.

Nighttime shows in the National Carbon buy include ABC-TV's Saturday night "Jubilee, U.S.A.," with Red Foley, and "Cheyenne," "Sugarfoot" and "Bronco" and "The Alaskans."

CBS PUTS OUT A LOT OF FIRES

By GEORGE ROSEN

Pulling chestnuts out of the fire will probably go down as its major accomplishment when the story of 1959 is inscribed in the permanent CBS archives.

Coming at a time when the whole problem of manpower has assumed such critical proportions —indeed, it's been readily conceded that the inability to find good, solid manpower is today's No. 1 sore spot within the industry—the manner in which the Columbia hierarchy literally reversed its field to reentrench a small army of its creative components merits consideration for the "neatest trick of the year" award.

Within a span of perhaps three weeks a succession of flash plays engineered by the Bill Paley-Frank Stanton-Lou Cowan top command has succeeded in brightening up immediate and future prospects covering a wide range of network activity, both within the administrative and production precincts.

There was, for example, the "bleak tomorrow" confronting both Ed Murrow and Fred Friendly, the former's future status (after his year's sabbatical) bogged down in disillusionment and Friendly stripped of everything but his co-production role with Murrow on "Small World." Today the entire picture has changed, with Friendly now playing one of the key production roles in the network's venturesome excursion into prime time news-public affairs hour programming and the Murrow schedule being reactivated (for '60-'61) to peak performance and production.

There was the scheduled retirement of Larry Lowman as CBS' top administrator in the whole area of labor relations and as the sparkplug of all negotiation involving sports programming. Lowman was anxious to quit at the end of the year upon reaching his 60th birthday. His role (as a 20th floor corporate veepee) was unique for his relationship with key union execs has had no counterpart elsewhere, staving off many a troublesome situation. CBS frankly admitted "where do you find another Lowman?" Stanton, a couple of weeks back, succeeded in getting Lowman to change his mind. He's staying.

When Jesse Zousmer and John Aaron quit CBS (after Murrow announced he was going off the show), the confusions and bewilderment attending the future of "Person to Person" were multiplied by the bowout of Arthur Godfrey as Murrow's successor. Since the "P to P" problems were so uniquely related to the Aaron-Zousmer identity, there was even some talk of scrapping the entire project. But Z & A are now back on the CBS payroll,

(Continued on page 42)

Jerry Chester Into CBS Slot?

Jerry Chester, who for the past year has been vicepresident in charge of daytime programming for ABC-TV, is understood to have been approached as a possible candidate for the same job at CBS-TV. No final decision has been reached by Chester or CBS to fill the shoes of Oscar Katz, who two weeks ago became CBS-TV's overall program chief. Decision awaits return of v.p. Mike Dann, to whom the new daytime chieftain will report.

Should Chester get the CBS daytime post, he'll have had the same job at all three networks. Sometime before he joined ABC and before leaving a program post with Sylvester (Pat) Weaver's Program Service, Chester was NBC-TV predark boss.

'Sun. Morning Basement' Status Of 'Catholic Hour' Brings Chi Blast

Chicago, Aug. 18.

Tired of being relegated to broadcasting's Sunday morning basement, Roman Catholic officialdom here has begun to stump for better time for religious programming.

Target for the nonce is NBC-TV, because its 5.30 p.m. New York origination, "The Catholic Hour," isn't being beamed here off the line but is deferred a week, via video tape, for the 8:30 a.m. berth. Same situation is understood to exist at the NBC stations in Washington, Los Angeles and Philadelphia.

Not only the high-priced religious show in competition with other Catholic programming at that hour on Sunday mornings, it's also the time of day on Sundays when most good Catholics—the greatest potential audience for the show—are where they should be, in church. So says the Rev. John S. Banahan, director of the radio-tv office for the Archdiocese of Chicago.

With the approbation of Archbishop Gregory Meyer, Father Banahan wired NBC chairman Robert Sarnoff and prexy Robert Kintner in protest and circularized every priest in the Chicago area recommending they urge their parishioners to write the network their objections. "We are told by the various stations," he wrote in his bulletin, "that they have only one sure way of judging the success of their programs, and that is by the mail they receive."

The New World, official newspaper of this archdiocese, contributed to Banahan's campaign with an editorial in the current issue.

The climate worsened over the weekend when, because NBC-TV's "Game of the Week" ballcast ran an unnatural length, the one installment of "Catholic Hour" that was promised to Chi at 4:30 p.m. was bumped. This was the original play, "With Crooked Lines," which was to have been given the afternoon slot by WNBQ because it was authored by a Chicago priest, Fa-

(Continued on page 42)

Bing's Twofer

Bing Crosby introduces something new in the way of cliffhanging specials next month when he delivers a one-two punch on tv on successive nights.

Crosby does his first ABC-TV special the night of Sept. 29. He'll take up precisely where he left off the following night when he guests on the premiere of Perry Como's NBC-TV show for Kraft. (Como, in turn, will reciprocate the guestshot arrangement.

Because of Crosby's inability to shift east, Como will originate his kickoff show from the Coast.

CBS-TV Incepting Drama Workshop In Talent Quest

Hollywood, Aug. 18.

First network television drama workshop is being established by CBS-TV to develop new writers, directors and performers for medium. Workshop will go into operation immediately in Hollywood, with a production minimum 13 hour of long taped dramas as its goal.

Workshop project, officially tagged CBS Television Network drama Workshop, is the first major project set into motion by the Oscar Katz program regime at the web. It will entail out-of-pocket outlay of between $500,000 and $1,000,000, with no sure chance of recovery of any of the coin. But Katz feels the development of new talent can be undertaken on a large scale by the networks—if web's don't do it, nobody else will. Staff for the Workshop will be set this week. It will immediately begin seeking scripts from new, established writers, with aim of starting tape operations by December.

Shows may never hit the air, though the network hopes to use them for summer programming, either as individual series or through culling segments for insertion into summer rerun stanzas. But primary aim is discovery of new talent, primarily in writing and directing fields.

Workshop will operate under supervision v.p. Bill Dozier here. Idea is to utilize new talent CBS couldn't take a chance on in "Playhouse 90" but which web feels is available to be developed. Intent is to tie up promising ones for term pacts. Web would use little theatre directors and telefilm directors who want to try live. Similarly, in writing, attempt would be to use those "who've written only for the trunk" but also top telefilm writers who've had ideas for live dramas but having neither time nor opportunity to develop them.

Granada's Bid to K&E

London Aug. 18.

Invitations have gone out through the appropriate London embassies for President Eisenhower and Prime Minister Khruschev to appear in special international editions of Granada TV Network's program, "We Want An Answer." Idea is that British youngsters between 16 and 18 would shoot questions.

Granada TV says that if the invites were to be accepted, the shows would be recorded during the coming Ike-Nikita meetings whenever and wherever convenient. The results would be offered for simultaneous transmission in Britain, the U. S. and Rusia.

NBC to Act in Fall

Chicago, Aug. 18.

Apparently the protests over "Catholic Hour" are bringing the desired results. While WNBQ says it is standing pat for the time being "to see what happens," official comment in New York was that NBC would remedy the situation with the new fall season.

At that time the delayed broadcasts on "Catholic Hour" will be dropped and the network o&o's will be obliged to pick up the program direct in the more favorable time period.

Jos. Welch Signed For Dow Dramas

Joseph N. Welch, Boston attorney and frequent "Omnibus" guest, has been signed as host and commentator of the hour-long classic mystery dramas Dow Chemical Co. will sponsor on a monthly basis starting in the spring of 1960. Title of series, preem date and network are not yet settled.

Robert Saudek Associates will produce the series based on the writings of Edgar Allen Poe, Willkie Collins, Mary Shelley and others. At least eight programs will be presented. Peter Ustinov will appear in one or more of the mystery dramatizations.

Saudek figures on producing several of the mysteries overseas in the locales used by the original authors. Both live and taped productions will be presented.

Agency for sponsor is MacManus, John & Adams Inc.

MCA-NBC Marriage Down to a Mere $18,000,000 Courtship on TV Shows; All Signs Point to Future Coolness

Hollywood, Aug. 18.

Is the honeymoon over for MCA-Revue and NBC?

All the signs currently point to it, in spite of the fact that the "marriage" between the netwtork and program supplier is still going strong to the tune of some $18,000,000 worth of MCA and Revue properties scheduled for the fall on the web.

In spite of the apparently thriving relationship, there have been some developments over the past few months that point to a coolness in the relationship.

There's NBC's decision finally to set up its own film production operation under Coast v.p. Alan Livingston, who's never been terribly high on Revue's programs. Until the current year, any time NBC undertook an hourlong film series, the assignments went to Revue. First project out of the new NBC film shop is an hour western, "Bonanza." And the topper on this particular situation was the fact that NBC hired as producer Dave Dortort, who had produced "Restless Gun" at Revue and turned down offers from the studio to remain.

Then there was NBC's recent decision to yank Revue's "Whispering Smith" off the fall schedule and sub "Richard Diamond" out of the Four Star shop. NBC underwrote the "Smith" stanza, but when it became apparent there was no sponsor coin that liked "Smith," it was yanked. In the past, NBC hasn't hesitated to schedule far more expensive Revue properties on a sustaining basis, picking up bits and pieces of business as they came in. Moreover, NBC had no immediate sponsor prospects for "Diamond," yet brought that in to replace the "Smith" stanza.

Earlier, during the heat of the selling season, a hot Revue entry was "Shotgun Slade," which had picked up a sponsor commitment from one of the cigaret outfits. Show ran into a conflict on the time period, and NBC surprisingly gave the nod to the rival show, forcing "Shotgun" out of the picture and subsequently into syndication.

Moreover, of all its fall acquisitions, NBC has bought only three shows directly from Revue, "Riverboat," "Laramie" and "Smith." Latter's been shelved, "Riverboat" has been in the planning stage for over a year, and "Laramie" is actually the only new Revue stanza going on the air for which NBC committed this past spring. Other new Revue shows, "Staccato" and "The Deputy," were sold directly to the sponsors Lorillard and Kellogg, respectively) and subsequently placed on NBC. "Deputy" almost went to CBS, in fact. Other new-to-NBC Revue stanza is "Bachelor Father," which Tareyton cigs switched over from CBS.

MCA-Revue holdovers on the web are "Wagon Train," "Wells Fargo" and "M-Squad," all of which have been top-rated entries.

Series on Smut Racket

Chicago, Aug. 18.

WBBM, the CBS radio o&o in Chi, has spent seven months preparing a special series on peddlers of smut magazines and pornography only to be beaten to the punch a week ago by a UPI feature and a daily series in the Chicago Sun-Times. Tapes therefore have been rushed into editing and will be broadcast in a four-installment series Aug. 28-31, each night at 8 p.m.

Believed to be the first radio documentary on the smut rackets, it will follow the general format of Ed Murrow's "This Business of Sex" on CBS last season.

CBS-TV Wants to Give 'Housewife Reporters' Crack at Khrushchev

CBS-TV brass is trying to line up a 52d "guest" for the network's upcoming Daytime Televisit Week. Ever since learning that Russian Premier Khrushchev's U.S. tour would coincide with the importation of 51 housewife-reporters to "cover" CBS' New York facilities in middle September, the network has been working through official governmental channels to arrange for the women (one from each state and the District of Columbia) to meet the foreign visitor.

Seems the likeliest meeting place at the moment is the United Nations Bldg.

ABC Radio's Gotham Key To Make Like an Indie

Question is: Is WABC Radio, N. Y., going the WNEW route? Network station, in going more and more indie, says it is going to inaugurate a new daytime music format made up of "well balanced" program music.

Ben Hoberman, WABC topper, says that the station will not concentrate either on top 40 or "plush background music." All the music, sez the station chief, will be "carefully screened. . ." in order to find a mixture of show hits, standards, some top 40 and new albums and new singles—a format which sounds to the trade much like WNEW's.

McCrary's 'Congressional Probe' to Preem Sept. 20

"Congressional Probe," half-hour panel show packaged by Tex McCrary's public relations firm, takes the air on WNEW-TV, New York, Sundays at 7:30 p.m. beginning Sept. 20.

McCrary will produce the show and appear as moderator on alternate weeks. He'll be spelled by William Peer, recently named vice chairman of the McCrary firm. Panel will include two New York Congressmen on a regular basis, and a guest of the week.

Bankroller will be the Metropolitan Dairy Institute, the public relations wing for a group of independent and chain dairies in the N.Y. area. Contract is for 13 weeks with options.

Show represents McCrary's return to broadcasting after a year's layoff.

Joyce Brothers Posts Client SRO

"Consult Dr. Brothers," new Dr. Joyce Brothers program on domestic relations immediately following Jack Paar show on WRCA-TV, across-the-board, was sold out several days after preem (10). Sell-out apparently points up the fact that national sponsors are more courageous than in the past, and don't hesitate to latch on to a serious but plain-spoken discussion series dealing with sex and marriage.

The 35th of "Consult Dr. Brothers" which had not been sold by preem date was gone before the week had elapsed. The 1 to 1:15 a.m. show, which has a format for 15 announcements, is now plugging Revlon Products (Mogul, Lewin, William & Saylor); Wesson Oil (Fitzgerald Agency); Food International for Burry Biscuits (Weightman Agency); Tropicana Orange Juice (John Douglas Agency) and Eureka Vacuum Cleaners (Earl Ludgin Agency).

Trendex ratings on the first two nights of the program revealed that the Brothers show was ahead of its rival, WCBS-TV's "Late Show." "Consult Dr. Brothers" scored a 6.3 to the "Late Show" 1.5 on Monday. It drew a 4.6 to WCBS-TV's 2.1 the following night.

WW's 39-Wk. Renewal

Walter Winchell's newscast bankroller, Bankers Life Insurance of Chicago, has renewed for 39 weeks when the columnist returns to his Sunday night at 6 show on Mutual Sept. 6.

Sponsor had the show through April and June of this year. Winchell is on a six-week vacation.

CBS' Inside 'Outside' Man

Those "monopoly of programming" raps directed at the television networks by the D.C. anti-trust sleuths, plus a desire to tone down on overboard spending by "creating from within" are seen as the major factors in the new CBS-TV administrative reshuffle and the promotion of program v.p. Bob Weitman to the post of vice-president in charge of independent productions. As the network's inside "outside" man, Weitman, reporting to the new program topper Oscar Katz, will be on top of all shows and properties originating with indie producers and packagers, with stepped-up activity both east coast and west coast. Weitman will appoint a west coast aide to implement the program.

Elevation of Weitman will give him equal administrative billing with veepees Mike Dann (in New York) and Bill Dozier (in Hollywood). Consequently, from here on in, it'll be a three-ply team under new bossman Katz. Here's the way it breaks down, essentially:

Weitman will labor to get first crack for CBS-TV on indie packages already made and ready to go. Because of his contacts, Weitman will also be allowed, if he sees fit, to initiate a co-production deal for CBS and an indie film packager but after that the co-production work and, as a matter of fact, the details of future production on any premade stanza bought by Weitman fall to Dozier or Dann.

Under the new arrangement, in effect, the east and west coast program bosses for CBS have absorbed Weitman's old chore, that of program development for the web—in that they will now be responsible for making the co-production deals, plus handling the original ideas for any shows to be produced entirely from within CBS' own shop.

Guy della Cioppa, the fifth program veepee at CBS, will continue as before overseeing week-to-week mechanics of Coast-based productions such as "Playhouse 90."

Do's & Don'ts for Mr. K.

Soviet Premier Getting Flock of Suggestions From Radio-TV Fraternity

Video and radio are knocking themselves out like whirling dervishes telling Soviet Premier Nikita S. Khrushchev what he should and should not do when he arrives here. Khrushchev is getting more suggestions from broadcasters than a guy struggling with poison ivy.

Many stations are prepping a program or two or three jampacked with advice to the Soviet leader on what he should eat, read, see, smell and feel.

Last week, indies and webs were brushing up on Karl Marx's "Manifesto" and the Beards' "Rise of American Civilization" in order to set Russia's top banana straight.

Even "Camera Three," which usually concerns itself with arty topics such as the gossamer-like treatments of Edna St. Vincent Millay's sonnets, was advising Khrushchev what non-political tomes to read in order to get a comprehensive picture of the U.S. It also told him to examine Walter Kelly cartoon character "Pogo."

Chet Huntley on his Sunday (16) program over NBC-TV also tipped off the Russian what to gander here including the seamy side of Harlem; Levittown, Pa., and Cambridge, Mass., where in the "mile of brains" new frontiers are being explored.

Khrushchev also got ideas, via video, from an assortment of individuals such as Bennett Cerf, Richard Maney, Toots Shor, Jean

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Playboy Mag's Romp As Chi Late Nite TV'er; Mebbe Syndication, Too

Chicago, Aug. 18.

Playboy Mag is readying a late-night localer for a late October start on WBKB and fully expects to put the 90 minute romp in syndication, via tape, as soon as the kinks are worked out for it in Chi.

Publisher Hugh Hefner, who'll undertake the hosting chores himself, intends to make the deal so attractive to stations that they won't be able to resist it, his main concern being to upgrade the mag's image with the tv-er, not necessarily to create a money-making show. If the show goes into widespread syndication undoubtedly it will rack up a tidy profit, but if it shouldn't Hefner states he'll be content to write off the losses as promotion for his bible-for-fun-lovers.

With WBKB, Playboy has made a cooperative idea in which the station provides the airtime and facilities and Playboy the ball of wax, including director and producer. Revenue from the

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'Amateur Hour' Fades Sept. 25

Situation in network tv is so tight that even if a sponsor wants to continue riding with a show—in his case Pharmaceuticals—he's frozen out of a time period because he failed to move fast enough.

Pharmaceuticals was under the impression it had Sunday 5:30 on CBS-TV in the bag for a return to that time slot of "Original Amateur Hour" (which is now doing summer duty for "Person to Person" in the Friday 10:30 period). However, while the drug company dallied General Electric moved in and grabbed the period for its college quiz entry. As result, "Amateur Hour" fades after its Sept. 25 telecast, when "P to P" returns.

Pharmaceuticals has been shopping around for another time slot. It was offered Thursday night 10:30 on NBC-TV, but station clearance is a problem. Only 20 affils were counted, so Pharmaceuticals was obliged to turn it down.

CBS-TV Sneak-Previews '59-'60 Sked

By ART WOODSTONE

CBS-TV is now in the unusual and saddening position of finding out that conscientiousness does not always pay. The network gave its first preview of fall programming last Thursday (13) evening for the press of the nation—and in so doing exposed enough of each new program in the Tuesday-Wednesday tv lineup for fall to give journalists and other professional viewers of a one-hour closed-circuit telecast good to excellent indications of their quality—or lack of it.

Outcome is that CBS, of five new programs, seems to have one hit, one "maybe" and three duds on its hands. This count appeared all too obvious to members of the press attending the New York end of the closed-circuit show, and it seems logical that out-of-town pressmen, looking on from the comfort of couches in CBS station affiliates across the land, got the idea, too. It's doubtful that all of the scribes will keep their findings to themselves until the programs actually premiere in the fall. And any advance rapping is likely to deter viewer appreciation or, at least, take the edge off the premieres.

Various CBS sources noted after the special program that it was primarily designed for the purpose of exciting affiliate interest in the stanzas. But, apparently not anticipated, was the side effect of having the press around for a peek too.

NBC-TV ran a preview of fall programming last year, in a 60 or 90 minute closed-circuit affair, but it was clear that that network had no intention of giving journalists more than a minute taste of some of the new programs for the '58-'59 season. Rest of the time was taken up with colorized dancing girls and wise-cracking comedians. Being treated to a series of meaningless promotional cliff-hangers might have alienated the press but at least the critics attending the NBC program didn't have the honest opportunity to pin down anything specifically wrong with individual programs.

Give the Plot Away

Yet, CBS, in its maiden attempt at this sort of thing, gave what seemed to be between eight and 10 minutes of each of the five upcoming Tuesday-Wednesday preems. Where it concerned the half-hour programs, which in full run no more than 22 or 23 minutes on the air, it was more than enough to get an idea of some traditional program essentials: quality of film itself, quality of the acting, the general tenor of the program and the "wearability" of the format. Only the complete individual storylines remained to be judged. In the one instance where the program is to be 52-minutes long next season, some reservations about reaching a qualitative decision had to be made.

CBS-TV's special inside show spoke of the old programs returning to the Tuesday and Wednesday schedules, but, on the legitimate theory that any member of the industry who's worth his salt will know what they consist of, these return stanzas were mentioned only briefly. And due to the fact that most of the "big ones" haven't even been made yet, CBSC-TV prexy Louis Cowan, could only mention in passing such potentially sterling events as the news-pubaffairs specials and some of the entertainment one-shots on tap for 1959-1960.

CBS gave several minutes of the Tuesday 7:30-8 "Dennis O'Keefe Show," a situation comedy. It was evident that O'Keefe played it broadly and that the situations were painfully stock. Even if the appetite of the American televiewing public is high for comedy, CBS is still likely to suffer at the hands of the rival NBC and ABC hourlong western competition.

If anything is going to turn early Tuesday evening into a win-

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Dhery Out, Laugh Show Deferred

CBS-TV was scheduled to run off a taped preview of the projected hour-long weekly (7:30 to 8:30 p.m.) laugh show this Sunday (23), but the whole thing's now off until October.

Reason for the delay is the pull-out of Robert Dhery as host-emcee. The star of the "La Plume de Ma Tante" Broadway musical was informed by the producer of the legiter, David Merrick, that he wouldn't be allowed to do it. Previously CBS had a verbal okay for Dhery's participation.

Producer-director-writer Nat Hiken is now scrounging around for a new emcee.

Fred Danzig Named TV Editor for UPI

Fred Danzig has been named tv editor of UPI replacing William Ewald who moved over to Newsweek as associate editor covering film and tv-radio.

Danzig was previously involved in feature material for the wire service as well as city side news coverage.

'MAKE IT TAX FREE': GUESTARS

MM's Holdout for Miller Play

The case of Marilyn Monroe poses some rather interesting problems for potential sponsors in view of the fact that she stands ready to appear on tv in a dramatic vehicle. While her asking fee may be high, she's reportedly willing to listen to a reasonable counteroffer but there's a catch to the negotiations.

Under no circumstances, it seems, would she grace the airlanes unless the sponsor permits her to appear in her husband's (Arthur Miller) Pulitzer-Prize winning "Death of a Salesman" in which she would be cast as the wife of Willy Loman, a role played on Broadway by Mildred Dunnock.

British ATV's Prince Littler Wary About Future Profits, Higher Costs

London, Aug. 18.

Another British commercial tv topper has rung a warning bell about future profits. Prince Littler, chairman of the Associated Tele-Vision group, declares in his annual report: "The present extremely high level of profitability may become increasingly difficult to maintain," pointing out that saturation point may soon be reached in ad revenue and that program costs continue to rise. Only a week or so back, Sir Philip Warter struck much the same note in his statement to Associated British Picture Corp. stockholders, who look to ABC-TV for the bulk of profits.

But although the warnings are there, the present picture's far from gloomy. ATV Group profit before taxation for the year ended April 30 was $14,886,000, the parent company's profit being around $7,282,800. Balance available for appropriation was $8,537,000.

Littler reaffirms in his statement that ATV would welcome competition by another commercial outfit operating on the same days of the week and in the same areas —the Midlands on weekdays and the London area weekends. He also beefs about the present restrictions on broadcasting hours and puts in a plea for adoption of the 625-line standard.

The report also refers to the acquisition last fall of the share capital of Inc. Television Programme Co. Ltd., now Inc. Television Company Ltd., which owns a 50% interest in the voting equity of Independent Television Corp. (USA). Preparatory work for the production by ITC of vidpix series is in hand for shooting in the U.K. and in Australia. Other overseas ventures dealt with in the report include that the new Brisbane commercial tv station is skedded to go on the air this month and that the Sydney station, in which ATV's Australian holding company has a 9.36% interest, is operating on "increasingly profitable terms."

Other items reported are that the balance of the mortgage on National Studios, Boreham Wood—it's a movie studio—was repaid last September and that plans are currently under review for ATV's permanent television studios, inasmuch as programs have hitherto been turned out from temporary accommodation converted to tv production purposes.

Flock of Anahist Network Minutes

With spot tv availabilities rapidly becoming congested by early buys for cold remedies, Warner-Lambert has pulled a midsummer switch on the competition; buying a flock of network minutes for Anahist.

It will be the first network exposure for the product, which will continue heavy in spot. Shows on the Anahist list include ABC-TV's "Bourbon Street Beat," "Bronco," "Untouchables," "Alaskans," all hours, and the Saturday night half-hour, "Leave It to Beaver" and NBC's "Five Fingers" and "Laramie."

Company's other web buys include Gale Storm on ABC Thursdays at 7:30 p.m. and half of "Person to Person" on CBS.

MBS' Colts Grid Coin

Mutual Broadcasting network will carry the 12-game pro football schedule of the world champion Baltimore Colts. MBS prez Robert F. Hurleigh firmed the deal in Baltimore with the National Brewing Co. of that city, which holds broadcast rights to Colt games and which will be one of the sponsors.

Colts' vet play-by-player Chuck Thompson will be broadcasting the games for his fifth consecutive year. He'll be joined by another Balto sportscaster, Vince Bagli.

A. L. Alexander's 'Court' Axed, No Match For Gale

Shaken by the latest advanced Nielsens, NBC-TV made a fast one-day decision to axe A. L. Alexander's "Court of Human Relations." It was cancelled less than five hours before its last performance on Friday 14), and this past Monday was replaced by 26 half-hour reruns of "Blondie."

NBC-TV will keep "Blondie" on the air in the 2:30-3 strip until sometime in September.

NBC decision was apparently based on the clobbering Alexander took from ABC-TV's Gale Storm telefilm reruns at 2:30. The Storm show, for the first time, broke a 30% share on the Nielsens (it was actually a 31% share). With this new rating heartache to countenance, the web evidently felt it wasn't any longer worth facing up to the hypercritical reception given "Court" after its June 27 preem. Program lasted a little over a month.

Time, Inc., Won't Retreat From B'casting: Pullen; Will Fill Salt Lake Gap

Minneapolis, Aug. 18.

Here to meet with national advertisers and agency representatives and to preside over a four-day conference of managers of his company's stations, Weston C. Pullen Jr., vice president of Time, Inc., Broadcasting, which owns and operates local WTCN-TV and radio, an ABC affiliate, made clear that Time is in broadcasting to stay. In fact, expansion is contemplated, he declared.

"Time is firmly launched on its broadcasting activities and its sale of KDKL and KTVT, Salt Lake City, in no way diminishes its active and longrange interest in this field," Pullen assured the managers.

"We are making encouraging progress in the four markets where we have radio and tv operations and hope in the near future to return to the full complement of five tv stations."

CRAZY FIGURES KICKED AROUND

A new wrinkle's been added to the already troublesome days ahead on lining up top stars for the upcoming special-happy tv season. (The scrounging around for guestar material is already reaching unprecedented proportions, with some quotations so outlandish that producers are laughing out loud.)

A few stars, among them Elizabeth Taylor, want tax-free fees. Miss Taylor's asking price is $300,000, provided the client or network takes care of the tax rap. This, in effect, would be equivalent to the reported $1,000,000 asking price of Danny Kaye for his one big tv effort, but Kaye's demand is believed predicated on the assumption that nobody will hold still for that kind of coin and will henceforth leave him alone.

Run-of-the-mill star fees hit a $10,000 high last season, but the figure is expected to go to $12,500 and $15,000 this season because of the stepped-up demands for their services. This, of course, is exclusive of the "extra glamour" star fees, such as Ingrid Bergman's $100,000 for her solo "Ford TV Theatre" drama effort ("Turn of the Screw"). Quite a few are in the $25,000 to $50,000 one-shot class.

Oddly enough, a number of stars, on the basis of current show-to-show jockeying, are not thinking in terms of money (since most of it goes to the Government, anyhow) but "whose show can do the most to advance my career," regardless of fee. On this basis alone Goodman Ace, who is doing 15 hour-and-a-half specials for Revlon next season, has been reaping a windfall on guestar material by virtue of the virtual guarantee on built-in script continuity (although Revlon, like the others, is dangling fancy guest fees and, in fact, is willing to bear the out-of-pocket expense in the instances where it's necessary to go over budget when certain stars are deemed right for the show).

Webs In Frantic Search

Meanwhile, the webs have been knocking themselves out in a frantic race to button up as many names as possible for the record number of specials on the fall and winter agenda. Reps at the talent agencies have been leaning back in their soft chairs and saying "no dice" when talent buyers of the webs plead for the services of certain performers—that is, "no dice" until the price is upped to meet the agency's exalted opinion of the performer in question.

Since the competition for top talent on various video specials is so intense and stemming from all conceivable corners of the networks, NBC-TV, in order to avoid bottlenecks and prevent one program from bidding against another program on the same network, has assigned David Tebet to clear all talent for upcoming specials.

NBC-TV's "Sunday Showcase," however, will not be faced with the

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'TV Is Better Than Ever'

Washington, Aug. 18.

Television set manufacturers, through their Electronic Industries Assn. headquartered here, are launching a bally campaign built on this slogan: "Coming—The Finest Shows of All on TV This Fall."

Banners proclaiming this hopeful note are now being mailed to about 40,000 tv dealers, EIA discloses. Also, slugs for newspaper ads incorporating the slogan are being sent out.

Selling the "better-than-ever" idea for the upcoming tv season, according to EIA executive v.p. James D. Secrest, will cause many families to "want to purchase new receivers and many thousands of others will want to buy second sets to use in other rooms."

CBS-TV's Ban on Drumbeating 'Last Year's Shows' Miffs Agencies

'Penthouse 90'

The Revlon-sponsored series of Goodman Ace shows on CBS-TV will alternate next season with "Playhouse 90." Like the drama series, the comedy shows will be designed as adult fare, with the guests on each occasion assembling at the "host's" apartment. (First host is Tallulah Bankhead.)

There's no title for the series as yet, but Ben Griefer, of the Wm. Morris office (it's their package) has suggested the complementary title of "Penthouse 90."

Chrysler Dickers TV Bankrolling Of Winter Olympics

Chrysler Motors is mulling the purchase of the CBS-TV coverage of the 1960 Winter Olympics from Squaw Valley, Calif., the same event that ABC-TV dropped recently.

CBS, as previously reported, picked up the package upon the departure of ABC, but the papers weren't signed until just last week. CBS is obligated to offer 10 hours of the American-based sports event.

Plan now, it's understood, is to do two-and-a-half hours on Saturday and Sunday of the first days of the sports classic and repeat the formula on the closing Saturday and Sunday. On this basis, the time-talent nut to Chrysler or whoever ends up with the sponsorship, will be near $1,000,000. If CBS can arrange—and it seems to be it's what Chrysler really wants —to carry some of the 10 hours of sports in various prime week night time slots, then the charge will be more like $1,500,000 to the bankroller.

It's likely that if Chrysler comes across with a signed contract, will also have first crack at the CBS coverage of the 1960 summer Olympic games to be taped in Italy.

Meantime, in a totally separate arrangement, Ed Sullivan is expected to do one of his regular Sunday night CBS-TV showcases from Squaw Valley. Charge by the Squaw Valley Committee is in addition to the regular sports coverage by the web.

Froug Exits G-T To Partner With Moser

Hollywood, Aug. 18.

William Froug has resigned his executive production post with Goodson-Todman to form a producing partnership with James Moser. Under its banner of Starcross Productions, two series are now being developed and negotiations opened with a major studio.

Moser was formerly identified with "Medic" and "Dragnet." For GT, Froug produced "Philip Marlowe."

WNTA-TV Axes Arbitron

Less than a month after WCBS-TV cancelled its use of Arbitron, the instantaneous rating method devised by American Research Bureau, it was cancelled by WNTA-TV. That means that four of N.Y.'s seven tv stations no longer buy the Arbitron material.

WNTA-TV wrote its cancellation this week, because it felt "that the figures supplied were incomplete." Station argued that the Arbitron audience base was too small to represent the whole of the met area.

Madison Ave. is discontented with the reported CBS-TV plan for advertising programs this fall. The admen miffed the most are the ones who represent clients with programs that have been on the network before.

Web, it's understood, plans to promote in newspapers only those programs which are new to CBS-TV or those which are shifting time periods. Since there are many incumbent programs on the network, there are many advertising agencies affected by the retrenchment of CBS advertising.

Besides, restricting the number of programs which are to get the CBS-TV bankrolled newspaper kickoff, the network is said to be cutting back on the number of newspapers used for announcing th preem of even new stanzas. Only nine dailies, bunched in New York City, Los Angeles and Chicago, the three biggest cities on the tv coaxial, will be receiving reported 400-line ads, one for the announcement of each new show.

And CBS is limiting its financial participation elsewhere to 3,000-line ads, taken cooperatively with affiliates in other markets. Moreover, CBS is again limiting these cooperative ads to announcements for programs not previously seen on CBS and to programs involved in a time shift from previous seasons.

In the past, the network gave print plugs at the beginning of each tv season to nearly every program on the lineup.

ABC-TV 11th Hour Sponsor Windfall

ABC-TV's nighttime polk is jingling with some last-minute coin. National Carbon has bought a four-night spread of participations (see separate story), and Bulova has taken minutes on the hour-long "Untouchables" and "Adventures in Paradise."

Sweets Co. of America has bought a "substantial participation" in the Sunday telecast of "The Lone Ranger." The amount of time bought weekly was not detailed, but deal is over a long-term pull.

Polaroid this week bought into two ABC-TV programs, "Leave It To Beaver" and "Adventures in Paradise." Camera company has taken shortterm participations in both stanzas.

ABC-TV benefitted also from a shortterm spread from Bulova. Watch firm bought into an undisclosed number of ABC telecasts, most of them hourlong shows.

In addition, web has sold alternate weeks of "Black Saddle" to Alberto Culver through the Wade agency. L & M cigs has the other half.

AQUATENNIAL LANDS KEESHAN A SPONSOR

Minneapolis, Aug. 18.

The huge crowds of youngsters and their elders attracted by Bob Keeshan and the highly favorable impression that he made while here in person for the Aquatennial, annual local summer mardi gras, may prove to be factors in breaking down what seemed somewhat to be bankroller barriers for the CBS network's television children show "Captain Kangaroo."

At least, General Mils here is reported to have been influenced into becoming one of its sponsors by the turnouts for the "Captain" and the acclaim which he received here.

General Mills, which hitherto has not deigned to exploit its tv properties, is experiencing a change of heart in this connection, too. Here it had one of its staffers take Keeshan in tow for publicity purposes and it'll do likewise for other of its shows.

IT'S MUCH EASIER TO SELL A SHOW WITH BUILT-IN MERCHANDISING GIMMICKS

It has reached the stage at more than one distribution house where the way the telefilm program is "merchandised" is as important—if not more important—to the sale of the program than the program itself. The extras of promotion, publicity and "whatever you need, we'll give it to you" have reportedly turned the tide in favor of more than one syndicated package.

National Telefilm Associates has for a year been building a promotional organization which it proudly likens to the good old circus or motion picture batteries of "road men." NTA when it began selling "William Tell" last September also started developing a roster of "stringers," promotional men around the country who were supplied free to stations and local sponsors to promote the stanza to get across to dealers of the sponsored products and maybe even to the advertiser's own factory men, et al, the idea that they were going to have "Tell," their own program, so to speak, on the air. NTA threw in-store placards, posters and other promotional material.

California National Productions, the NBC telefilm subsidiary, is rushing the s'debars, as well. And, while it doesn't appear to be a full-fledged process yet, it's felt that the relative successes of CNP and NTA, and perhaps one or two other sales outfits, will force the rest of the syndicators to start offering more and more of the promotional extras.

Contracts for the sale of a half-hour skein locally are usually limited to the program itself. But recently, NTA, banking on a renewal by Budweiser beer of "U. S. Marshal," wrote a contract which included the full particulars of the extras, from the local publicity to be provided gratis by the distrib, to the nature of correspondence to Bud dealers and distributors.

NTA also turned in a D-X Sunray Oil deal when the film house agreed to a chapter & verse inclusion of what additionals will be provided to the program.

D-X pact came, according to NTA, when everyone of the film distribs was lined up at the front door with its own telefilm product. NTA showed up with Desilu's "Grand Jury," and it didn't seem especially promising for the show considering the bundle of other celluloid, much of it equal content-stature, that D-X had been given to look over. NTA went away one night and came back the next day with a pat plan for "merchandising," which, again, included the promise of a letter to be sent by the Desilu people to the D-X dealers and to the stations who'd carry "Jury." Plus this, D-X was provided with a specific plan regarding "character merchandising," as it's called by NTA. "Character merchandising" is what is commonly understood to be the premiums and licensing offers accompanying a program—for instance, something like a Mickey Mouse hat or a Lone Ranger six-shooter.

General "merchandising" seems increasingly in the syndication cards because there is now a plethora of telefilm for local sale as opposed to an ever-decreasing amount of local time available for syndicated film. Consequently, it's felt in some circles, there has to be something new to dazzle sore-eyed potential sponsors.

WPIX Gets Gen. Foods Coin on Little Leaguers

General Foods will sponsor four Little League baseball pickups on WPIX, N. Y. independent, beginning tomorrow (20).

WPIX will carry the three-game Eastern regional finals, a double header tomorrow and a single game Saturday from Hy Turkin Field, Staten Island.

Station has arranged to vidtape the final game in the eight-game Little League World Series at Williamsport, Pa., scheduled for Aug. 29. Tape will be flown back to New York for telecast the same night at 8:30.

Frankie Frisch and sportscaster Bob Delaney will do commentary and play-by-play.

'26 Men' Sales

ABC Films has made 17 new sales on "26 Men," former network oater featuring adventures of the Arizona Rangers.

Markets include WCCO-TV Minneapolis; KXLF-TV Butte; WNTV Jackson, Miss.; WRVA-TV Richmond, Va.; KERO-TV Bakersfield, Calif.

Local Stations In As Roller Derby Partners Via Syndication Plan

The roller derby, which last year was ABC-TV's contribution to the Sunday afternoon cultural frolics, will roll on this season via tape and film in a deal whereby local stations become partners in promotion of live presentations in the home town.

Roller Derby-TV Inc., with Leo Seltzer, who origina'ed the derby 24 years ago, as president, and James Farley Jr., son of the former Postmaster General, as franchise holder, will present the sport live from Los Angeles, Chicago and New York with six teams competing weekly. An hour of the two-hour presentations will be vidtaped to local stations (film will be made available for stations lacking tape equipment).

In addition, the six teams, which will be rotating between the three cities, will tour subscribing cities for exhibition contests during the week. Local station owners will be responsible for renting and staffing the hall and will receive 40% of the gate receipts. In cities where the exhibitions are profitable, teams may be appearing as often as once a week. Initial appearance will be based on response to on-air promotion.

Seltzer figures the average gross for an exhibition at $10,000 with the station neting around $2,000.

Regular derby season will begin in October. Twenty-six stations are signed to date and hopes are for 100 by year's end.

ABC-TV, in replacing the Sunday skating, has stuck to the game concept. There will be an hour of bridge.

FEDDERSON'S SERIES FOR CLIFF ARQUETTE

Cliff Arquette signed with Don Fedderson Productions which plans a series featuring the performer in his "Charlie Weaver" character routines.

Specific format for new series has not yet been set but Fedderson indicated it would deal with "Weaver and his people." Sample half-hour show was video-taped last week in Gotham with Weaver interviewing Zsa Zsa Gabor and Terry Huntington, Miss USA in recent "Miss Universe" contest.

Peter De Met's Deal On Off Season Pro Grid

Peter De Met Productions made a deal last week with Bert Bell, prexy of the National Football League, to film and syndicate 26 professional games for delayed exposure next summer and spring, during the off season. Each game will be edited down to an hour.

Earlier, in a switch on this off-season athletic exposure via local stations, De Met made a deal with the American and National Leagues to offer several filmed editions of pro baseball during the late fall and winter.

Clete Roberts Coin

Hollywood, Aug. 18.

Tidewater Oil has signed a $150,000 pact for co-sponsorship of "Clete Roberts Reports" on KTLA. Deal, set through Foote, Cone & Belding, gives the station an SRO status on the 15-minute cross-the-board news show, with Marlboro having renewed its share.

'Movies Learn to Talk' As '20th Century' Entry; D.C. Yields Some Footage

Washington, Aug. 18.

When a Pentagon bureaucrat invites Miss Barbara Sapinsley to "come in and see my etchings," she has a 20th Century viewpoint: she accepts.

The CBS assistant on the "Twentieth Century" show has picked up several hundred still shots here which will be used to publicize the 1959-60 Sunday afternoon series which will include such big military moments as the "Battle of the Bulge," "Goering," and "Suicide Run to Murmansk."

Sponsored by Prudential Insurance, produced by Burton Benjamin, and narrated by Walter Cronkhite, the opener on Oct. 25 will be "The Movies Learn to Talk" which tells how sound came to Hollywood. This program will include excerpts from early Edison films, experimental European films, the first Disney sound cartoon, Greta Garbo's first words and John Gilbert's last.

H-B's 39 Hours Of Cartoon Output

Hollywood, Aug. 18.

H-B Enterprises will turn out the phenomenal total of 39 hours of animated cartoon programming this year, following closing a deal by Screen Gems for Kellogg sponsorship of 26 new half-hour "Quick Draw McGraw" cartoons out of H-B.

With the renewal by Kellogg of "Huckleberry Hound," another H-B-Screen Gems stanza, along with NBC's renewal of "Ruff & Reddy," the cartoonery will be turning out three half-hour series of 26 shows each. Kellogg currently spot-books "Hound" in 180 markets and will expand that for each of "McGraw" and "Hound" in the coming season. It's dropping its national spot sponsorship of "Wild Bill Hickok" to make room for the new cartoon series.

By way of comparison with old theatrical cartoons, the H-B 39-hour output stacks up against an average annual output of 48 minutes at Metro in the pre-tv era. Bill Hanna and Joe Barbera, operating bosses of H-B, who copped seven Academy Awards with their "Tom & Jerry" cartoons at Metro, figured that the annual output there was eight six-minute cartoons a year, which it took eight weeks apiece to produce.

To cope with the largescale output, the H-B plant at Amco Studios here is now on a 24-hour-a-day schedule, its 175-man staff of animators, story editors, camera operators, inkers and others split into three eight-hour shifts.

'Brewster's Millions' Slated as Vidpix Series

Hollywood, Aug. 18.

"Brewster's Millions," the George B. McCutcheon novel which went through three motion picture versions, is now being planned as a television series by Herts-Lion International.

The novel, first published in 1903, is now in the public domain, and Herts-Lion partner Leo Guild is now working on a pilot script which will be done in collaboration with Curt Siodmak. Guild is dickering with George O'Hanlon to play the title role.

Series would be planned so that each episode would relate another of Brewster's efforts to give away $1,000,000, the premise of the story. Pilot will roll at Academy studios upon completion of the script, with Ken Herts directing.

Battle of the TV Couturiers

Chi WMMB-TV Finds Out Too Late That Wm. Morris Office Got to Paris First

Chicago, Aug. 18.

CBS Films, which had around 30 stations wrapped up for a Sept. 1 hourlong special on the fall fashion house openings in Paris, has found itself embarrassedly unable to deliver the goods.

The Columbia o&o in Chi, WBBM-TV, which was producing the one-shot for syndication, thought it had the U. S. tv rights but discovered—13,000 feet of film too late—that it didn't. Well after production had begun in Paris, the William Morris agency stepped in to halt the CBS project with news that it had France's top couturiers under exclusive contract for tv sales in this country. The Morris office, in fact, is planning a live network special coincidental with the February fashion openings and has a sponsor in tow, so it isn't about to sell the rights to CBS Films for the fall show.

The whole mixup is attributed to the language barrier and to the misunderstanding by the Paris fashion formers of how tv works in the U. S. According to a red-faced spokesman for WBBM-TV, the couturiers never mentioned an agreement with Morris and possibly didn't understand the exclusivity of the one they had. Part of the problem was that WBBM failed to get a formal contract in writing.

But to hear the New York office of William Morris tell it, the Paris fashion houses were under the impression that the CBS crew had come only to shoot some newsreel film, which would have been permissable. Supposedly, they didn't know CBS had an hourlong film in mind, or that it had a sponsor.

Perma Lift brassieres had helped to create the syndicated property by ordering it for three markets—New York, Los Angeles and Chicago. CBS Films took it from there and sewed up 27 more takers.

So WBBM-TV is on the hook for the expense of sending a crew of six to Paris and for 13,000 feet of exposed celluloid. There may be little comfort in the fact that some of the film may be legally salvaged—three minutes worth, for a news clip.

ABC Films' Clef-Hanger

Hollywood, Aug. 18.

ABC Films is pulling a switch on the usual practice of filming series in Hollywood and scoring them with live music abroad. Company has decided to score its new "Counterthrust" series, which starts shooting Sept. 1 in Manila, here in Hollywood.

Series, which stars Tod Andrews and Diane Jergens and will be produced by Lynn-Romero Productions, will be scored by vet composer-conductor Lou Bring. Latter has also written theme music for the pilot of "The Racer," new ABC Films-Joseph M. Schenck Enterprises project.

Aussie TV Set Count Called 'Inflated'; Becker Puts Figure at 577,502

R. A. Becker, manager of ATN, Channel 7, in Sydney, Australia, took exception to a recent report in VARIETY that Australia now has 1,600,000 tv sets. In an unusual protest for a station manager, most of whom would rather have people believe a set count is higher than it really is, Becker said the "real facts" were that as of June 30 the number of sets in Australia was only 577,502.

Figures were from the Post Master General's department. Becker said it is "generally accepted that there are more sets in operation than these figures show; the wildest estimate would not place the set count . . . at more than 650,000 in the whole of Australia."

The contested VARIETY figure was supplied by William Fineshriber, former foreign boss of Screen Gems.

ALLAND TO REVUE ON 'WHISPERING SMITH'

Hollywood, Aug. 18.

William Alland, vet wrtier-producer, has joined Revue Productions as the new producer on "Whispering Smith," studio's Audie Murphy-starring teleseries. He replaces Joe Hoffman, who left the series, reportedly to join "The Man from Blackhawk" at Screen Gems as script aide to producer Herb Meadow.

Production on "Smith" has been temporarily suspended while Murphy is filming "Hellbent for Paradise" for Universal. Alland has already checked into Revue and is preparing scripts for resumption of production following completion of the feature by Murphy. When the show will actually go on the air is still up in the air, since NBC-TV, though committed to the series, has axed it from its fall schedule.

Alland, a former screenwriter and producer at Paramount and U-I, last was with CBS-TV, which assigned him to take over as producer on Ziv's "World of Giants" after the show got into hot water. CBS-TV never aired "Giants."

Derman Replaces Gottlieb As Gale Storm Producer

Veteran comedy writer Lou Derman has been tapped for his first producer chores, with Derman taking over as producer of "The Gale Storm Show" for Jack Wrather's Independent Television Corp. He replaces Alex Gottlieb, who bowed out of the series after originating it over two years ago.

Derman's deal with ITC calls for him to produce six segments, with options to continue beyond. He checks into Desilu Gower this week to begin preparations on the series, which begins filming Sept. 14. Derman's deal was negotiated by the Frank Cooper agency.

June Allyson-Powell Teamup on DuP Seg

Hollywood, Aug. 18.

Four Star prexy Dick Powell and his wife, June Allyson, will team up for the first time in 10 years in an upcoming episode of Four Star's "DuPont Show with June Allyson." Pair will emote together as costars of Irwin and Gwen Gielgud's "A Summer's Ending," Powell's first thesping stint outside of his "Zane Grey Theatre" chores in three years.

Last time the husband-wife duo starred together was in the feature, "Right Cross," at Metro a decade ago.

Also signed to star in a segment of Miss Allyson's anthology series for DuPont was Ginger Rogers, who will topline "The Tender Shoot," teleplay by Arline Anderson and Barry Crane. Filming starts Aug. 21, with David Rich assigned to direct.

Gordon To Trans-Video

Toronto, Aug. 18.

Barry O. Gordon has left the tv division of the Canadian Broadcasting Corp. to join Trans-Video Productions in Toronto as general superintendent of laboratory operations. He will be technical expert on the upcoming productions of "National Velvet" and "Lloyds of London" series.

From 1940-46, Gordon was newsreel and documentary cameraman with the Canadian Army Film Unit; worked as camera operator on "Desert Victory." He later was cameraman on "Henry V" and "Blithe Spirit."

RUSSO-U.S. EXCHANGE—ZERO

Off & Running—100 Series Shooting

Hollywood, Aug. 18.

Hollywood telefilming pace zooms over the century mark for the first time in history this week, when some 100 series will be involved in active, continuous production. Surge in vidfilming has no precedent in local vidpix annals, far eclipsing previous records set in the last few years. Paradoxically, the new record comes at a time when producers of tv celluloid are gearing for a season in which hour-long shows will grab their largest slice of the network time pie to date, a factor entirely at odds with the increase in total number of separate product which has transpired.

Leading the way in number of series grinding for fall is Revue Productions, with an even dozen before cameras. Close behind is Warner Bros. TV Division, where 13 episodes of 10 separate series will be lensing this week. Four Star's mushrooming telefilmery occupies third place with nine skeins; Tied for fourth spot with eight series apiece are Screen Gems and Ziv.

Other vidfilm outfits with multi-series shooting schedules are CBS-TV's film wing, with six; Desilu, with five; 20th-Fox TV, with three, plus two for National Telefilm Associates; and a rash of other companies with two apiece.

Box score by shooting sites finds Revue again heading the pack with 15 skeins rolling at its new Valley location; followed closely by 13 series at Four Star's Republic Studios plant and 10 spreads apiece at Desilu's three lots and Warner's Burbank stages. Eight series are grinding at Columbia (Screen Gems), Ziv and Metro, latter unusual in that M-G has sold none of its own projects for fall. Four skeins are rolling at California Studios, three at General Service Studios, and another trio at Fox Western, with a number of studios serving as sites for two series or less.

Overall century figure includes a few telefilm cartooneries, of which Hanna-Barbera Productions is the leader in terms of separate vehicles, with three currently in production.

Resolve Fonda Formula on Vidpix In N.Y. Between Legit Commitments

Hollywood, Aug. 18.

Henry Fonda will film some 13 "sections" of his "The Deputy" series for Revue in New York during the run of Robert Anderson's "Lonely Night, Tender Night" legiter, in which he'll star. Revue is setting a deal for a studio, and "Deputy" producer Michael Kraike will fly in with key cast members on at least two occasions this winter to film the inserts.

Setup stems out of the formula arranged for Fonda with the creation of the series, a complex operation designed to keep Fonda down to a minimum number of shooting days. Actor will actually "star" in only six full episodes, appearing briefly in all the others. Under present scheduling, he'll complete his six full shows and about 20 of his segments by the time he leaves for New York in October, with another 13 to be filmed there.

Fonda's the second major star to work out a limited-appearance pattern for a tv series, Robert Taylor being the other. In Fonda's case, title character of the series is not him, but actor Allen Case, who costars with Fonda and Wally Ford. Fonda plays the chief marshall of a wide area in Arizona, headquartered two days' ride from the scene of the series' action. Ford plays a marshall in the series' locale, while Case is a store-

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Jerry Lester To Bump Features

Hollywood, Aug. 18.

Tipoff on the mounting decline of feature film programming as late-night fare came this week when pace-setting indie KTTV here decided to abandon its major feature showcase, "The First Show," in favor of an hourlong, five-a-week Jerry Lester live stanza. KTTV will syndicate tapes of the Lester show as well.

KTTV is well stockpiled with the 700-film Metro library, but is already rerunning the vast majority of the films and has witnessed a decline in ratings. Moreover, as protection for the future, it feels live programming in the late hours is a must. Consequently, it has set the Lester stanza after a five-week test run on a 90-minute once-weekly basis, and is dropping the major film showcase.

Station's program veep, Bob Breckner, says the Metro acquisi-

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'Assignment 7 Seas' As New Vidpix Series

Hollywood, Aug. 18.

"Assignment 7 Seas," teleseries based on the exploits of an ocean-going security unit of 15 undercover agents, is being prepared for filming by George Draine Enterprises.

Draine, who created the "Rescue 8" tv series, has written pilot script—"Hell on High Water"—for the new series and revealed it will roll within 60 days in Lima, Peru, and aboard the steamship America Pacific.

'Not for Hire' Fetches Fancy Prices for CNP

California National Productions reported this week that it has been reaping extraordinarily high prices for "Not For Hire." In the two-and-a-half weeks the half-hour telefilm skein has been on the block, the NBC subsidiary grossed $1,142,000 in 49 markets.

Interesting is that the program, which was a hot network prospect for awhile during this selling season, has been chalking up individual station and sponsor prices on the average of approximately 12.8% more than had been normal for CNP in the areas sold. Each episode comes in for around $37,500, it's understood, but apart from this slightly-higher-than-normal syndicated program cost, what seems to have stimulated the heavy coin return is the interest that Philip Morris showed in the program and, before that, Liggett & Myers. It never made the network, apparently, due to exigencies having nothing to do with the program proper. For example, PM couldn't buy it, because they were unable to break a previous program commitment.

In New York, where the standard prices for syndication range from a bit under $3,000 per episode to $3,500, depending on the length of the run, "Not For Hire" is reportedly going for over $4,000 with a cig house on the verge of signing for the one market alone. Stanza is fronted by Ralph Meeker and is a wholly-owned CNP package.

So far CNP has three in the can and seven other half-hours about to go through final editing.

TV CULTURAL BID BIG BUST

Perhaps a bigger bust than the latest Geneva conference is the so-called cultural exchange between American and Russian television. In 1955, at another Geneva conference, the dream had its genesis, and 18 months ago the United States State Department and the Russian Ambassador put a basis for exchange in writing.

But nothing has happened since—and, worse still, nothing seems about to happen.

Plan for mutual enrichment of Russian and American television (and radio) audiences through the exchange of film and other recorded programming has bogged disastrously by recrimination, red tape, mistrust and technical barriers.

Apart from the exposure by both the USSR and the U. S. of the Khrushchev-Nixon "kitchen debate"—which was such an unusual and pressing news matter that it cannot really be counted as part of a regular and consistent cultural exchange program—there has been no American program that has achieved a place on Russian television. And there have been no Russian-made programs on U. S. video aside from snatches of juggling bears, etc., which were filmed by Americans for insertion in regularly scheduled American programs.

Video's international role compares quite unfavorably to the one being played now by theatrical motion pictures. American producers are supplying 10 features to Russia, the Russians seven to the U. S. But this can be laid to the fact that the motion picture people have arrived at a monetary exchange system, whereas there hasn't been any obvious cash method available to video.

No Network Action

At the present, CBS, NBC and ABC are doing nothing about the Russian potential. At NBC-TV, the network says the situation consists of a "gray area." At CBS, to whom the State Department seems "reluctant" to help facilitate an exchange schedule, nothing is happening. Nothing is happening at ABC, either; network is concerned with the technical problems that would be involved.

And at the Department of State, the tv industry was spanked for its lack of interest in an exchange. Frederick Merrill, deputy to Ambassador William S. B. Lacy, assistant to the Secretary of State, told VARIETY late last week that nobody in television has "shown any particular interest."

Eighteen months ago, Lacey signed an agreement with Ambassador Zaroubin. Nine months ago, the Department requested that the networks, stations and producers to submit programs the industry felt would qualify for an exchange. Merrill said the Russians are currently in the process of screening the submissions. What happens next, it's hard to say, although Merrill did express hope that the Russians will have made a decision before too long.

Merrill's limited optimism is not shared, it appears, by the industry. Since the State Department says it "would not interfere" with direct negotiations between individual American companies and the Russians, ABC sometime back made a try at getting some Russian telefilm.

What it got down to, in this instance, was what was available from Russia. ABC had in mind talk programming on film—more along political lines than entertainment. Dubbing was, and is, a problem, shipment of film (through U. S. Customs) another. Nothing happened.

And where all three webs are collectively concerned, one of the biggest problems is finding a way to acquiesce to the Russian demand that American television allow as much time for Russian product as the Russians allow for

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Republic Plans Major Scale Return To TV Productions; Seeks Key Men

Hollywood, Aug. 18.

Republic is re-activating its tv production wing and will get into competition with other picture studios on a major scale. Projected operation has progressed to a point where key jobs have been designated and the search started for men to fill the posts.

Production of telefilms has been at a standstill at the valley studio for the past year and the producing unit was recently disbanded. Under the new setup it is said that a half dozen properties are already in the hopper and that pilots will be made by end of the year.

Hollywood Television service, under the command of Earl Collins, prexy, is said to have the largest backlog of salable pictures to tv of any distributor. Still unsold and unshown on tv are 500 pre-'48 features and over 200 post 48's.

Republic's announcement of its move into tv production to compete with the major studios (Warners, 20th-Fox, Metro) is expected to be made within the next 60 days. Organizational plans are said to have been completed and all that remains is to fill the key positions.

'David Harum' Series To Roll This Winter

Production will start this winter on a Bernard L. Schubert telefilm series with a title that was a long-time radio success, "David Harum."

Chill Wills will star with Adrian Samish producing and Cliff Goldsmith and Phil Leslie scripting. There will be 39 half-hours initially.

Prexy Schubert was on the Coast recently to start production on another video series based on a radio success, "David Harding, Counterspy," starring Reed Hadley.

UJA Prepping Israel-Made Documentaries

Added to the list of film makers currently shooting in Israel is United Jewish Appeal. UJA is prepping several documentaries, among them "The Dock," a 27-minute short, designed for video viewing when the philanthropic agency launches its 1960 campaign.

UJA, which made the nation's 50 best free film list in VARIETY's recent vidpix supplement, is also shooting "The Key," a 15-minute short in Israel. "The Dock," an account of the immigrants who came to Israel in the last 11 years, is being filmed with Israeli actors in English in the port of Haifa and in the Negev. Paul Kresh is writer-director and the rough cut will be ready for editing at Paramount Studios shortly. Paramount is cooperating by giving UJA the facilities for processing of "The Dock."

"The Key" deals with housing problems as seen through the eyes of a 12-year-old boy. Film also has an Israeli cast and camera crew. Bernard Evslin, who authored "The Geranium Hat," off-Broadway production, is writer-director of "The Key." Columbia Pictures will provide facilities for processing the film.

Rabbi Herbert A. Friedman, exec chairman of UJA, will narrate one of the films. Name actor will do the other for the 1960 campaign documentary. Rabbi Friedman said this week that without Hollywood cooperation UJA would indeed find it tough sledding in completion of its annual quota of campaign films.

Since 1946, UJA has presented a flock of professionally made campaign and educational films. A good deal of emphasis in recent

(Continued on page 43)

Edw. Scherer to Helm 'Winter TV Baseball'

Chicago, Aug. 18.

Edward J. Scherer, production manager for Washington (D.C.) station WTTG-TV, has signed with Max Cooper & Associates to direct the upcoming video tape syndicationer, "Winter TV Baseball," which goes into production shortly after the U.S. World Series. The winter ballcasts will be of Cuban League games in which many stateside pro ballplayers participate.

Scherer had directed the telecasts of the Army-McCarthy hearings, the Senate Labor Rackets hearings, and all Washington originations of Ed Murrow's "Person to Person." He had also, for several years, directed the WTTG telecasts of the Washington Senators' games.

Max Cooper, producer of the series, is in Cuba currently setting up his video tape equipment at Goar Mestre's CMQ.

Fine & Friedkin's Crawford Series

Hollywood, Aug. 18.

Following four successful years of production of "Highway Patrol," Ziv Television has set Broderick Crawford into a new untitled western to be produced by Mort Fine and David Friedkin. No production date set for the series yet.

Ziv had the option of going into a fifth year on "Highway Patrol," which stands as its top alltime syndicated series, but apparently felt a fresh show with Crawford would be more saleable this time around. Westerns are nothing new for Crawford—most of his feature film roles were in oaters.

Fine & Friedkin are currently producing "Bold Venture," the Dane Clark starrer, for Ziv. No indication yet whether "Venture" will go into a second year, but if it should they would not be the first Ziv producer team handling two shows at the same time. Frank Pittman and Andy White have been doing it with "Bat Masterson" and "Tombstone Territory."

Ziv doesn't plan a pliot on the new western. It has already filmed a scene with Crawford from the initial script, and this, accompanied by a filmed presentation, will be Ziv's entire selling pitch. Crawford, incidentally, is still under a Ziv exclusive contract and is committed to do at least 39 more telefilms for the company. Statement from London by John Nasht last week that he had signed Crawford for a new series to film in Europe has no foundation, Ziv said. Crawford's agent, Al Melnick of the Louis Schurr agency, confirmed the Ziv statement.

Aussie Blurb House

Hollywood, Aug. 18.

Hollywood animator John Wilson has just returned from three months in Australia where he established John Wilson Productions, a tv blurb production house. Wilson is president of Fine Arts Productions here.

Wilson anticipates the Aussie unit will be able to deliver its first regular batch animated commercials by next May. He shipped American-made equipment to his Down-Under subsid.

(Incidentally, KTTV, is running some experimental blurbs produced by Wilson in Australia on "Cavalcade of Spots," the all-commercial showcase the station recently started.)

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VARIETY -ARB FEATURE CHART

ROCHESTER

STATIONS: WROC, WVET, WHEC. SURVEY DATES: JUNE 8-14, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "YANKEE DOODLE DANDY"— James Cagney; Warner Bros.; 1942; AAP	Repeat	Double Feature Movie Sun. June 14 1:30-4:00 p.m. WROC-TV	13.0	14.5	10.8	53.9	Sunday Premiere Theatre— "Babes in Arms" (1st Run) "Pennies From Heaven" (Repeat)	WVET	10.9
2. "KNOCKOUT"— Arthur Kennedy, Anthony Quinn, Cornel Wilde; Warner Bros.; 1941; AAP	1st Run	Playhouse 5 Wed. June 10 5:00-6:30 p.m. WROC-TV	12.2	12.9	11.2	61.0	Ann's Attic Mickey Mouse Club Annie Oakley	WHEC WHEC WVET	5.0 10.2 7.9
3. "ANTHONY ADVERSE"— Fredric March, Olivia de Havilland, Claude Rains; Warner Bros.; 1936; AAP	1st Run	Million Dollar Movie Sat. June 13 11:30-2:00 p.m. WROC-TV	11.6	14.5	5.8	81.7	Wrestling Premiere Theatre—"Appointment in Berlin" (Repeat)	WHEC WHEC	5.5 1.9
4. "POSTMAN ALWAYS RINGS TWICE"— John Garfield, Lana Turner; MGM; 1945; MGM-TV	1st Run	Premier Theatre Fri. June 12 11:15-1:15 p.m. WVET-TV	11.4	13.7	9.1	67.9	Hollywood Feature Movie— "Key Largo" (1st Run)	WROC	4.9
5. "G-MEN"— James Cagney, Lloyd Nolan; Warner Bros.; 1935; AAP	1st Run	Playhouse 5 Mon. June 1 5:00-6:30 p.m. WROC-TV	10.9	11.6	10.0	51.2	Ann's Attic Mickey Mouse Club Woody Woodpecker	WHEC WHEC WVET	5.0 11.0 14.7
6. "PENNIES FROM HEAVEN"— Bing Crosby; Columbia; 1936; Screen Gems	Repeat	Sun. Premiere Theatre Sun. June 14 2:30-4:00 p.m. WVET-TV	10.5	12.0	9.5	45.1	Double Feature Movie— "Yankee Doodle Dandy" (Repeat)	WROC	10.9
7. "BABES IN ARMS"— Mickey Rooney, Judy Garland; MGM; 1939; MGM-TV	1st Run	Sun. Premiere Theatre Sun. June 14 1:00-2:30 p.m. WVET-TV	10.3	12.0	7.5	34.0	Three Stooges Double Feature Movie— "Yankee Doodle Dandy" (Repeat)	WROC WROC	19.5 13.5
8. "STALLION ROAD"— Ronald Reagan, Alexis Smith, Zachary Scott; Warner Bros.; 1947; AAP	1st Run	Playhouse 5 Thurs. June 11 5:00-6:30 p.m. WROC-TV	10.2	11.2	8.7	50.0	American Bandstand Adventure Time Popeye	WVET WVET WVET	6.4 9.6 14.3
9. "INTERNATIONAL SQUADRON"— Ronald Reagan, William Lundigan; Warner Bros.; 1941; AAP	1st Run	Playhouse 5 Tues. June 9 5:00-6:30 p.m. WROC-TV	9.3	10.0	8.7	55.7	Popeye Adventure Time Lone Ranger	WVET WVET WVET	11.4 13.5 6.4
9. "BRUTE FORCE"— Burt Lancaster, Ann Blyth; Universal; 1947; Screen Gems	1st Run	Playhouse 5 Fri. June 12 5:00-6:30 p.m. WROC-TV	9.3	10.0	8.7	48.4	American Bandstand Mickey Mouse Club Huckleberry Hound	WHEC WHEC WHEC	5.8 8.3 14.7
10. "ZIEGFELD FOLLIES"— Fred Astaire, Lucille Ball; MGM; 1945; MGM-TV	1st Run	Premiere Theatre Mon. June 8 11:15-1:30 p.m. WVET-TV	5.5	14.9	1.7	61.8	Hollywood Feature Movie— "20,000 Years in Sing Sing"	WROC	3.8

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: JUNE 1-7, 1959.

1. "LAST DAYS OF POMPEII"— Preston Foster, Basil Rathbone, Alan Hale; RKO; 1935; C&C Films	1st Run	Fabulous Features Sun. June 7 5:30-7:00 p.m. KPIX-TV	12.5	13.0	12.3	46.1	Movie Time— "New Faces" (1st Run)	KRON	7.6
2. "THE YEARLING"—Part I Gregory Peck, Jane Wyman, Claude Jarman Jr., Chill Wills; MGM; 1946; MGM-TV	Repeat	6 O'Clock Movie Mon. June 1 6:00-7:30 p.m. KGO-TV	9.2	9.7	8.5	22.7	Shell News; News— Huntley-Brinkley Report Superman Channel 5 News; CBS News—D. Edwards	KRON KTVU KPIX	18.8 10.1 12.5
2. "SHE DONE HIM WRONG"— Cary Grant, Mae West; Paramount; 1933; MCA	1st Run	Big Movie Sat. June 6 11:00-12:30 p.m. KPIX-TV	9.2	10.0	7.1	40.5	Best of MGM—"Romance Of Rosy Ridge" (1st Run)	KGO	6.4
3. "BELLS OF ST. MARY'S"— Bing Crosby, Ingrid Bergman; RKO; 1945; NTA	Repeat	Early Show Tues. June 2 5:30-7:00 p.m. KPIX-TV	8.8	8.9	8.5	23.9	Popeye Shell News; News— Huntley-Brinkley Report Highway Patrol	KRON KRON KRON	12.3 17.1 13.2
4. "STREET WITH NO NAME"— Richard Widmark, Mark Stevens, Lloyd Nolan; 20th Cent. Fox; 1948; NTA	1st Run	Channel 2 Presents Mon. June 1 8:30-10:00 p.m. KTVU-TV	8.7	9.3	8.2	13.6	Father Knows Best Danny Thomas Alcoa Theatre Ann Sothern	KPIX KPIX KRON KPIX	26.0 23.6 19.9 19.9
5. "NEW FACES"— Eartha Kitt, Robert Clary; 20th Cent. Fox; 1955; Medallion	1st Run	Movie Time Sun. June 7 5:30-7:00 p.m. KRON-TV	7.6	8.2	6.7	28.0	The Fabulous Features "Last Days of Pompeii" (1st Run)	KPIX	12.5
6. "LEAVE HER TO HEAVEN"— Gene Tierney, Cornel Wilde; 20th Cent. Fox; 1945; NTA	Repeat	Big Movie Wed. June 3 11:00-1:00 p.m. KPIX-TV	7.2	8.5	4.8	58.1	Jack Paar Show Owl Theatre—"Fangs Of the Arctic" (Repeat)	KRON KRON	5.2 1.3
7. "THE YEARLING"—Part II Gregory Peck, Jane Wyman, Claude Jarman Jr., Chill Wills; MGM; 1946; MGM-TV	Repeat	6 O'Clock Movie Tues. June 2 6:00-7:30 p.m. KGO-TV	6.7	7.1	5.6	41.9	Shell News; News— Huntley-Brinkley Report Highway Patrol Sea Hunt	KRON KRON KRON	17.1 13.2 23.8
8. "ROUGHSHOD"— Robert Sterling, Gloria Grahame; RKO; 1949; C&C Films	Repeat	Early Show Wed. June 3 5:30-7:00 p.m. KPIX-TV	6.3	7.4	5.6	20.3	Popeye Shell News; News— Huntley-Brinkley Report Rescue 8	KRON KRON KRON	11.0 18.1 12.3
8. "THE LUSTY MEN"— Susan Hayward, Robert Mitchum, Arthur Kennedy; RKO; 1952; Show Corp. of America	1st Run	Channel 2 Presents Wed. June 3 8:30-10:00 p.m. KTVU-TV	6.3	7.1	5.6	11.1	Price Is Right Holiday, USA	KRON KPIX	28.2 19.3
8. "DRAGON SEED"—Part II Katherine Hepburn, Walter Houston, Turhan Bey, Hurd Hatfield, J. Carroll Nash, Agnes Moorehead; MGM; MGM-TV	1st Run	6 O'Clock Movie Sat. June 6 6:00-7:30 p.m. KGO-TV	6.3	6.7	5.9	21.0	Divorce Court San Francisco Beat	KRON KPIX	13.7 14.1
9. "MAN FROM COLORADO"— William Holden, Glenn Ford; Columbia; 1949; Screen Gems	1st Run	Major Movie Fri. June 5 10:00-11:30 p.m. KRON-TV	6.0	7.1	5.2	17.3	77 Sunset Strip Person to Person Big Movie—"Woman On the Beach" (1st Run)	KGO KPIX KPIX	33.5 14.2 7.1
9. "WOMAN ON THE BEACH"— Joan Bennett, Robert Ryan; RKO; 1947; C&C Films	1st Run	Big Movie Fri. June 5 11:00-12:30 p.m. KPIX-TV	6.0	7.1	5.2	34.9	Major Movie—"Man From Colorado" (1st Run) Jack Paar Show	KRON KRON	6.7 5.4
10. "ROMANCE OF ROSY RIDGE"— Van Johnson, Janet Leigh, Thomas Mitchell, Marshall Thompson, Dean Stockwell; MGM; 1947; MGM-TV	1st Run	Best of MGM Sat. June 6 10:30-12:45 p.m. KGO-TV	5.7	7.1	1.5	24.4	D.A.'s Man Big Movie—"She Done Him Wrong" (1st Run)	KRON KPIX	16.4 9.2

Foreign TV Reviews

THE TRAITOR
With Mai Zetterling, Stephen Murray, Donald Pleasence, Maurice Hedley, Eric Lander, Ingeborg Wells, Carmen Blanck-Sichel, John Forbes-Robertson.
Producer: Gerard Glaister
Writer: W. Somerset Maugham
Adaptation: Troy Kennedy Martin
45 Mins.; Fri., 9:15 p.m.
BBC-TV, from London

BBC-TV's version of one of Somerset Maugham's stories was a hit on at least two scores: in conveying the atmosphere of 1916 and in capturing the psychology of the spy Ashenden. The man's no barbarian, but he disciplines his humanity with scientific detachment. If his intended victim is worth bartering with, moves are made accordingly, but if he's a lost cause he's eliminated.

In this case, Ashenden (Stephen Murray) is assigned by the British Secret Service during World War I to find out if Grantley Caypor (Donald Pleasence) shall be persuaded to stop spying for the Germans or shall be stopped by more drastic means. Ashenden duly strikes up a friendship with the man in Switzerland and studies him, to find that his love for his German wife (Mai Zetterling) is genuine enough to continue doing her patriotic bidding, even to the point of combatting a consuming fear. Reasoning that Caypor's devotion to this dominating woman would never let him be a successful double agent, Ashenden decides that he'd better die as a traitor. He dies.

The production expertly captured the dry, matter-of-factness of Maugham's approach, asking little involvement with the characters. Murray was an admirable choice for Ashenden, while Pleasence developed the at-first-hidden characteristics of Caypor in his customary masterly manner. Miss Zetterling was excellent, too, as the fanatical Frau Caypor, genuinely loving her husband but bound to patriotism more. Minor roles were well filled, while technically all was firstrate with the unfortunate exception of the mistiming of a filmed insert. *Erni.*

THE MEN BEHIND THE MUSIC
With Olga Gwynne, Patricia Moore, John Ford, Gerwyn Morgan, William Newman, Robert Docker, Jolyon Dodgson, James Maxwell, Vernon Williams, Sidney Torch orch
Producer: Charles R. Rogers
45 Mins.; Tues., 8:40 p.m.
BBC-TV, from London

No show that devotes 45 minutes to the lilting music of Richard Rodgers can entirely fail to have entertainment-plus but this, the first of three programs purporting to deal with "The Men Behind the Music," failed sadly in any attempt to let the audience know more about Rodgers as a man or as a composer. The music, in fact, became a mere background to some over-fussy production scenes and, inevitably the lyrics made rather more impact than the tunes.

Sidney Torch, who conducted the orchestra admirably, was less successful as a rather self-conscious emcee. Torch may be excused, however, on the grounds that he was given darn-all that was worth saying. Some adequate singers put over Rodgers' songs pleasantly but were far less convincing when, as actors, they tried to reconstruct scenes from some of the maestro's shows. These included excerpts from "Carousel," "South Pacific," "Oklahoma!", "The King and I" and merely reminded viewers melodiously, nostalgically, but disappointingly, how good these virile musicals were when they were staged in the West End. The second of this three-program stint is announced for Sept. 8. It will be on Noel Coward and it is to be hoped that the producer and deviser, Charles R. Rogers, will do a lot of earnest thinking before then. *Rich.*

GERT AND DAISY
With Elsie and Doris Waters, Hugh Paddick, Patsy Rowlands, Dudy Nimmo, Jennifer Browne, Julian D'Albie, Rosemary Scott, Keith Faulkner, The Raindrops
Director: Milo Lewis
Writer: Ted Willis
30 Mins., Mon., 8:30 p.m.
Associated-Rediffusion, from London

It's one of the gloomier aspects of the age that Jack Hylton Television Productions Ltd. can evolve programs so unerringly banal which so often find viewer favor. The "Gert And Daisy" prefilmed skein appears to be no exception. At least, so far as the banality's concerned.

Comediennes Elsie and Doris Waters are seen in their established characterizations of Cockney sisters whose chat has a certain element of down-to-earth comedy. The series presents them as kind-hearted owners of a boarding-house peopled by show biz types. Program No. 1 had them trying to resolve a quarrel between dancers Boris and Bonnie (Hugh Paddick, Patsy Roslands) by instituting a slimming campaign, only for all four self-starvers to be driven to nocturnal prowlings for food.

Byplay remarkable for its flatness didn't help the corny situation. As for the Misses Waters, they weren't directed enough for their exaggerated stage movements to be toned down. Hugh Paddick, a considerable revue comedian, was wasted as Boris. The rest did their stuff competently, with Dudy Nimmo providing the only mildly arresting contribution in the timeworn role of a would-be actress waiting anxiously for her agent's call. The Raindrops enlivened the proceedings a mite with a song. *Erni.*

THE BOY FROM THE GORBALS
With Hamish Wilson, James Copeland, Iris Russell, Janet Stewart, Ian Fleming, Molly Urquhart, Jack Lambert, Iain Davidson, Paul Dougall, Madeleine Christie, Robert James Harry Walker
Director: Peter Graham Scott
Writer: Robin Jenkins
Adaptation: Eve Martell
90 Mins.; Tues., 8:30 p.m.
Associated-Rediffusion, from London

Social realism had another airing in an adaptation of a novel by Robert Jenkins that impressed by its understanding of human behavior and by its optimistic compassion. It's the story of an idealistic Scottish schoolmaster, suffering a sense of failure, who believes he can help a slum kid by yanking him from his environment and taking him on a vacation with his own wife and family—to find confirmation that the youngster's a sly thief, but also to be left with a more realistic conviction that there's good in the lad that can be brought to the surface.

Where the piece scored over many others of its ilk was in its understanding of the schoolmaster's makeup and in its shrewd awareness of the tensions and jealousies created in the man's family by the boy's intrusion. It was aided, too, in its somewhat superficial looksee at the motivation of the boy himself by a standout performance from 15-year-old Hamish Wilson, making his first professional appearance. A detached, defiant figure, the youngster conveyed more with a movement of a face muscle about his background and relationships than any of the would-be descriptive visuals. These latter were among the play's weaknesses: in fact, both dialog and incident set in a room in an apartment in the Gorbals district of Glasgow were far too politely false.

Young Wilson strode off with acting honors, which doesn't mean to say that the adults didn't in the main offer sterling contributions. James Copeland was especially good as the schoolmaster, while Iris Russell gave a very sensitive reading as his wife. Three other children, Janet Stewart, Iain Davidson and Paul Dougall, were also strikingly good—which maybe is the best indication here of the expertness of the direction. *Erni.*

Foreign TV Followup

Words and Music

The BBC-TV series that has bandleader Jack Payne introducing a potpourri of orchestral pieces, songs and instrumental solos consistently earns affectionate approval from viewers appreciating middle-of-the-road music. The program aired Thurs. (13) promised an item of added interest in filmed scenes from the Moscow Film Festival.

But the fest footage, shot by an Associated British Picture Corp. cameraman and concerned exclusively with that outfit's players visiting Moscow, turned out to be a sheer plug that was, furthermore, mildly derogatory and condescending towards the Muscovites. A short sequel, in the shape of a p.a. before the tv camera of ABPC artist Peter Arne, did something towards correcting that impression. Arne did his bit with grace, even

(Continued on page 44)

LIVE WRESTLING
With Verne Gagne, Sam Manneker, Thompson Holt, Ed Kallay
60 Mins., Sat. (15); 4:30 p.m.
Participating
WAVE-TV, Louisville

Sport fans are treated to a full hour of pro wrestling from the WAVE studios every Saturday, and show caught certainly lived up to the moniker "live wrestling." Promoted by Willie Davis, wrestler, who won a bundle of loot on a network show, his category in the quiz being "flowers," these matches are the ultimate in mayhem and cruelty. Davis also promotes Friday night matches at the local Armory, which are plugged at every opportunity by Sam Manneker, commentator and ex-wrestler, and also by the wrestlers themselves after each match.

Another wrestler, Verne Gagne (who did not participate in this show), is sponsor of a protein product which comes in bottles. Plugs make extravagant claims that the product will make the user lose weight, or if underweight, will help them to add pounds.

First match, a tag-team affair, had the team of villains dishing out every illegal and dirty hold in the books. Same for the second time-limit match, with Big Bill Miller the bad boy. As customary, the winners were brought to the mike for a few words anent the Gagne product, but these fellows took the opportunity to insult the commentator, viewers, and even the kids in the audience. Big Bill Miller offered to put up $1,000 to anyone who would enter the ring with him, and that included a colored man in the audience who had a knife. The ranting and bellowing by the wrestlers on the mike had Manneker completely confused, and viewers who must have been shocked at the bad manners of the muscled brutes, surely wondered why the directors did not switch away from the mike and/or cameras, to spare lookers from the uncouth rantings.

Winner of the second match, Big Bill King ad libbed that he would come back for a rematch, if they gave him better competition than the "hillbillys" who were put in the ring with him. Louisville folks resent being called "hillbillys," and this surely makes for poor public relations for the promoter, the sponsors, and the station. Fact that a goodly number in the audience were children should give the promoter and station a thought about the bad effect that such exhibitions might have upon the immature. *Wied.*

GERITOL ADVENTURE SHOWCASE
(The Silent Kill)
With Ken Clark, Randy Stuart, Richard Shannon, Barbara Darrow, Richard Deacon, Doug Odney, Brett Halsey, Sid Gilman
Producer: James Fonda
Director: Don Siegel
Writer: Stirling Silliphant
30 Mins.; Tues., 9 p.m.
PHARMACEUTICALS
CBS-TV (film)
(Parkson)

Pharmaceuticals Inc. (Geritol) is filling in the four weeks between the end of the "Peck's Bad Girl" cycle and the start of Screen Gems' new "Tightrope" stanza with four hitherto unexposed half-hour telefilms, all out of the Columbia subsidiary. First of these is an unsold pilot originally titled "Brock Callahan," produced by Harry Ackerman's Ticonderoga Productions unit at Screen Gems.

"Callahan" pilot is a case study in a good idea gone sour. The pilot is a pretty sad affair, yet the premise is a promising one. Title character is a retired Los Angeles Rams guard who turns private eye and operates in and around the plush precincts of Beverly Hills. Idea was to film as much as possible on location around the glamor spot, also to get some footage of the Rams in as an offbeat plus.

But the pilot suffered from bad casting, hapless direction and an inadequate script. In Ken Clark, show has a big goodlooking bruiser who looks the part but unfortunately can't act it. He seemed to suffer with the delivery of each line, as if it were an effort. Clark's awkwardness both in delivery and in movement tended to throw the entire show out of kilter. Don Siegel, the director, apparently couldn't cope with this, and the entire staging took on a somewhat disjointed look.

Stirling Silliphant's script was no world-beater, either. A routinish murder yarn, it lacked suspense and in fact was hard-put to maintain interest. Some of the dialog—the fill-ins on the Ram scores in the course of the investigation, for example—were pure corn.

Randy Stuart seemed uncomfortable in the role of Clark's girlfriend. Richard Shannon was good as a Bevhills police lieutenant, though it was his misfortune to get most of those "what's the score" lines. Barbara Darrow was a sexy villain and Doug Odney menacing as a suspect. Location photography by Henry Freulich was limited but good. *Chan.*

THE RANSOM OF RED CHIEF
With Hans Conreid, William Bendix, Teddy Rooney, Russell Collins, others
Producer: David Susskind
Director: Alvin Rakoff
Adaptor: Phil Reisman Jr.
60 Mins., Sun. (16), 10 p.m.
REXALL DRUG CO.
NBC-TV, from New York
(BBDO)

Just because they're "marketable" doesn't mean that all classics are adaptable to television. David Susskind of Talent Associates, sponsor Rexall and NBC-TV must have realized that after the performance Sunday (16) of "Ransom of Red Chief," the O. Henry short story. Production resembled a lenghtly vaude skit, with only rare moments of enjoyment attached for a latenight video audience.

Hour program, the first big one of the new tv season, even though it did come a month early, was done entirely live. Since it was kind of zany, it might have been more suitable on film, so that the pratfalls, noggin' smashings and other minor mayhems committed by the eight-year-old Red Chief could have been handled less awkwardly. Yet while film would have solved the technical drawbacks of a live production, it wouldn't have actually made the program any the more entertaining or clever.

It gets right down to the question of why should anyone try to adapt the un-adaptable when there are plenty of good writers trying to do something made specifically for the 21-inch screen?

Hans Conreid and William Bendix had a tough time performing as a pair of con-men (one of the Reisman alterations; in the original they were kidnappers). Some of their lines were smart, but the scintillation was short-lived. They had Mickey Rooney's nine-year-old son, Teddy, as the tiny terror, to add a few moments of fun, but the kid, cute as he was, just didn't come over as the mighty meany that O. Henry meant him to be—that he had to be to make the situation valid. Only Russell Collins, as the reluctant uncle of the ransomed Red Chief got anything out of his role, but that's because he played a stock character, a shrewd Down Easter, and that kind of a part in the hands of an accomplished actor invariably manages to look easy.

Susskind imported a Canadian-born director, Alvin Rakoff, who had been working in England, to handle this tv special. Unfortunately, Rakoff's contribution was her -handed; action was stagey an the concentration on getting laughs, which were few in coming, seemingly left no time for achieving fluidity. *Art.*

SWING EASY
With Ruth Walker, The Rhythm Pals, Bill Richards Orch, guests, Sheila Billing, Ted Rust; emcee, Alan Millar
Producer: Bob Jarvis
Writer: Alex Barris
30 Mins.; Sat. (8), 7:30 p.m.
JAVEX, BAYER ASPIRIN
CBS-TV, from Toronto
(MacLaren)

As singing star of "Swing Easy," Ruth Walker is the summer discovery of the Canadian Broadcasting Corp. Here is a sexy personality who definitely injects glamor of delivery and appearance into a 30-minute vocal stanza and who does not sing with that sweet sameness of the other CBC gals. With her own show, the blond Ruth Walker is, at present, the sensation of the CBC and undoubtedly will carry this summer replacement into the Fall series, judging from her hefty fan-mail and the request that her Saturday evening time slot be changed.

"Swing Easy" is getting the full treatment and is being carried live by 48 stations in the coast-to-coast CBC network during the ensuing 13 weeks of Saturday nights, plus those important alternate sponsors. Tribute for swift pacing and imaginative sets also goes to Bob Jarvis, producer; and a lusty assist to Alex Barris, writer.

Songstress opened cold in her bouncy "Sitting on Top of the World," ably backed by Bill Richards 14-piece orch and later by The Rhythm Pals, male trio. Next was Sheila Billing, as one of the guests, in her offbeat ballad of "When You Were Sweet Sixteen," sung in a little-girl voice but redeemed by the femme duo, appropriately furred and jewelled, in their hefty "Diamonds Are a Girl's Best Friend" duet in which Miss Billing was given a chance to show what she can do in the undulating sex number. Here the two girls really belted the song out, complete with restrained gyrations.

Interspersed were the Rhythm Pals—this time with guitar, accordion and cello—for their robust "Blue Shadows on the Trail"; the

(Continued on page 43)

Tele Follow-Up Comment

U.S. Steel Hour

A Niagara Fall's worth of feminine American teardrops must have fallen in the course of this sentimental, but palatable, one-hour drama presented last Wednesday on the "U.S. Steel Hour." With a certain willingness to overlook the less logical aspects of at least one of the characters, it was possible to find "Seed of Guilt" provocative as well as touching. But a tendency toward stereotype in her delineation of one of the principal characters blunted the impact of writer Barbara Chain's entire effort.

Miss Chain offered a reasonably engrossing dramatic situation in the domestic clash of an artifically sophisticated mother and her married daughter who, during the mother's visit to her household, experiences the first true shred of insight into their relationship through the critical experiences of her adopted daughter. Latter, falsely accused of a petty theft at school coincident with her grandmother's arrival, indulges in a courageous cover-up to protect the actual thief, an act entirely at odds with the low esteem in which she is held by the "grand old lady." It remains for the beaten grandmother to attempt to steal away pitifully, only to be restrained and forgiven by her daughter, a young lady with a heart as big as Boulder Dam.

In essence, it is a reasonable yarn that Miss Chain has concocted, but she has been slightly carried away in the stance of her characters. The elderly lady of the play is utterly without sensitivity or diplomacy, a doubtful attitude to assume in a situation so demanding of these characteristics, especially for a person of such acknowledged breeding.

As the lady in question, Peggy Wood, looking very trim, tried an off-beat role, a pole apart from her well-known characterization of "Mama." Although a wee bit obvious in her actions and reactions at times, she got the character across as effectively as could be accomplished, in view of the unlikely fashion with which it was penned. Some very capable emoting was managed by Gloria Vanderbilt as Miss Wood's adopted charge, Herbert Nelson and Betty Sinclair registered successfully in important roles, and acceptable work was turned in by Katherine Meskill, Lois Nettleton and Karen Lee in parts of a more minor nature.

A commendable effort by director Tom Donovan rounded off a Theatre Guild production that managed to be moving even though much of the time it was moving in some unconvincingly predictable melodramatic directions. *Tube.*

What's My Line?

As John Charles Daly, moderator of this robust panel show, observed a fortnight ago, only his trip to Moscow as an ABC-TV news commentator necessitated its being taped. Probably also it permitted the regulars—Dorothy Kilgallen, Arlene Frances and Bennett Cerf—to see themselves with their audiences, rather than in subsequent kinescopes. Viewing "Line" the past two weeks points up anew that video "prize" shows make the giveaway the least important element if the entertainment values are there. The Goodson-Todman packagers of this perennial show probably go for broke with a hot 200 clams tops, on any given Sunday, but the continued lookership remains in high because of the evidentally enduring gamesmanship that goes with the concept.

In the long maturity of retrospect — the near-decade of this show is a lifetime in commercial tv—the whyfores seem surefire. Miss Kilgallen is the serious Broadway columnist; Miss Frances the perennial Campfire Girl; Cerf the serious (but not-too) anchorman; and the guests are equally expert, especially if they're video pros. If they're quasi-film and/or other type "names" they don't fare as well. Their panel power then must rise or fall with their mar-

(Continued on page 44)

VITTORIO DE SICA ■ RICHARD CONTE ■ DAN DAILEY ■ JACK HAWKINS

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: JULY 6-12, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	39.5
2.	Wagon Train (Wed. 7:30-8:30)	WSB	36.7
3.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	32.4
4.	Price Is Right (Wed. 8:30-9:00)	WSB	30.8
5.	The Rifleman (Tues 9:00-9:30)	WLWA	30.0
6.	77 Sunset Strip (Fri. 9:30-10:30)	WLWA	29.0
7.	Peter Gunn (Mon. 9:00-9:30)	WSB	27.9
7.	The Millionaire (Wed. 9:00-9:30)	WAGA	27.9
8.	Lawman (Sun. 8:30-9:00)	WLWA	26.4
9.	Maverick (Sun. 7:30-8:30)	WLWA	25.9
10.	Wyatt Earp (Tues. 8:30-9:00)	WLWA	25.0

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Sat. 9:00)	WAGA	Ziv	20.2	38.4
2.	Whirlybirds (Wed. 7:00)	WSB	CBS	20.0	66.9
3.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	16.3	64.7
4.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	14.7	65.3
4.	Popeye (Mon.-Fri. 5:00)	WSB	UAA	14.7	57.0
5.	U.S. Marshal (Sat. 10:30)	WAGA	NTA	14.3	42.2
6.	Superman (Mon. 6:00)	WSB	Flamingo	12.4	53.2
7.	Border Patrol (Wed. 10:30)	WSB	CBS	11.2	46.3
7.	Rescue 8 (Thurs. 10:30)	WSB	Screen Gems	11.2	35.9
8.	Decoy (Tues. 10:30)	WLWA	Official	10.7	34.1
8.	MacKenzie's Raiders (Tues. 7:00)	WSB	Ziv	10.7	47.6
8.	People's Choice (Fri. 7:00)	WSB	ABC	10.7	53.5
8.	Sea Hunt (Sun. 7:00)	WSB	Ziv	10.7	38.4
9.	Dial 999 (Mon. 10:30)	WSB	Ziv	8.7	28.7
10.	Woody Woodpecker (Tues. 6:00)	WSB	Kellogg	8.5	43.8

PROGRAM	STA.	AV. RTG.
Welk's Dancing Party	WLWA	16.3
City Camera; Wea. / CBS News	WAGA	5.6
Early Show	WAGA	6.2
City Camera; Wea. / CBS News	WAGA	4.7
Early Show	WAGA	7.0
D.A.'s Man	WSB	16.9
Early Show	WAGA	6.6
Circle Theatre	WAGA	9.9
Playhouse 90	WAGA	17.3
Andy Williams	WAGA	12.4
City Camera; Wea. / CBS News	WAGA	6.0
City Camera; Wea. / CBS News	WAGA	5.0
Lassie	WAGA	9.1
Desilu Playhouse	WAGA	20.2
Early Show	WAGA	6.6

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: JULY 6-12, 1959.

1.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	36.0
2.	77 Sunset Strip (Mon. 9:30-10:30)	WHDH	34.6
3.	Father Knows Best (Mon. 8:30-9:00)	WNAC	28.6
4.	To Tell The Truth (Tues. 8:30-9:00)	WNAC	28.0
5.	Welk's Dancing Party (Sat. 9:00-10)	WHDH	27.5
6.	M/L BB-Yankees/Red Sox (Sun. 2:00-4:45)	WHDH	27.3
7.	Naked City (Tues. 9:30-10:00)	WHDH	27.1
8.	The Rifleman (Tues. 9:00-9:30)	WHDH	25.6
9.	"M" Squad (Fri. 9:00-9:30)	WBZ	24.2
10.	Loretta Young (Sun. 10:00-10:30)	WBZ	22.9

1.	Sea Hunt (Tues. 10:30)	WHDH	Ziv	17.2	42.3
2.	Divorce Court (Thurs. 10:00)	WHDH	Guild	16.2	32.1
3.	U.S. Marshal (Sat. 10:30)	WNAC	NTA	15.2	42.8
4.	Highway Patrol (Tues. 7:00)	WBZ	Ziv	14.8	56.1
5.	Special Agent 7 (Mon. 9:00)	WHDH	MCA	14.0	25.8
6.	Whirlybirds (Mon. 7:00)	WBZ	CBS	13.3	39.8
7.	Walter Winchell File (Mon. 7:00)	WNAC	NTA	12.7	38.0
8.	"26" Men (Thurs. 7:00)	WBZ	ABC	12.1	55.0
9.	Woody Woodpecker (Mon. 6:30)	WNAC	Kellogg	11.6	35.8
10.	Silent Service (Fri. 7:00)	WBZ	CNP	11.4	54.0

Andy Williams	WNAC	12.5
Playhouse 90	WNAC	20.8
D.A.'s Man	WHDH	10.0
News; News; Spts; Wea.	WHDH	6.3
Peter Gunn	WBZ	21.8
Walter Winchell File	WNAC	12.7
Whirlybirds	WBZ	13.3
Crusader	WNAC	5.7
Boston Movietime / News; Weather	WBZ	10.8
White Hunter	WNAC	6.8

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: JULY 6-12, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	30.3
2.	Best of CBS (Sat. 10:00-12:15)	WBBM	28.2
3.	77 Sunset Strip (Fri. 8:30-9:30)	WBKB	27.2
4.	What's My Line (Sun. 9:30-10:00)	WBBM	25.2
5.	Father Knows Best (Mon. 7:30-8:00)	WBBM	24.2
6.	Wagon Train (Wed. 6:30-7:30)	WNBQ	23.4
7.	Loretta Young (Sun. 9:00-9:30)	WNBQ	22.9
8.	Desilu Playhouse (Mon. 9:00-10:00)	WBBM	22.4
9.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	21.5
10.	Have Gun, Will Travel (Sat. 8:30-9)	WBBM	21.0

1.	Highway Patrol (Fri. 9:30)	WGN	Ziv	25.0	53.6
2.	Sea Hunt (Sun. 9:30)	WNBQ	Ziv	20.8	37.8
3.	Death Valley Days (Tues. 9:30)	WGN	U.S. Borax	17.3	37.9
4.	State Trooper (Mon. 9:30)	WGN	MCA	17.1	33.2
5.	Mike Hammer (Thurs. 9:30)	WGN	MCA	15.4	28.5
6.	Special Agent 7 (Tues. 9:30)	WNBQ	MCA	14.7	32.2
7.	MacKenzie's Raiders (Wed. 9:30)	WNBQ	Ziv	12.6	27.6
7.	Rescue 8 (Mon. 8:30)	WGN	Screen Gems	12.6	29.9
8.	San Francisco Beat (Wed. 9:00)	WGN	CBS	12.4	24.4
9.	Whirlybirds (Thurs. 9:00)	WGN	CBS	10.5	20.3
10.	New York Confidential (Wed. 9:30)	WGN	ITC	10.0	21.9

Cavalcade of Sports	WNBQ	11.4
What's My Line	WBBM	25.2
Special Agent 7	WNBQ	14.7
Desilu Playhouse	WBBM	22.2
Playhouse 90	WBBM	18.9
Death Valley Days	WGN	17.3
Wed. Night Fights / Ulmer Turner	WBKB	12.1
Goodyear Theatre	WNBQ	10.3
This Is Your Life	WNBQ	14.5
Playhouse 90	WBBM	17.7
MacKenzie's Raiders	WNBQ	12.6

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: JULY 6-12, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WBNS	40.5
2.	77 Sunset Strip (Fri. 9:30-10:30)	WTVN	39.0
3.	I've Got A Secret (Wed. 9:30-10:00)	WBNS	35.7
4.	Have Gun, Will Travel (Sat. 9:30-10)	WBNS	33.2
5.	The Rifleman (Tues. 9:00-9:30)	WTVN	33.0
6.	Naked City (Tues. 9:30-10:00)	WTVN	28.9
7.	The Millionaire (Wed. 9:00-9:30)	WBNS	28.6
8.	Real McCoys (Thurs. 8:30-9:00)	WTVN	28.2
8.	Wanted—Dead or Alive (Sat. 8:30-9)	WBNS	28.2
9.	Wyatt Earp (Tues. 8:30-9:00)	WTVN	27.1
10.	Peter Gunn (Mon. 9:00-9:30)	WLWC	26.4

1.	Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	21.6	41.9
2.	Sea Hunt (Mon. 7:30)	WBNS	Ziv	18.9	60.6
3.	U.S. Marshal (Fri. 10:30)	WTVN	NTA	18.0	41.3
4.	Ten-4 (Tues. 10:30)	WTVN	Ziv	17.5	40.7
5.	Jim Bowie (Sat. 10:30)	WBNS	ABC	15.7	34.0
5.	Rescue 8 (Thurs. 10:30)	WTVN	Screen Gems	15.7	31.8
6.	Highway Patrol (Wed. 8:30)	WBNS	Ziv	13.4	29.2
7.	Decoy (Mon. 10:30)	WLWC	Official	13.0	33.2
8.	Special Agent 7 (Tues. 8:00)	WBNS	MCA	12.8	33.4
9.	Sheriff of Cochise (Sat. 7:00)	WBNS	NTA	11.9	47.4
10.	Flight (Wed. 10:30)	WLWC	CNP	11.8	33.7
10.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	11.8	52.0

Science Fiction Theatre	WTVN	20.0
Buckskin	WLWC	7.1
"M" Squad	WLWC	18.0
Andy Williams	WBNS	14.1
D.A.'s Man	WLWC	17.3
Playhouse 90	WBNS	21.8
Price Is Right	WLWC	18.6
Playhouse	WBNS	24.1
Sugarfoot	WTVN	15.0
Midwestern Hayride	WLWC	6.8
Circle Theatre	WBNS	13.2
News; Sports; News	WLWC	6.2

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: JULY 6-12, 1959.

1.	The Rifleman (Tues. 9:00-9:30)	WXYZ	31.7
2.	Peter Gunn (Mon. 9:00-9:30)	WWJ	30.6
3.	M/L BB-Tigers vs. Indians (Sat. 7:00-11:15)	WJBK	29.9
4.	77 Sunset Strip (Fri. 9:30-10:30)	WXYZ	27.8
5.	I've Got A Secret (Wed. 9:30-10:00)	WJBK	25.5
6.	Price Is Right (Wed. 8:30-9:00)	WWJ	24.4
7.	Naked City (Tues. 9:30-10:00)	WXYZ	22.8
8.	Playhouse 90 (Thurs. 9:30-11:00)	WJBK	22.5
9.	Joseph Cotton (Mon. 9:30-10:00)	WJBK	22.3
10.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	22.1

1.	Divorce Court (Wed. 7:00)	WJBK	Guild	14.0	43.2
2.	Secret Journal (Tues. 10:30)	WWJ	MCA	13.2	31.9
3.	U.S. Marshal (Wed. 10:30)	WWJ	NTA	12.7	36.3
4.	Death Valley Days (Mon. 7:00)	WWJ	U.S. Borax	12.1	52.4
5.	Official Detective (Thurs. 10:00)	WXYZ	NTA	8.9	19.2
6.	Medic (Fri. 7:00)	WJBK	Victory	8.5	47.0
7.	Bold Venture (Tues. 10:30)	WXYZ	Ziv	8.0	19.3
7.	Cannonball (Fri. 10:30)	WXYZ	ITC	8.0	21.4
8.	New York Confidential (Fri. 10:30)	WJBK	ITC	7.6	20.4
9.	Superman (Wed. 6:30)	CKLW	Flamingo	6.2	28.3
10.	Popeye (Mon. 6:00)	CKLW	UAA	6.0	30.5

Wagon Train	WWJ	18.5
Andy Williams	WJBK	11.2
Circle Theatre	WJBK	13.4
People's Choice	WXYZ	5.4
Playhouse 90	WJBK	23.2
Million Dollar Movie	CKLW	4.0
Andy Williams	WJBK	11.2
"M" Squad	WWJ	17.2
"M" Squad	WWJ	17.2
TV News; News / Analyst; CBS News	WJBK	7.6
6 O'Clock News; Wea.	WWJ	7.9

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: JULY 6-12, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	35.1
2.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	30.0
3.	Father Knows Best (Mon. 8:30-9:00)	KNXT	28.4
4.	The Rifleman (Tues. 9:00-9:30)	KABC	25.5
5.	77 Sunset Strip (Fri. 9:30-10:30)	KABC	25.2
6.	Wagon Train (Wed. 7:30-8:30)	KRCA	24.0
7.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	24.0
8.	Real McCoys (Thurs. 8:30-9:00)	KABC	23.8
9.	Peter Gunn (Mon. 9:00-9:30)	KRCA	22.0
10.	Markham (Sat. 10:30-11:00)	KNXT	21.5

1.	Mike Hammer (Tues. 10:30)	KRCA	MCA	15.0	44.2
1.	Sea Hunt (Fri. 10:30)	KRCA	Ziv	15.0	47.3
2.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	13.0	38.7
3.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	11.3	38.6
4.	Silent Service (Sat. 7:00)	KRCA	CNP	11.0	44.4
5.	Highway Patrol (Thurs. 8:00)	KTTV	Ziv	9.6	25.1
5.	Huckleberry Hound (Tues. 7:30)	KNXT	Screen Gems	9.6	23.0
6.	Union Pacific (Mon. 7:00)	KRCA	NBC	9.2	24.1
7.	Flight (Wed. 10:30)	KRCA	CNP	8.7	27.9
8.	San Francisco Beat (Sat. 8:30)	KTTV	CBS	7.3	16.5
8.	Special Agent 7 (Wed. 7:00)	KRCA	MCA	7.3	24.3
9.	Mr. Adams & Eve (Sun. 7:30)	KNXT	CBS	6.7	18.1
10.	State Trooper (Mon. 8:00)	KHJ	MCA	6.6	13.7

Andy Williams	KNXT	6.0
Paul Cotes; Jerry Lester	KTTV	4.7
7 O'Clock Report / CBS News	KNXT	6.4
Search For Adventure	KCOP	4.8
Music For Fun	KABC	4.8
Zorro	KABC	11.6
Sugarfoot	KABC	11.8
Seven League Boots	KCOP	9.5
Circle Theatre	KNXT	9.2
Wanted—Dead or Alive	KNXT	18.9
7 O'Clock Report / CBS News	KNXT	6.3
Maverick	KABC	18.3
The Texan	KNXT	18.5

(Continued on page 36)

NOT
FOR
HIRE
RALPH MEEKER
THOSE VIEWERS IN YOUR MARKET WHO MISS RALPH MEEKER IN THE FIRST EPISODE OF "NOT FOR HIRE" WILL BE SORRY. THOSE WHO MISS HIM IN ANY OTHER EPISODE WILL BE FEW.
CNP

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 34)

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: JULY 6-12, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WTVJ	46.1
2.	**Wagon Train** (Wed. 7:30-8:30)	WCKT	36.5
3.	**Have Gun, Will Travel** (Sat. 9:30-10)	WTVJ	34.7
3.	**Zane Grey Theatre** (Thurs. 9:00-9:30)	WTVJ	34.7
4.	**Yancy Derringer** (Thurs. 8:30-9:00)	WTVJ	33.8
5.	**The Rifleman** (Tues. 9:00-9:30)	WPST	33.0
6.	**Peter Gunn** (Mon. 9:00-9:30)	WCKT	32.8
7.	**Wanted—Dead or Alive** (Sat. 8:30-9)	WTVJ	31.5
8.	**Rawhide** (Fri. 7:30-8:30)	WTVJ	31.2
9.	**77 Sunset Strip** (Fri. 9:30-10:30)	WPST	30.7
10.	**Tales of Wells Fargo** (Mon. 8:30-9:00)	WCKT	29.5

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sea Hunt** (Fri. 7:00)	WTVJ	Ziv	32.3	78.2
2.	**Whirlybirds** (Thurs. 7:30)	WTVJ	CBS	28.9	59.1
3.	**Rescue 8** (Sat. 7:00)	WTVJ	Screen Gems	25.4	61.2
4.	**Highway Patrol** (Mon. 7:00)	WTVJ	Ziv	24.1	52.5
5.	**U.S. Marshal** (Wed. 8:30)	WTVJ	NTA	22.3	36.3
6.	**Huckleberry Hound** (Thurs. 7:00)	WCKT	Screen Gems	21.8	51.7
7.	**Bold Venture** (Sat. 10:30)	WTVJ	Ziv	20.5	54.5
7.	**Citizen Soldier** (Wed. 7:00)	WCKT	Flamingo	20.5	41.5
7.	**Mike Hammer** (Thurs. 8:00)	WCKT	MCA	20.5	38.3
8.	**Silent Service** (Tues. 7:00)	WTVJ	CNP	20.3	45.8
9.	**Flight** (Tues. 8:00)	WTVJ	CNP	17.5	32.8
10.	**Death Valley Days** (Sat. 6:30)	WTVJ	U.S. Borax	16.8	53.0

TOP COMPETITION PROGRAM	STA.	AV. RTG.
"26" Men	WCKT	7.3
Colonel Flack	WCKT	10.3
Movie of the Week	WCKT	12.9
Superman	WCKT	14.9
Price Is Right	WCKT	20.3
Lone Ranger	WTVJ	12.7
D.A.'s Man	WCKT	9.3
Big Show	WTVJ	23.3
MacKenzie's Raiders	WTVJ	14.9
Woody Woodpecker	WCKT	20.3
Sugarfoot	WPST	22.0
Movie of the Week	WCKT	13.8

MPLS.—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: JULY 6-12, 1959.

1.	**I've Got A Secret** (Wed. 8:30-9:00)	WCCO	30.0
2.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	28.2
3.	**What's My Line** (Sun. 9:30-10:00)	WCCO	25.3
4.	**Price Is Right** (Wed. 7:30-8:00)	KSTP	22.3
5.	**Masquerade Party** (Thurs. 9:30-10:00)	KSTP	21.4
6.	**Wagon Train** (Wed. 6:30-7:30)	KSTP	21.2
7.	**This Is Your Life** (Wed. 9:00-9:30)	KSTP	20.2
8.	**Arthur Murray Party** (Mon. 9:00-9:30)	KSTP	18.9
8.	**Best of Groucho** (Thurs. 9:00-9:30)	KSTP	13.9
9.	**To Tell The Truth** (Tues. 7:30-8:00)	WCCO	18.5
10.	**Father Knows Best** (Mon. 7:30-8:00)	WCCO	17.9

1.	**Death Valley Days** (Sat. 9:30)	WCCO	U.S. Borax	19.4	48.1
2.	**Highway Patrol** (Mon. 9:30)	KSTP	Ziv	17.4	39.7
3.	**Ten-4** (Thurs. 10:30)	KSTP		16.2	49.5
4.	**Mr. District Attorney** (Wed. 10:30)	KSTP	Economee	14.5	46.2
5.	**U.S. Marshal** (Fri. 10:30)	KSTP	NTA	14.1	42.7
6.	**Huckleberry Hound** (Tues. 6:30)	WCCO	Screen Gems	14.0	45.6
7.	**State Trooper** (Tues. 9:30)	KSTP	MCA	13.9	33.3
8.	**Badge 714** (Mon. 10:30)	KSTP	NBC	13.6	45.2
9.	**Harbor Command** (Tues. 10:30)	KSTP	Economee	12.7	40.1
10.	**Flight** (Wed. 9:30)	KSTP	CNP	12.1	24.1

D.A.'s Man	KSTP	9.2
Desilu Playhouse	WCCO	17.4
Movie Spectacular	WTCN	11.2
Movie Spectacular	WTCN	9.6
Movie Spectacular	WTCN	12.3
Sugarfoot	WTCN	7.9
Andy Williams	WTCN	11.7
Movie Spectacular	WTCN	6.6
Movie Spectacular	WTCN	9.7
(Wed. Night Fights; News	WTCN	14.2

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: JULY 6-12, 1959.

1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WFIL	41.5
2.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WCAU	33.4
3.	**Gunsmoke** (Sat. 10:00-10:30)	WCAU	31.3
4.	**The Rifleman** (Tues. 9:00-9:30)	WFIL	30.1
5.	**Maverick** (Sun. 7:30-8:30)	WFIL	30.0
6.	**I've Got A Secret** (Wed. 9:30-10:00)	WCAU	28.6
7.	**Naked City** (Tues. 9:30-10:00)	WFIL	28.0
8.	**M/L BB-Phillies vs. Cubs** (Sun. 1:00-3:45)	WFIL	26.7
9.	**Loretta Young** (Sun. 10:00-10:30)	WRCV	26.2
10.	**Lawman** (Sun. 8:30-9:00)	WFIL	25.3

1.	**Highway Patrol** (Tues. 10:30)	WRCV	Ziv	24.2	50.1
2.	**U.S. Marshal** (Mon. 9:30)	WFIL	NTA	16.3	31.3
3.	**Bold Venture** (Mon. 10:30)	WRCV	Ziv	16.0	33.1
4.	**Sea Hunt** (Sat. 7:00)	WCAU	Ziv	15.6	76.5
5.	**Jim Bowie** (Fri. 7:00)	WRCV	ABC	15.4	58.3
6.	**Medic** (Mon. 9:00)	WFIL	Victory	13.8	26.7
7.	**Rescue 8** (Wed. 7:00)	WRCV	Screen Gems	13.6	60.4
8.	**San Francisco Beat** (Sat. 10:30)	WFIL	CBS	13.3	31.5
9.	**Flight** (Wed. 9:30)	WFIL	CNP	13.0	22.6
10.	**Death Valley Days** (Mon. 7:00)	WRCV	U.S. Borax	12.1	54.3

Andy Williams	WCAU	15.9
Joseph Cotton	WCAU	18.1
Desilu Playhouse	WCAU	22.9
Six Gun Theatre	WFIL	4.2
Newsreel; Wea.; News	WFIL	6.5
Peter Gunn	WRCV	21.6
(News; Wea.; Sports; CBS News	WCAU	4.8
Markham	WCAU	18.1
I've Got A Secret	WCAU	28.6
Newsreel; Wea.; News	WFIL	5.6

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: JULY 6-12, 1959.

1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WMAL	35.1
2.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	30.8
3.	**Peter Gunn** (Mon. 9:00-9:30)	WRC	28.3
4.	**What's My Line** (Sun. 10:30-11:00)	WTOP	26.9
5.	**Loretta Young** (Sun. 10:00-10:30)	WRC	26.5
6.	**Have Gun, Will Travel** (Sat. 9:30-10)	WTOP	25.6
7.	**Wagon Train** (Wed. 7:30-8:30)	WRC	23.8
8.	**Maverick** (Sun. 7:30-8:30)	WMAL	23.6
8.	**Real McCoys** (Thurs. 8:30-9:00)	WMAL	23.6
9.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WTOP	23.2
10.	**I've Got A Secret** (Wed. 9:30-10:00)	WTOP	22.5

1.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	15.1	40.2
2.	**Silent Service** (Sun. 7:00)	WMAL	CNP	13.6	37.0
3.	**"26" Men** (Sun. 6:30)	WMAL	ABC	12.2	40.4
4.	**U.S. Marshal** (Wed. 10:30)	WRC	NTA	11.2	32.7
5.	**Death Valley Days** (Mon. 7:00)	WRC	U.S. Borax	10.7	36.0
6.	**Sea Hunt** (Thurs. 10:00)	WMAL	Ziv	8.7	18.2
7.	**Decoy** (Mon. 7:00)	WTOP	Official	8.3	27.9
8.	**Gray Ghost** (Wed. 7:00)	WRC	CBS	7.9	35.6
8.	**Roy Rogers** (Thurs. 7:30)	WMAL	Roy Rogers	7.9	36.1
9.	**Medic** (Mon. 9:30)	WTTG	Victory	7.7	15.5
10.	**Bold Venture** (Sun. 10:30)	WRC	Ziv	7.4	15.7
10.	**Soldiers of Fortune** (Sun. 5:00)	WMAL	Flamingo	7.4	38.5

Andy Williams	WTOP	15.5
Lassie	WTOP	14.9
Twentieth Century	WTOP	7.0
Armstrong By Request	WTOP	10.1
Decoy	WTOP	8.3
You Bet Your Life	WRC	17.2
Death Valley Days	WRC	10.7
(7 O'Clock Final; News; Weather	WMAL	5.2
MacKenzie's Raiders	WTOP	6.6
Goodyear Theatre	WRC	19.4
What's My Line	WTOP	26.9
Susie	WRC	6.2

CBS-TV Sneak-Previews

Continued from page 24

ner for CBS-TV it's "The Many Loves of Dobie Gillis." A viewer of the closed-circuit program could find a major reservation about the fact that this is another situation comedy, but, as a situation comedy, it shaped as a good entry. Written by Max Shulman and produced by Rod Amateau (who, incidentally appeared briefly in a sometimes clever introductory sequence), "Dobie Gillis" has all the right makings: An accomplished young lead, Dwayne Hickman; some nifty dialog, and more than enough light and sexy story material to keep the viewer from questioning the credibility of the half-hour. That's the only truly promising one of the new programs CBS seems to have on either Tuesday or Wednesday.

Maybe it is time, as some observers say, for ABC-TV's "The Rifleman" to peter out. But it didn't appear very probable that the competing "Tightrope," the virgin tv voyage by theatrical film producers Clarence Greene and Russell Rouse, is the show to hasten the break-up of Chuck Connor's carbine. "Tightrope" looked, for all of its noticeably quasi-documentary photographic angles, like a bad imitation of the rough 'n' tumble school of beatnick gangsterism. And the leading man may have "it" for the ladies but he doesn't have "it" for the men.

Only to prove where honesty can be carried too far, CBS-TV chose to extend the new Ziv Wednesday stanza, "Men Into Space," one episode too far during the preview. After showing segments of one of the particular half-hours in the series, the web, perhaps to fill out the eight or 10-minutes each of the five new programs, put on a segment from a second show. First part seemed authentic enough to the unscientific mind of the viewer but the second segment stretched credulity so far that even a kid, who's only had a quick look at a Willy Ley primer on outer space, would know much more than to believe. And it's not so much a matter of having to believe, but the least Ziv could have done was suspend disbelief. No facetiousness intended whatsoever, but as for the acting on this pseudo-scientific stanza, the only performer who shaped up as perhaps exceptionally good is Angie Dickenson, a female who in her brief appearance didn't have a word to say, but showed she had style all the same. Any maybe, by way of reaching for a definitive analysis of "Men Into Space," it became clear much too quickly that Ziv stands ready to jump headfirst into the corniest melodrama, as a substitute for science which doesn't seem a very exciting topic to the producers.

The sole "not-made-up-our-minds-yet" attitude concerns the 60-minute Wednesday version of "Lineup." The taste given of the program indicated that these boys really know how to use that documentary technique; they should—"Lineup" has had years to polish its format. The acting seemed, at worst, adequate and, maybe, time will prove it's much better than that. "Lineup" tidbit revealed that the producers knew what a reasonably good story idea meant. But it's hard to tell how the program will wear over 60-minutes on the basis of 10-minutes previewed. One other thing comes to mind: There are several new cast members, all apparently competent, but they are young, and it's questionable how well a virile, young (very young) police captain and a police gal (fresh out of Vogue) will wear on authentic-hungry viewers. (Probably just fine!)

CBS-TV plans two more closed-circuit telecasts for press and affiliates. Next one is tomorrow (Thurs.) and it covers programming on Sundays and Mondays. Because it was so honest and suffered so much for it, CBC-TV deserves better next time; maybe it'll cheat with only dancing girls holding program placards.

Or, if next time CBS comes up with some good programs among the new entries, honesty will pay off. Only trouble is that if the Sunday-Monday preview or the Thursday-Friday-Saturday preview shows up well, it'll seem an awful shame CBS didn't lead off this televised trilogy with something that left a better first impression. First impressions always seem so important.

NBC's Turn Sept. 2

NBC-TV will have a 75-minute color closed-circuit preview for its affiliates Wednesday (Sept. 2). Perry Cross will produce the New York and Hollywood segments of the trade special, the third one to be done by the web.

NBC is going to line up 30 or more of its on-the-air personalities to participate. It's going to be "an informal" presentation, according to the network. Last year, NBC reports, over 10,000 agency-press-affiliate personnel saw a 60-minute closed-circuit kickoff. (NBC will present "considerable special material, songs, comedy sketches and several surprises," including an original ballet by Matt Mattox.)

Austin—New 1,000-watt daytime AM station KASE hit the air Aug. 8. That makes eight radio stations for Austin, including three FM outlets (one of these educational—at U. of Texas). KASE is operated by Austin Radio Co., made up of J. A. Newborn, station manager; and former Univ. biology prof, Dr. E. J. Lund. Austin's lone tv outlet now is KTBC-TV.

Tax-Free Guestars

Continued from page 25

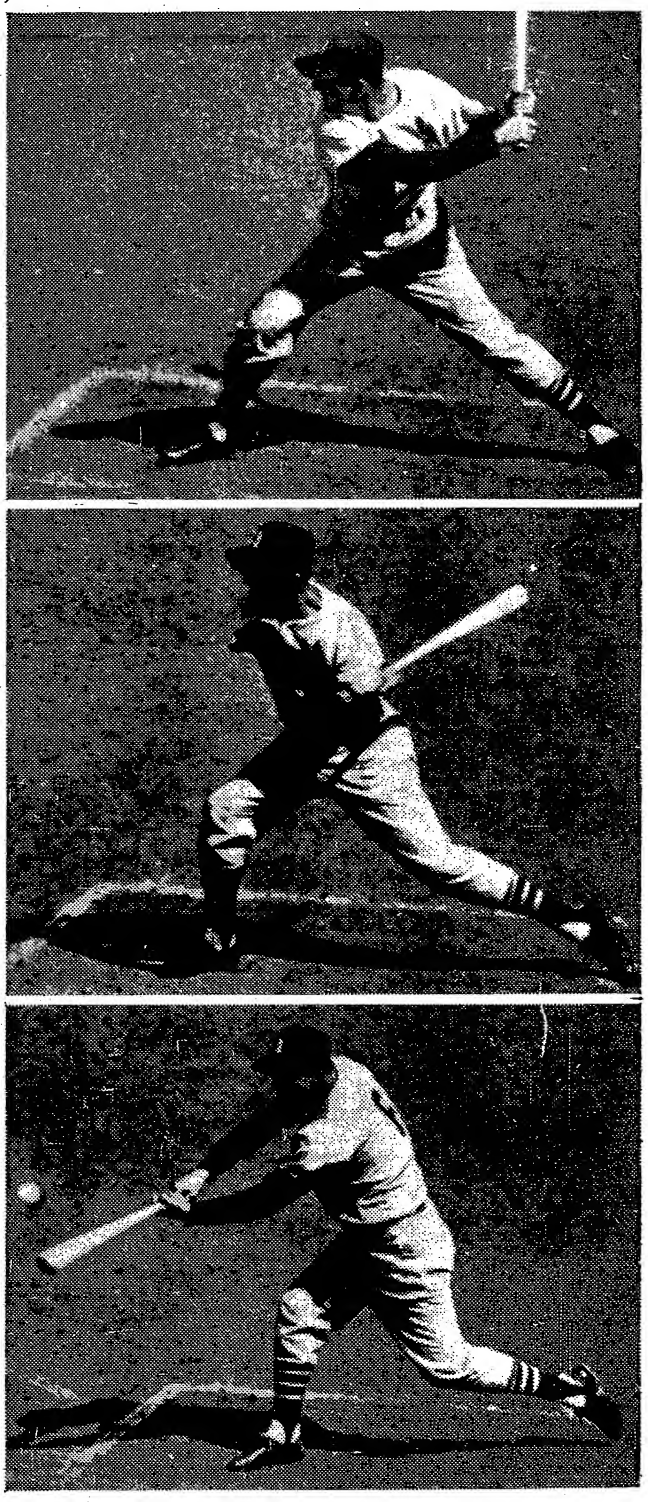
problems of pursuing the upper crust of name talent. It is the belief of Robert Alan Aurthur, exec producer of the series, that he can pull a decent rating without having to pay staggering prices for marquee names. He is currently signing a flock of competent actors at fair-sized wages, but certainly no No. 1 names for his various productions. For example, he bought a relatively small name (Larry Blyth) to play Sammy Glick, for the lead in the Budd and Stuart Schulberg adaptation of the former's "What Makes Sammy Run?" the two-part dramatization slated for Sept. 27-Oct. 4 airing. Another good piece of talent, but no huge marquee draw, John Forsythe, was hired for the Al Manheim part in the Schulberg story.

But not all specials can apparently solve their talent problems as easily and as satisfactorily as "Sunday Showcase." It is feared by many purse holders of the other specials on NBC-TV and CBS-TV that if they want to hire top names next season, they'll be forced to accept the sky-high price tags attached to this type of talent.

Albuquerque—Bill Mickel has been named as the new manager of KGGM radio in Albuquerque, replacing Bob Wagner, who has been moved over to radio sales and sports announcing.

("MUSIAL BELTS
KAZUHISA 'SUPERMAN'
INAO'S PITCH
6000 MILES!")

ミュージル稲尾の速球を猛打



—It came in low and inside over home plate at Korakuen Stadium, Tokyo. And they heard the bat crack in St. Louis! With the Cards on their history-making Far East goodwill tour was former pro catcher Joe Garagiola, now on the sports staff of KMOX Radio.

Joe not only described the games—played against an all-star Japanese team last fall—but followed the Cards from the locker room to the great Kamakura Buddha. In St. Louis, listeners heard outfielder Bobby Gene Smith singing (almost) "Chattanooga Shoe Shine Boy" before a Japanese audience, the Japanese responding (valiantly) with "Shattanooga Soo Sine Boysan," and a not unexpected report from Peiping Radio that an "imperialistic baseball club was exploiting the Orient."

KMOX was the first station in the U.S. to broadcast a complete baseball game played outside North America. It was immensely popular. St. Louisans heard such dignitaries as Secretary of State Christian Herter, Japan's Prime Minister Kishi and South Korea's President Rhee applaud the tour and KMOX's service to international relations in presenting it on radio.

The broadcasts revealed, too, how public service programming—when conceived in human, dramatic terms—can become a vital expression of a station's personality. It demonstrated once again that "The Voice of St. Louis" is more than a slogan; it's a fact. KMOX cares about St. Louis. Listeners know it...appreciate it.

What is true of KMOX is true of all the CBS-Owned Radio Stations: By virtue of their public interest, they have made themselves indispensable to their cities' daily life. In each of seven great markets, the C-O has become so involved in the people's entertainment, information and welfare, that it is unqualifiedly regarded as *the* station.

It is hardly necessary to point out that to the degree a station succeeds, so do its sponsors.

Represented by CBS Radio Spot Sales

WEEI, Boston; WBBM, Chicago
KNX, Los Angeles; WCBS, New York
WCAU, Philadelphia; KMOX, St. Louis
KCBS, San Francisco

THE CBS-OWNED RADIO STATIONS

Some Mixed Madison Ave. Emotions On NBC's 'Sun. Showcase' College Try—On Other Ad Agency Fronts

Madison Ave.'s tv programming men who care, and there are a few, have mixed emotions and predictions concerning NBC-TV's Sunday night college try for quality, "Sunday Showcase."

Negative: Despite the $125,000 a week production budget, the big talent names and the allout promotion that's sure to come, the live drama series is doomed in time. Putting the series against "Maverick," "Lawman," and Sullivan was strictly a move of expediency, and ill advised. NBC is looking for philanthropists, not advertisers, with a timeslot that can't break even. The grand effort will merely add text to the argument that intelligent programming has no place in mass media. Question: "Would you buy it?"

Positive: "If I were doing a trade story on "Sunday Showcase, I'd write it upbeat." The show will pull a rating of from 12 to 18, with star names and titles the main draw. It represents a fine attempt by a network to reverse the trend. It is vitally important that somebody does take this view.

The show, which may wind up costing NBC $3,000,000 has some partial sponsorships shaping up: Breck may be in for a few shows after the first of the year; AT&T is a strong possibility; and some parent-company RCA pocket-to-pocket money is set.

B&B's Creative Expansion

Benton & Bowles has hired three execs as veepees for top supervisory jobs in creative departments.

Robert Pliskin, formerly a sr. art director of McCann-Erickson and winner of 28 national art awards, becomes vice president in charge of art, a post that has been unfilled since 1956.

Alfred Goldman, formerly vice president and copy director at Reach, McClinton, becomes a veepee and associate creative director, a newly created post.

Jean Brown, formerly a copy supervisor with Grey, becomes a veepee and creative supervisor.

New Bix: Minute Maid Corp. Hi-C division, to Dancer-Fitzgerald & Sample.

New Jobs: Ruth Marie Cocho is named casting director for H.W. Warden Assoc.'s.

John H. White, formerly manager of CBS Spot Sales, Chicago office, is now eastern sales manager of H-R Television.

Branch: Miller, Mackay, Hoeck & Hartung, Seattle, opens a New York office for time buying and account service Sept. 1.

Palmer, Codella & Assoc.'s, New York, opens a Detroit office.

Jingle Seminars

Forrell, Thomas & Polack Assoc.'s, N. Y. jingle firm, is pitching ad agencies with a workshop in music for advertising. Session outlines the anatomy of a typical jingle from start to finish and demonstrates good, and bad, ad music. Other subjects include the psychological impact of the singing commercial; sound effects; fitting music to copy; original vs. public domain music; case histories; and choice of singers and instruments.

Paar Spoof

Ad authors Gene Seehafer of Needham, Louis & Brorby and Jack Laemmar of J. Walter Thompson are using a record made as a sales tool by CBS Radio's promotion department to hike sales of their new book, "Successful Television and Radio Advertising." They've bought 150 copies of the disk for mailing to college professors who teach broadcast courses. Record features comedy team Bob Elliot and Ray Goulding in a parody of the Jack Paar show.

Chi Agencies

Chicago, Aug. 18.

Hooper White left J. Walter Thompson agency to take a post with Leo Burnett in New York. White will be commercial production manager there.

Tatham-Laird is moving Joe Perry to N. Y. to become asst. account supervisor for the agency's new Whitehall Labs account.

Thomas F. Scannell Jr. named veepee and account supervisor for Klau-Van Pietersom-Dunlap Inc., Milwaukee-based agency.

Miles Tod Williams, ex-Netedu Advertising (St. Joseph, Mich.) joined M. M. Fisher Associates here as group head.

Edward H. Weiss agency plucked the WBBM-TV account.

Robert C. Peitscher resigned as v.p. and board member of Fulton-Morrissey and will announce future plans anon. He was one of the owners of the agency.

London Agencies

London, Aug. 18.

TV advertising campaign, starting this week in support of Pye Group Records' new "Golden Guinea" series of disks, runs till Aug. 30 at a cost of $84,000. Arks Publicity handles same, together with allied press coverage.

Lewis Advertising of Cardiff is using 30-second filmlets on the TWW network from the beginning of September to promote tv sets and a rental company that uses them. Partners in the joint campaign are Ekco, which makes the receivers, and Red Dragon Relay Services which provides the installation thereof.

R. S. Caplin Ltd. spends $224,000 on a press and tv drive, starting Sept. 4, to propagandize a new foundation garment by Corsets Silhouette, Ltd.

Play Cat & Mouse Games in Spots For Tobaccoless Cig

Bantob Products Corp., maker of the new tobaccoless cigaret called Vanguard, is having to buck the competition and media too.

Firm has had tv and radio spot schedules refused by stations which are naturally concerned about the reaction of heavy spending tobacco clients. Vanguard spots make a hard attack on the tars and nicotine in regular smokes.

Clearances are being obtained, however, with what Vanguard agency H. W. Warden Assoc.'s, New York, describes as a subtle "power play." Mention to station management that a report to the FCC on the refusal might be in order, usually brings a quick reversal. This, of course, gives the stations a good excuse for carrying the commercials.

Vanguards premiered in Dayton, and new, undisclosed markets are being readied. Sales have been hot and repeat sales indicate a national gross of about $60,000,000 for Vanguards.

Bantob's campaign strategies are a closely guarded secret because of the tobacco majors inclination to play cat and mouse. On company with a "high filtration" brand employs a standby team of trouble shooters who will rush into a market and try to buy up the availabilities before the competition can get started.

STATION PUBLISHES A TAPE RATE CARD

WRCV-TV, the NBC o&o in Philadelphia, issued not only its latest time rate card but its first video tape rate card.

R. W. Welpott, station general manager, issued the rate card for tape commercials, which WRCV seeks to produce for local sponsors. Also included are charges for taped programs.

Studio time for one minute of commercial tape costs $50 (including 15 minutes of rehearsal). A one-minute reference recording costs $25 and duplicate prints $40 each. Tape stock for a minute runs at $40 and playback charges cost $5 for each one-minute blurb. Fees for a 60-minute tape run at $300 for use of studio, with other charges also proportionately higher.

Braggin' About Bragdon

E. L. ("Brag") Bragdon, longtime member of RCA Dept. of Information and radio editor of old N.Y. Sun, retired recently to his home in West Baldwin, Me. Bragdon wanted no farewell parties but staffers in RCA press section insisted on presenting him with a scroll.

Scroll, officially embossed, signed and sealed, warmly and affectionately, ran as follows: "Be it known here and now and chronicled beyond all contemporary horizons of fact and fancy that this highest order of merit of the RCA Dept. of Information is presented to E. L. ("Brag") Bragdon, E.E., D.E., Esq. in recognition of his colossal courage, perception, stamina and perseverance, during years of pursuing and being pursued by mighty electrons from mystic points of radiation to pinnacles of progress in man's service and publicity always, be it said, under sterling leadership; and citing especially his performance of duties with extraordinary diligence and drive, capped by boundless good-will, good humor and good taste."

Ford Foundation's Hub Pullout Axes Educ'l TV Classes

Boston, Aug. 19.

Withdrawal of funds by the Ford Foundation will force more than 150 public, private and Catholic high schools in Greater Boston to cancel their courses in a pioneering tv humanities program, it was revealed here Friday (14).

The course was planned for telecasting over Channel 2, WGBH-TV this fall, and many of the Hub area schools had bought tv sets, revised their curriculum and trained teachers especially for this course.

Dr. Claude M. Fuess, director of the sponsoring group, the Council for a Television Course in the Humanities for Secondary Schools, announced the cancellation. He said a policy change in the Ford Foundation's Fund for the Advancement of Education had brought to an end the two-year experiment which has already cost $410,000. The Ford Fund said that, although it found the pilot lessons of the course "superb," the program is too costly.

The course, hailed by educators and students when first shown in a 12 program pilot series last April, included literature, fine arts, music, dance and used dramatic groups, stage sets and pro filming and production. The pilot course was narrated by Clifton Fadiman and Yale profs Maynard Mack and Bernard Knox and the Stratford Shakespearean Players of Canada performed the drama.

The council planned to repeat the original 12 programs this fall and then have 40 more tv lessons ready for Spring semester.

ANOTHER LANDMARK FOR BRITISH COM'L TV

London, Aug. 18.

According to Television Audience Measurement Ltd., over half the population of Great Britain and Northern Ireland are now able to look at commercial television. Latest figures are that 26,040,000 such viewers exist in 7,602,000 homes, this comparing with 670,000 in 190,000 homes when commercial television first started—in the London area in Sept., 1955. The totals will be upped this fall when Anglia Television Ltd. and Ulster Television Ltd. get rolling.

Other landmarks in British commercial tv have been the hitting of the 5,000,000 viewer mark in May, 1956; 10,000,000 in Feb., 1957; 15,000,000 in Nov., 1957 and 20,000,000 in July last year.

CBS-TV's Grid Sponsors

Six sponsors will be involved in the CBS-TV pre-season coverage of four National Football League games beginning Friday (21) night.

Buying in are Philip Morris, Shell Oil, National Brewing, Ham Brewing, Duquesne Brewing and Union Oil. They'll be splitting the four games on a regional basis.

TV-Radio Production Centres

IN NEW YORK CITY

Blanche Gaines, tv writers agent, off to Chi on the 22d for opening of "Yes Man," by client **John Fritz**, starting fortnight's run (24) at **Sidney Blackmer's** strawhat in Hinsdale, with **Jack Barry** starred . . . **Jill Corey** visits **Joe Franklin's** "Memory Lane" today (Wed.) as part of program's all-week salute to the late singer Buddy Clark . . . **Betty Ann Grove** guests on ABC-TV's "Jubilee USA" Aug. 29.

NBC prez **Robert Kintner** back at his desk after six-week swing around network's global news bases . . . **Gaston Levy** of "Original Amateur Hour" staff recovering after surgery following kidney ailment . . . Radio-tv writer and researcher **Harriet Dryden** out of action. Now in University Hospital . . . **Kyle Rote**, N.Y. Giants captain, filmed Colgate commercial at club's Winooski, Vt. training camp . . . Gabber **Bill Shipley** tossed luau Saturday (15) at his Ridgefield, Conn., farm . . . **Fred Robbins'** guests on his MBS "Assignment Hollywood" this week include **Howard Keel, Martha Hyer, Fred Astaire, Anna Maria Alberghetti** and **Robert Wagner** . . . **Chuck Tranum**, talent agent, who had serious fall in his apartment, returned from hospital and is recuperating at home.

William N. Davidson, NBC veep, awarded citation of merit by U.S. Treasury Dept. . . . **Jay Heitin**, WRCA-TV's national sales manager, at Niagara Falls on occasion of 15th wedding anni . . . **Eleanor Riger**, producer of WRCA-TV's "Sunday Special" to Martha's Vineyard for vacation . . . **Julie London** guests on NBC-TV's Coca-Cola special Friday, Sept. 18 . . . **Jimmie Rodgers** and frau head for coast after winding up NBC-TV show in September and then to Australia for five-day engagement followed by trip around the globe . . . **Robert Foshko** joins CBS-TV as the production supervisor on "Conquest" . . . **Veronica Lake's** "News In Fashion" telefilm skein moves up to Grossinger's Hotel (upstate N.Y.) to film a seg there; show is being made by Monarch Productions . . . **Pvt. Peter Duchin** (son of the late Eddy Duchin) to appear Aug. 30 on Ed Sullivan's show along with other Army talent . . . **Don Clancy**, administrative manager of CBS-TV affiliate relations, returns from three-week motor trip through the midwest . . . **Lou Cowan** and **Oscar Katz**, of CBS-TV, expected back today (Wed.) from brief biz trip to Coast . . . **Harry Feeney**, CBS-TV trade news manager, vacationing this week in Narrowsburg, N.Y. . . . **Dave Dugan**, WCBS newsman, sent to cover the Steven Rockefeller marriage in Norway . . . WCBS Radio's **Stan Freeman** and **Richard Hayes** being subbed during their respite from their three-hour daily slot by **Bill Gilliland, Lanny Ross** and **Allen Gray**, each taking a part of the daytime strip; after this week Gilliland will be replaced on the first hour by **Dick Noel**.

IN HOLLYWOOD

Frank O'Connor, longtime second-in-command of the Hollywood Ted Bates office, brought in California National by Veepee **Frank Cleaver** as coordinator of new program development . . . **Arnold Wester** took off on his pre-season breather so Esty's **Sam Northcross** will watch the store while he's gone. Agency will have 14 filmed shows riding the webs from Hollywood this coming-up semester . . . The **Art Linkletters** and **Bob Cummingses**, en famille, roughing it in the high Sierras. They really pack in with mule trains . . . **Alan Cooke**, onetime in the directing rotation of NBC-TV's "Matinee Theatre," wed his script girl, **Ejeanor Neuman**, and took off for England where he'll direct some dramatic shows . . . **Howard Barnes**, CBS Radio programming veep, around for a few days mixing this with that . . . **Paul Martin** named general sales manager of KHJ to succeed **Terry Mann**, resigned . . . **Tony Owen** is after Dr. Spock, child specialist, for a guest shot on his wife's (**Donna Reed**) show . . . Bates' **Dick Pinkham** around to see what looks good (just in case) and inspect some of the early issues of the agency's 25 shows from here . . . Word is around that Ziv is preparing a stock issue for a big production splurge . . . **Roy Bargy** will be back as music director for **Jimmy Durante** in his two specials.

IN CHICAGO

WBNQ's new weatherman, starting Aug. 31, is **Harry Volkman**, ex-KWTV, Oklahoma City, who has been a weathercaster in Okla. since 1949. He'll also do daily weather shows on WMAQ . . . Condolences to CBS newsman **Joe Diehl** whose locally famous dog, Rex the Hex, died last week . . . **Art Pickens**, veep of Walt Schwimmer Inc., is putting finishing touches on his first novel, "The Golf Bum" . . . **Jack Barry**, who opens at Hinsdale Summer Theatre next week in "Yes Man," guesting on **Norm Ross'** "VIP" this Sunday (23) . . . WLS to pitch a new personality lineup this fall, topped by **Ed Grennan, Jerry Golden,** and **Jerry Mitchell** . . . **John Harrington** will be broadcasting college football on WBBM this fall for the 24th consecutive season. He marks his 30th anni in broadcasting this year . . . Announcer **Norm Barry** notched his 25th year at NBC Chicago, and **John Keys, Laura Skidmore** and **Morgan Perron** joined the company's 20-year club . . . **Jim Lounsbury** manning the mike this Friday (21) when WBKB picks up **Edd (Kookie) Byrnes'** arrival at the airport . . . **Bernard Goodman** left WBBM-FM and plans to move to the Coast . . . **Phil Lind** exiting WTAQ to concentrate his time on WAIT . . . **Chuck Arnold** of Milwaukee station WISN standing in for **Dick Clark** on ABC's "American Bandstand" next Friday (28).

IN LONDON

"Interpol Calling" vidpix skein resumed production at Pinewood Studios last week after a halt to discuss story formula. Another 25 half-hour jobs remain to be shot in the Rank-Wrather project to complete the first 39 . . . BBC's program journal, Radio Times, to carry a four-page pullout section for young listeners and viewers from Aug. 28 . . . Next month, **Hughie Green** becomes one of British tv's highest-paid performers under contract confirmed with Associated-Rediffusion, getting a minimum $33,600 a year for three years, with an option for two more years at around $38,000 . . . Granada Group buys the freehold of 34 and 36 Golden Square, London, is converting and reconstructing. Total cost about $1,650,000 . . . **George Campey** becomes head of BBC publicity, succeeding **Derek Russell** who's now North American rep . . . ABC-TV using a new program symbol on the screen, something like the Mercedes trademark . . . **Peter Kennerley** becomes head of news at Anglia Television Ltd., skedded to start transmitting in October. Low-power test transmissions began last week. TAM is currently conducting a survey of potential audience.

IN WASHINGTON

The Greeks have a word for it but so will NBCaster **Hazel Markel** who left Saturday for the ancient isles to culturecast for "Monitor." Veteran redhead broadcaster and ex-prexy of Women's National Press Club will sail the Aegean and Ionian Seas, taping interviews on sounds of the land and story of the people. En route home she'll tape festivities at Turkish International Fair and Spanish Festival in Sevilla . . . **John Hayes**, president of WTOP Radio and Television, sunning himself at Ponte Vedra Beach, joined WJXT president **Glen Marshall** in hosting a dinner for Florida's Governor Leroy Collins, guest on "Face the Nation" opener on the Jacksonville station . . . **John E.**

(Continued on page 40)

NOW WE'VE GONE AND DONE IT...

We've broken our own record! Two weeks ago we reported "our highest share of evening audience yet" as 34.6... in big, page-covering numbers. Seems we spoke too soon with too little. **Because the latest National Nielsen Report puts us at 36.0 ...tied with the former leader!**

And that's not all. A year ago we were third in average homes per minute—2,000,000 behind the leader. But what a year it has been! We've made up 1,700,000 of those homes and surged into second place... well ahead of the new third network.

That puts the record straight for now. But at the rate we're moving, we just never know from one week to the next.

ABC TELEVISION

SOURCE: National Nielsen Report, II July, 1958 Vs. 1959, Sun.-Sat., 7:30-10:30 P.M., all commercially sponsored programs.

Auto Cushion Firm's Bigtime Entry In TV; Bing & Brown's $5,000,000 Deal

Hollywood, Aug. 18.

The Bing Crosby-Kenyon Brown interests last week sold their indie Los Angeles television outlet, KCOP, to the NAFI Corp. for consideration in excess of $5,000,000 as the first step in a drive by NAFI to acquire the full complement of five tv and seven radio stations.

Deal involved a stock swap, with NAFI acquiring 100% of KCOP's stock and turning over to Brown, Crosby, George Coleman and Joseph Thomas, KCOP owners, a total of 50,000 shares of NAFI stock. Actual market value of the stock is just under $1,000,000 with the balance involving assumption of more than $4,000,000 in KCOP liabilities.

In a separate transaction, NAFI, an automobile accessory supplier which has diversified into the oil business and now into broadcasting, is taking over purchase of KOBY, San Francisco, for $1,200,000. Deal was originally negotiated by Brown with Dave Segal, but in the transaction Brown had made it known he would assign his rights to NAFI.

Earlier, NAFI acquired KPTV in Portland for $3,800,000. Consequently, the company already has two tv and one radio station, and will buy three more tv'ers and six AM outlets, with hopes of concentrating them all on the West Coast, because of the growth rate of the area and because of better managerial control in a regional operation.

Crosby will function as chairman of the board of both tv stations, while Brown will prexy them both. Additionally, Brown will head up the new broadcast division of NAFI and will be responsible for its expansion. Brown stated his agreement also called for him to give first refusal rights to NAFI for purchase of his other radio stations, KSON in San Diego, KFOX in Long Beach and KITO in San Bernadino. Brown, Crosby, Coleman and Thomas will control about 10% of the outstanding stock in NAFI.

Along with the purchase of KCOP, the NAFI group will acquire both its syndicated film and tape operation plus the Crosby-Brown interests in several series which they financed, among them a couple of Jack Douglas stanzas. Crosby-Brown group, incidentally, purchased KCOP three years ago for about $4,000,000 and have since pushed it well into the black.

Brown said that NAFI, in its search for diversification, has amassed a cash reserve of $15,000,000. He added that while NAFI has set no timetable for acquisition of other properties, the full complement of radio-tv outlets would involve an ultimate outlay of between $35,000,000 and $40,000,000. He said company hoped to become the largest station operator in the west.

NAFI, which makes auto interior trims and cushions, started to diversify a couple of years ago when some of its automaker customers went into the business themselves. Company is headed by Paul V. Shields, head of the New York investment house of Shields & Co., and John C. Bannister. Brown added that NAFI had looked into some 750 diversification possibilities before picking oil and broadcasting.

Irish Actors Equity In TV Boycott Threat

Dublin, Aug. 18.

Unless the new public authority to be set up to run radio and tv in Ireland recognizes Irish Actors' Equity the union may order a boycott of Irish tv. The executive of Irish Equity is discussing the problem because Radio Eireann, the State-controlled radio service which is to be merged with the new body, does not recognize Equity. This, however, has not prevented Equity members appearing in radio productions; neither has it interfered with actors of the service's repertory company appearing in stage productions.

No decision on the boycott can be reached until the Radio and TV Authority is established by legislation to be passed this fall.

Sedawie Solution For Canada: Levy a Fee On TV-AM Program Imports

Ottawa, Aug. 18.

CBC-TV producer Norman Sedawie suggests a tariff on imported tv and radio programs and records for broadcast "as a method of financially backing CBC, which is without argument the backbone of the entertainment business in Canada. It would ease the load on general government revenues and help the industry's labor force." (CBC is publicly owned, and its expenses above sponsor revenue are met from the public purse.)

Sedawie, producer of CBC-TV's new variety show "Parade," has, since its favorable reception, had renewed offers from U. S. networks, but says he will stay in Canada because "I am happy working for CBC."

"Income from private stations is relatively nickels and dimes in the yearly wages of professional musicians, dancers, singers, actors," says Sedawie. "Available from American sources are slick, recorded drama and comedy shows, recorded music—sold to Canadian buyers at impossible competitive fees. How can live talent exist when, for example, a half-hour drama—complete—can be purchased for under $50 on radio; under $500 on television?" (This is because all costs of such programs have been more than recovered in the U. S.; Canadian sales are extra gravy.)

Lineup on 'Lineup': Third Going Co-op

Hollywood, Aug. 18.

CBS-TV is turning over a third of "The Lineup" to its affiliates and o&o's for co-op sale. Web has two-thirds of the series sold out on a network basis, to Corning Glass, Manhattan Shirt, Glidden Paint, Peter Paul and Vick Chemical, but has been unable to unload the remaining 20 minutes.

The co-op segment, 7:30-7:50 on Wednesdays, includes two one-minute commercials and opening and closing billboards. Co-op setup is available only to those stations ordered by the network sponsors, with other arrangements being made for those outlets not ordered for the show.

KNXT, CBS o&o here, is offering its third for local sponsorship at around $3,000, time and program.

Maverick St. Residents Rally Behind Proponents For a Gunsmoke St.

Winston-Salem, N.C., Aug. 18.

There is firing from a new sector in the running battle of words over Gunsmoke Street and Joylight Street.

People on nearby Maverick Street entered the verbal fray, and they allowed as how the street in question ought to be named Gunsmoke.

But the congregation of Bible Missionary Church, which faces on what is now Gunsmoke Street, think Joylight would be a better name.

R. G. Jordan, a member of the church, made a strong argument to the Forsyth Board of Commissioners in support of the new name.

"Gunsmoke Street might have been all right in the old western days," Jordan maintained, "but not for this day and time."

He said R. L. Moore, who first protested the suggested change from Gunsmoke to Joylight, had since moved away from the neighborhood.

But property owners living along Maverick street, across from the church, objected to changing the name from Gunsmoke.

The Commissioners decided to take the matter under advisement pending an inspection.

'No Bullfight Pioneer' Sez Quinlan, Giving Lie To Mex Dicker Reports

Chicago, Aug. 18.

A report from Mexico City that Sterling (Red) Quinlan was dickering with Telesistema Mexicano for a series of bullfight tapes brought an emphatic and categorical denial from the ABC veep who heads WBKB in Chicago. Two weeks ago Quinlan's station beamed a video tape recording of a Mexican bullfight, the first ever to be shown on U. S. tv. His attitude then, and now, is that it was strictly a one-timer.

"We don't intend to pioneer bullfighting in this country," Quinlan says. "Our special telecast had an educational purpose and was supposed to be our prelude to the Pan Am Games (being held here next week). If there are going to be any more bullfights shown on U. S. stations they'll have to be done by someone else."

Contrary to the Mexico City report, Quinlan hasn't been south of the border since the bullcast. He has been corresponding with Emilio Azcarraga, who thinks he might want to buy WBKB's tapes of the Pan Am Games.

'Lamp' Brightens Balto's Summer Semester on TV

Baltimore, Aug. 18.

Everybody talks about the repeats and while most stations do little about it, WJZ-TV, Westinghouse outlet here is trying.

Under wrap-around title of "Lamp of Knowledge," the channel is setting a record of sorts on local public affairs programming. More than a dozen special locally produced documentaries are being aired in August alone and these range from one-hour debates on progress of the city to an hourlong report on the Patuxent Institution, Maryland's home for defective delinquents.

"We are making an allout effort to give the public substantive programming in prime time," says Joel Chaseman, station program manager.

All the "Lamp" stanzas are being slotted during the 7:30 to 10:30 period with three one-hour airings during the current week. First was Monday at 8:30 p.m. This was "Fire of Discovery," a definitive treatment of archeology, written, produced and directed by Dick Lusher, of the WJZ-TV staff.

Second followed the first at 9:30 p.m. same evening, labeled "Controversy." This was one-hour debate on question of whether Baltimore can be tagged a "progressive" city. Involved in this was ex-Mayor D'Alesandro, who was one of the four debators. This one was produced by Gwinn Owens and directed by Sheldon Shemer.

Tomorrow night's offering is "Patuxent, 1959" which will take viewers through the institution where they'll listen to what inmates have to say about themselves and surroundings. Keith McBee, WJZ-TV newscaster, will do the narration.

Every director on the staff and most others there are in some way involved in "Lamp" productions. In addition to the local output, the channel is also programming Westinghouse produced "American Forum of the Air" and "Youth Wants to Know."

Chaseman said station undertook the "Lamp" project for variety of reasons, including encouragement from Westinghouse.

Station is also to the fore with its editorializing.

Huntington, W. Va.—Gov. Cecil Underwood named Lawrence H. Rogers, prexy of WCAZ, Huntington-Charleston, chairman of the West Virginia Economic Development Agency. Nine-member body is made up of leaders of biz, industry and labor with object to work out planning for economic growth of state. Rogers is also a member of the Governor's Commission on Tax Equalization and Revaluation.

TV-Radio Production Centres

Continued from page 38

McArdle, WTTG-TV general manager, has appointed **Peter A. Whipple** as sales-traffic manager and **Harold A. Christiansen** as office manager . . . The latest revised edition since 1949 of the NAB's engineering handbook has been sent to McGraw-Hill for publishing and will soon be available . . . Down from New York, CBS correspondent **Blair Clark** ("The World Tonight") helped launch NYTimesman **Allen Drury's** new book, "Advise and Consent" at a Doubleday party as guest of CBS' **Nancy Hanschman.**

IN BOSTON

U.S. Embassy in Japan thanked WHDH-TV news dept. for filming Boston's "Salute to Kyoto" for Japanese tv, under direction **Joe Levine,** news dir., reporting the WHDH-TV films were telecast in Kyoto, Kobe and Osaka . . . WBZ-TV kicked off new syndicated film series, "Rendezvous," with press party at Nick's Tuesday (18) with **Joe Ryan,** press chief, hosting . . WBZ-TV out with own publication, Videofax, first issue featuring article by ARB head **James Seiler,** "Should Rating Week Be Kept Secret?" . . . **Betty Adams,** WBZ-TV personality scored beat with only interview Mrs. Eleanor Roosevelt gave while visiting lecturer at Brandeis U. . . . WNAC-TV hosting three closed circuit telecast cocktail parties for Hub press and dept. heads on three successive Thursdays in Aug. . . . WNAC and WNAC-TV in all out promosh for next 13 wks. started Monday (17) for Lipton Tea doorbell ringing campaign . . . WNAC-TV conducting contest for femmes over 21 to find reporter broadcaster for CBS-TV Daytime Televisit Week with eight days in N.Y. and Hollywood with beep phone reports to be featured on **Louise Morgan** show . . . **Phyl Doherty,** WNAC-TV press attache, winner of two more prizes in national promosh contests for "Value Fair" campaign and "Meet Me in St. Louis" tv show.

IN PHILADELPHIA . .

John H. Kline, WCAU account exec, upped to general sales manager . . . Newswriter **Bill Dean** rejoined the WRCV-TV staff after two years military service . . . **Warren Wright,** currently exec producer for WCAU-TV, named program manager of WFBM-TV, effective Sept. 1 . . . WFIL-TV's "Bandstand" host, **Dick Clark,** moves into new home in Wallingford, Pa. the end of Sept. . . . All 10 Villanova football games will be aired over WRCV, **Jim Bonner** doing the play-by-play; **Chuch Hoover** the color . . . **Mary Margaret Kearny,** WCAU educational director, awarded honorary degree by Villanova for "devoted work in the field of education over past 25 years . . . **Ruth Weir Miller,** exec director of the World Affairs Council, takes over as moderator of WRCV-TV's "Speak Up" series, replacing **Marclarose Shestack,** on maternity leave . . . KTTV, Los Angeles, has purchased tapes of WFIL-TV's locally originated "Cowtown Rodeo" . . . **Vince Leonard,** WRCV-TV newscaster, stricken with a recurring kidney ailment, confined to Bryn Mawr Hospital. **Tom Pettit** subbing. Pettit also filling in for vacationing news director **Ernie Leiss.**

IN CLEVELAND

The shuffle at KYW Radio continues, with programming changes coming on the heels of management switches. **Gordon Davis,** general manager, to Chicago to head Westinghouse WIND there; **Carl Vandagrift,** from top job at WBC's WOWO, Fort Wayne, to head KYW, and **Edward Wallis,** KYW sales manager, to general manager at WOWO. In programming, **Gloria Brown's** half-hour morning "On the Go" show was dropped and "Program PM," the station's nighttime prestige show, was halved to one hour. Insiders suspect the station is streamlining to do serious battle with WHK, which has been coming on strong with new sound gimmickry . . . **Louise Winslow,** ex-WERE, is running fashion and sewing seminars, making guest tv shots on fashions . . . **Tony Reda** leaves director's job at WEWS to become program director of WTVS, Detroit educational UHF station.

IN PITTSBURGH .

Hank Stohl, KDKA-TV personality, has just returned from Hollywood where he had a small part in "Rifleman" episode. Oater is on rival station, WTAE, Channel 4 . . . KDKA's **Rege Cordic's** spot commercials for Alcoa are being used nationally . . . **Tony Graham,** program director at WEEP, has been named assistant program director at KDKA . . . **Bill McGraw,** assistant program director at KDKA-TV, has left the station and is now on the West Coast . . . **Tom Abernathy** has been named program director of WSTV radio in Steubenville. His assistant will be **Wayne Van Dine** . . . **Eddie Beachler,** former Pittsburgh Press staffer, is writing the highly successful Bi-Centennial series for KDKA-TV . . . WWSW is airing the Steeler football games on radio while KDKA-TV has the video version of away games.

IN DETROIT

Toby David, vet CKLW-TV personality, rescued a four-year-old boy from possible drowning at a resort where the David family was vacationing. Now the performer, who jumped in with his clothes on, has the problem of replacing his driver's license, credit cards and other articles in his wallet . . . **Bill Steward, Al Gregory** and **Will Scott,** three Hollywood correspondents, will tape interviews to add depth to **Dick Osgood's** "Show World" program over WXYZ . . . **L. Gregory Christian** and **Albert M. Fiala Jr.,** named account executives for CKLW. Christian formerly was manager of WTOM-TV, Lansing; Fiala formerly was commercial manager of WROW, Albany, N.Y. . . . WKMH has scheduled **Robert Q. Lewis'** comedy panel show . . . U. of Michigan tv show to feature 10-week "Profile of Space" series and a 20-part series, "Genius," which will recount lives of men who changed the world . . . WWJ radio celebrates its 39th birthday this week.

IN MINNEAPOLIS .

National Telefilm Associates' local non-network KMSP-TV, which is reported to be in the process of being bought by 20th-Fox for $3,500,000, has acquired a new NTA package of 68 feature films produced by 20th and others and new in this territory. It augments an already large film library. Purchase, too, of the half-hour syndicated "Trackdown" half-hour series from CBS firstrun and syndicated "Stories of the Century," "Soldiers of Fortune" and Walter Winchell represents a substantial expenditure, according to KMSP-TV president-general manager **Don Swartz** who says the station now is operating in the black . . . In order to lure city as well as farm dialers, KSTP Radio's Don Doty spices up his 3:45 a.m. farm show by reading livestock, butter and egg reports to **Gerry Mulligan's** jazz music and by verbalizing in beatnik fashion. He calls the show "Urban-Rural-Beatnik Market Summary . . . Twin Cities' educational station KTCA-TV is one of nation's 43 to receive a video tape recorder . . . WTCN appointed **Robert C. Fransen** national and local radio sales manager and **Robert Reardon,** formerly of WNBC-TV, Hartford, Conn., regional tv sales manager. This Life-Time ABC network station has bought the telefilms of the coming season's Notre Dame football games and will present them Sunday afternoons.

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The roster of writers is equally impressive, including Paul Monash, Stirling Silliphant and this year's "Emmy" winners Alfred Brenner and Ken Hughes.

Alcoa and Goodyear were the sponsors of this highly rated NBC network series, and both have renewed their sponsorship for the coming season.

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Half of Total TV Revenue for '58 To 3 Networks; N.Y.'s $23,555,265

Washington, Aug. 18.

Total broadcast revenues for the three television networks, including their 19 o&o stations, rose 10.4% to $516,700,000 in 1958, Federal Communications Commission reported last week. This represented a 50.2% share of the total $1,030,000,000 in revenues for the entire tv industry.

FCC reported that New York remains far and away the biggest tv market with its seven stations reaping a total 1958 income of $23,555,265 before Federal taxes. Next in terms of income was Chicago with $8,437,679, followed by Boston with $7,657,467; Detroit, $7,224,472 and Philadelphia with $6,988,461.

Figures were isued in FCC's final report on tv financial data for last year, containing a breakdown of overall figures released earlier this summer.

Broadcast expenses for the three tv webs rose 10.7% to $439,700,000 in 1958, leaving profits before Federal income tax of $77,000,000—a 8.9% jump over 1957.

Of the $1,030,000,000 total revenues for the entire tv industry, $791,700,000 (77%) came from the sale of time and $238,300,000 (23%) from sales of talent and program material to advertisers.

Total tv time sales amounted to $951,000,000 before commissions to agencies, representatives, etc. This was broken down as follows: $424,500,000 from sale of network time to national advertisers; $345,200,000 from sale of non-network time to national and regional advertisers; and $181,300,000 from sale of time to local advertisers.

Report showed that the 94 tv stations licensed before the 1948 "freeze" suffered a $6,200,000 drop in profits during 1958. Their total revenues were reported at $263,600,000 and expenses at $187,800,000, leaving $75,800,000 in profits. Total revenues of the 401 post-freeze stations amounted to $249,700,000 in 1958, of which $223,600,000 was garnered by the 322 VHF stations. The 302 VHF stations in 1957 reported total revenues of $187,300,000. Profits for the VHFers rose nearly 100% to $21,300,000. The 79 UHF stations took in $26,100,000 in revenues during 1958, about the same as the year before when there were 88 UHFers. The UHF stations suffered a $2,200,000 loss last year, compared to $3,500,000 in 1957.

Of 475 tv stations operating the full year of 1958, 311 reported a profit and 164 a loss. As a group, 70.6% of the VHF stations were in the black, and 29.4% were losers. Of 73 UHF stations, 27 showed a profit, and 46 were in the red.

In the tv market breakdown, after New York, Chicago, Boston, Detroit and Philadelphia came Cleveland with $5,556,286 in 1958 income; Pittsburgh, $5,432,675; Los Angeles, $4,374,792; San Francisco-Oakland, $4,096,063; Cincinnati with $2,768,344; Buffalo-Niagara Falls, $2,577,290; Kansas City, Mo., $2,332,414; Baltimore, $2,138,010; Minneapolis-St. Paul, $2,048,007; Atlanta, $1,867,362; Galveston-Houston- $1,764,124; Miami-Ft-Lauderdale, $1,632,643; St. Louis, $1,619,062; Dallas-Fort Worth, $1,566,147; Washington, D. C., $1,515,621; Columbus, $1,456,534; Albany-Schenectady-Troy, $1,398,470; Denver, $1,432,258; Milwaukee, $1,290,833; Flint - Lansing - Saginaw - Bay City, $1,234,357.

Atlanta Segregation Issue as Insert For NBC-TV 'Back to School'

Atlanta, Aug. 18.

Problems posed by agitation for desegregation of Atlanta schools will be included in 60-minute "Back to School" special broadcast scheduled by NBC-TV on Aug. 25. A report from WSB-TV, net's Atlanta mouthpiece, will be included in roundup.

Atlanta's school prospects for fall and coming year will be covered by Ray Moore, station's news director. Atlanta report will cover the integration situation and will trace the growth of the private school movement in this area. Pending are suits filed by the parents of Negro school children for admission to white schools. Federal judge already has ordered School Board to present some sort of integration plan to him within 40 days. Board is planning an appeal. State politicos are pledged to close schools if integration is ordered by courts.

Program, with NBC's David Brinkley acting as "anchor man," will air school problems of other areas in the nation, with teacher shortages and overcrowding of schools slated to come in for considerable discussion.

Russo-U. S.

Continued from page 27

American product. Finding a way of making equitable distribution of Russian film among three separate and competitive corporate entities here is problem enough.

NBC made direct application to Russia for visas this summer to film two programs there, one about the Baptist Church in Moscow, the other based on reflections of visiting poet Carl Sandburg. Sandburg got his visa; NBC got none. And this special kind of tv programming, which Americans are willing to do themselves inside Russian borders is not even part of the envisioned exchange program. Anything else seems even harder to accomplish—even getting the Russians to supply ball-balancing-bears and circus performers—which is straight entertainment, and not the least complicated by international political tensions.

With Russians cynical of American film American companies cynical of Russian willingness and American government skeptical of American corporate enthusiasm, things don't look too good.

KTLA Live Trial Pickup

Hollywood, Aug. 18.

In a precedent-shattering move, KTLA last week televised a trial "live" while it was in session.

Reportedly for the first time in California judicial history, Judge Byron J. Walters allowed Channel 5's live cameras to telecast the jury in the trial of Mrs. Aurora Vargas and Mrs. Glen Walters viewing films of the Chavez Ravine eviction. Mrs. Vargas and Mrs. Walters are standing trial on charges of battery and disturbing the peace during the eviction proceeding last May 8.

Telecast occurred while court was in session in KTLA's Theatre No. 1. Station broke into its "Dorothy Gardiner Show" to beam the proceedings, with newsman Pat Michaels narrating.

'Bonanza's' Reno Preem Makes Like Major Pix Bally

Hollywood, Aug. 18.

NBC-TV is hoping to set a promotional precedent with its "out-of-town world premiere" of the new "Bonanza" series in Reno next Saturday (22). The premise is simple: if motion pictures can get plenty of promotional mileage out of the world preem, then why not tv.

Taking a leaf from the pic company books, when they'd show their preems in a newsreel coverage, a film crew from NBC's "Today" show will film a five-minute feature on the preem for the Monday edition (24), while the radio web's "Monitor" will do on-the-spot live coverage, with Nevada Lt. Gov. Rex Bell as the possible emcee.

Web is flying some 30 newsmen from L. A. and San Francisco in Saturday morning for the festivities, along with a star contingent including Yvonne de Carlo and Infer Stevens, who guestarred in the first two stanzas, and cast regulars Lorne Greene, Dan Blocker, Michael Landon and Pernell Roberts. Exec contingent from NBC includes program v.p. Alan Livingston and director of film programs Fred Hamilton.

The out-of-pocket costs of about $10,000 is being split down the middle by NBC, RCA and the Reno Chamber of Commerce. With its billing as the first hourlong film show in color, RCA is hopping on the "Bonanza" bandwagon via sponsorship and promotion. Latter includes designation of next week as Color Television Week in Nevada by Gov. Bell. Reno C of C has tied in extensively on the "oBnanza" theme with mainstreet merchants and hotels via drawings, sales, etc.

Network has booked the downtown Granada Theatre, with a 1,300-seat capacity, for the Saturday night preem, three weeks ahead of actual airdate.

Catholic Hour

Continued from page 23

ther Donald Cunningham. A protest was promptly registered.

A spokesman for WNBQ said the station was unable to control the problem because the show wasn't fed from New York, since baseball overlapped its timeslot.

The potential Catholic viewing audience, as Father Banahan points out, is between 3,4,000,000 people, taking in cities like Milwaukee, Joliet and Hammond which can pick up Chicago tv. About 80% of that potential audience is occupied on Sunday mornings, he opines.

"The public is to blame," he says, "for letting this free medium fall into the hands of commerce. We cannot be shallow in the communications media. Television people have to be dedicated when they're dealing with the mass communication of ideas. The medium isn't just for selling. To hell with those millions of dollars the station men always talk about—they're dealing with people's minds.

"These shows out of New York aren't pablum. We're not feeding the people breakfast food. 'The Catholic Hour' is produced at a cost of $7,500 an installment. It's a classy show, and it's going down the drain in Chicago because the station won't give us better time." The priest disputes Robert Sarnoff's interpretation of "public interest" (as he stated it last April at the NAB) as that which interests the most people. He made it clear that NBC and WNBQ were only the first objectives of his campaign and that he intends to take on the other networks and Chi stations as well, in time.

Mr. K.

Continued from page 24

Dalrymple, Austin Kiplinger and Mayor Wagner. These individuals guested on WNEW's "Open Letter to Nikita Khrushchev" series. Miss Dalrymple last Sunday commented on the difference between the USSR attitude to government-subsidization of showbiz and the American free-enterprise method. Miss Dalrymple told the Russian Premier that she thought the Bolshoi Ballet and Moiseyev Dancers were on the "mediocre" side.

Maney told the Russian to see (it figures) "My Fair Lady" and warned him to stay away from kitchens so he wouldn't get into any more hassles with Veep Nixon.

WNEW received a communique from the State Dept. citing the open letters as an "exciting example of radio journalism at its best."

CBS Puts Out Fires

Continued from page 23

already at work in broadening the "P to P" vistas and opening up a whole new career for the show with its global format, with Charles Collingwood installed in the Murrow seat.

And last week came perhaps the major accomplishment—resolving, with the appointment of Oscar Katz as No. 1 program man, a future operational pattern and modus operandi for the programming division designed to put a quietus on mounting unrest and "who reports to whom" confusions among its personnel. The situation was admittedly tense since the resignation of Hubbell Robinson Jr. The reorganization under Katz—with Paley and Cowan engineering the blueprint—seems to have turned the trick.

And finally there's no more talk about prexy Lou Cowan quitting. From all indications he intends to be around for quite a while.

Panel Shows

Continued from page 23

lem the station hopes is overcome by time. There is the possibility that lawyers, however trained they are in courtroom technique, might not be able at first to draw the best and most pungent reactions from the guest. Station believes it will only be a matter of them getting used to the technique of journalistic questioning and, working in their favor, will be the fact that the four-man panel will be expert on the topic of the day.

CBS EARNINGS UP FOR 1ST 6 MONTHS

First six months' earnings of CBS, Inc., were up over similar period last year, according to William S. Paley, chairman of board, and Frank Stanton, prexy. Net sales added up to a 6% increase.

Consolidated net income for first half-year of 1959 amounted to $13,318,871, compared with $12,521,556 in first half of '58.

Net sales racked up for first six months of this year came to $215,089,500 compared with $201,433,378 for corresponding period last year.

Current earnings are equivalent to $1.64 per share compared with $1.59 per share for first half of '58. Board of Directors meeting last week also declared cash dividend of 30c per share on common stocks, payable Sept. 11 to stockholders of record on Aug. 28.

Power Failure

Continued from page 2

precedented demand for electricity in the area, power was out west of Central Park from 59th St. north to 110th St. On the chi-chi east side of town, power went out from 74th to 110th, which affected the large string of nabe houses along 86th St.

ABC had to use ingenuity in getting anything on the air for awhile there. L. A. had to take over all web radio feeds, including regularly scheduled newscasts. And on tv, everything on the network was fed from the midwest or Hollywood. Since ABC-TV only had one prime time program, the 9 p.m. "Pantomime Quiz" coming Monday night from New York, web was prepared to throw a substitute film filler in its half-hour stead. However, web decided to air the show from a streetcorner, following the same format as usual.

Since the John Daly network news is done in New York, too, show had to be dropped and replaced with a Washington-originated newscast at 7:15 by John Secondari.

Locally, on WABC-TV and with the help of the rival WPIX transmitter, which fed New Yorkers the programs of both stations, moved out of its own 67th St. studios for street remotes in place of regular programming. By moving a big remote tv unit to the corner of Central Park and 66th St., Joe Bova, normally the host of cartoon show, did a half-hour of child-on-the-street. Critically speaking, it was excellently done; not only did Bova get some of his kid viewers on the air, but he kept viewers up on the latest news about the failure.

At 6:30, directly after Bova but on the same corner and with the same cameras, evidently Don Goddard did a special 15-minute news report with the trees of the Park and holiday-spirited pedestrians for a 21-inch backdrop. "Panto" came from the same street corner.

The HOT SHOWS come from ZIV!

"SEA HUNT"

starring LLOYD BRIDGES

MIAMI WTVJ 29.7 ARB, June '59

ST. LOUIS, KTVI 28.4 ARB, June '59

COLUMBUS, WBNS-TV 25.2 ARB, June '59

SAN DIEGO, KFMB-TV 26.3 ARB, June '59

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KCMO's 'Ice Folly'

Kansas City, Aug. 18.

Weather and its varied phenomena toss some wicked curves, it was discovered by stations KCMO, TV and FM, when a recent guessing contest was staged around a melting tower of ice. Careful calculations of station engineers and others technically qualified figured that a tower of ice cakes weighing 30 tons would last for seven to 10 days in the usual summer weather here.

Station promotion department and other hands drummed up a contest offering $500 first prize and other assorted prizes to listeners to guess the exact hour and minute in which the last sliver of ice would melt.

Day the ice tower was built was cool through the morning, but a warm rain the same evening and sweltering heat the following days took the ice down in just three days, almost before the station could get the contest on the air. Nevertheless, the contest drew over 5,000 postcard replies, with the first money going to J. M. Blum of Kansas City.

Idea was to focus attention on station's giant antenna tower while also gathering some listener statistics. Even though it turned out to be a capsule promotion, it was figured worthwhile.

Television Reviews

Continued from page 31

ventriloquist work of Ted Rust, the other guest, with his elbow puppet, Lyle the Reptile, with "dialog" particularly funny, plus "their" singing finale of "Love Me Tender," and Rust very good. Ruth Walker sang "Give Me the Simple Life" in a baronial setting, complete with her wanderings among four suits of mounted armor; and then a travesty on a warbling of "Tea for Two" which brought out Bill Richards (whose 14-piece band is always off-camera), the Rhythm Pals and Alan Millar, emcee.

The finish was excerpts from "Pajama Game" for a company roundup, with the girls and boys in Mack Sennett bathing suits at the beach for the band's intro of "You With Your Nose in the Air," Ruth Walker's "Not at All in Love" and the male trio in "Once-a-Year Day." Program is alternately sponsored by Javex and Bayer Aspirin, with commercials not intrusive; but the CBC has something different in Miss Walker's singing and selling of a song. *McStay.*

THE SID GILMAN SKOW
With Bill Brundage, announcer
Producer: Donald Ross
Director: Loring D'Usseau
Writer: Don Paige
30 Mins.; Tues., 7 p.m.
UNION FEDERAL SAVINGS
KTLA, Los Angeles

"The Sid Gilman Show" provides an exciting and fascinating half-hour for any football buff, and since in Los Angeles there are an awful lot of them and the star is L.A. Rams' coach Sid Gilman, this stanza should be a fruitful one for KTLA and sponsor Union Federal Savings.

Gilman covers the game of the previous Saturday, showing key plays, both diagramatically and with a special projector on which he can run off the play several times. Gilman uses the same television technique with the projector as he does in his coaching sessions, and the diagrams and films are a revelation to the football fan.

On the opening show, Gilman explained and demonstrated a couple of trap plays, the screen pass, and defensive safety techniques. He lined them up first on a diagram, using a lamp projector with a mirror effect so he wasn't standing in front of his diagram. After explaining the basics of the play and the key assignments, he switched to film, running the play over and over again as he pointed to each man carrying out his specific assignment, and overall, giving the viewer an insight into the planning and execution of a play he wouldn't ordinarily get the opportunity of having.

This is by far the best part of the show, and fortunately, it takes up most of the half-hour. Remainder has Bill Brundage, the announcer on the show, interviewing some Ram functionary, in this case business manager Bill John with a season-ticket sale pitch.

Director Loring D'Usseau does a fine job of keeping on top of Gilman and his diagrams. KTLA follows the Gilman show with a half-hour of filmed highlights of the previous weekend's game. It's a good sports parlay. *Chan.*

SWEET SUCCESS
Producer: Cally Curtis
Director: Thor Brooks
30 Mins., Wed., 9:30 p.m.
PARTICIPATING
KCOP, Los Angeles

In "Sweet Success," Jack Douglas and his staff have come up with refreshing, promising idea for a television series, then proceeded (if the opener is any indication of things to come) to paste it together in limp, undistinguished fashion. No doubt, transforming the life of a prominent individual into a frank, hard-hitting 30-minute episode is no easy task, but unfortunately, this is not the goal Douglas has sought to achieve. What he has managed is a sugary, star-eyed, surface caricature of a personage that might very well have been written, produced and directed by that personage himself in the form of a 30-minute commercial applauding his own enviable virtues.

The subject of this first excursion into success is fashion designer Don Loper. In creating this television portrait of Loper, Douglas seems to have forgotten to seek behind the good to find the man. There are occasional flashes of insight in Douglas' affable narration (he narrates for virtually the entire length of the program), but much of his descriptive analysis of the pictures that are appearing on the screen is of the "as the sun sinks in the west" style of background reporting.

For the hinterlander, Douglas has crowded his film with shots of celebrities associating with his subject. For the ladies, he has left ample room for brief parades of Loper's styles. But for the discriminating viewer, Douglas seems to have missed the mark by approaching his subject as the humble intruder instead of the penetrating reporter.

The program, produced by Cally Curtis, is directed ably enough by Thor Brooks. If "Sweet Success" were a little less "sweet," it would be a lot more "success"ful.

Tube.

Jerry Lester

Continued from page 27

tion has more than paid for itself already, but admits to the weakening of feature film as late-night fare, pointing to the steady growth of Jack Paar, even in the L.A. market, where Paar has been an extremely slow starter.

New Lester show will be slotted at 10:45-11:45, following the Paul Coates stanza, giving KTTV a half-hour jump both on Paar and on CBS' o&o, KNXT, which is the powerhouse feature film operation by virtue of its acquisition of the Paramount library and the cream of other existing available product.

Program will air live, with KTTV taping off the air for syndication purposes. It will market the series as an hour strip for late-night. Show is packaged by Maurice Duke, scripted by Berni Gould and features Maureen Arthur, Earl Barton and the Dick Hazard orch. Show will be followed by news and a feature film at midnight.

KTTV has already instituted an early morning feature strip, so that the demise of the late-night showcase won't affect the rate of playoff of the Metro package.

Playboy Mag

Continued from page 24

spots, which will be sold at premium rates considering the late hour (11:30 p.m. to 1 a.m. on Saturday nights), will be divvied 50-50.

Similar deal is projected for other markets, with two stipulations, that the show get a similar late Saturday night berth (felt to favor its atmosphere) and that the mag always have the say-so as to which blurbs are acceptable, its image being at stake. Playboy space salesmen will be out to sell the show as well as the publication—per chance both at once in combo deals—so it may well be the stations will get sponsors in the bargain.

Format will simulate a bachelor party in a swank penthouse apartment and will deal in the kind of "fun and entertainment" (Hefner quoted) the magazine is noted for. Called "Playboy Penthouse," it will focus on sports cars, jazz, dames, egghead and sick comics and sophisticated conversation, promoting the same values as the magazine (but keeping the girls "presentable.").

Inasmuch as WBKB is an ABC o&o, Hefner says he'll give preference to ABC stations in other markets for syndication. He sums it up thus: "We think the show's a natural. We're going to offer the stations a high budget program with good sales potentialities in a normally weak time period, and it will cost them virtually nothing."

You Can't Look Anywhere in Moscow Without Seeing Those TV Antennas

By HAROLD MYERS

Moscow, Aug. 18.

The Russians are as television-conscious as any country in the West. The Moscow skyline is dominated by tv antennas which are to be found not only on the new apartment blocks in the centre and the suburbs, but also in the old wooden shacks which remain as a feature of the city.

In Moscow alone, there are reported to be over a million receivers in use, and the figure for the entire country is said to be close on 5,000,000. But like everything else in the Soviet Union, the development of the tv industry has to proceed according to plan, and there is a seven-year plan for expansion.

Because of the territory to be covered, there is so far no Soviet network, but regional transmitting stations in key cities such as Leningrad, Kiev, etc. The seven-year plan, due to end in 1964, but confidently predicted to be fulfilled at least a year or two ahead of schedule, calls for a total of 75 transmitters and regional stations throughout the country.

In Moscow a television city is already under way in the outskirts of the city, and will be completed within two years. The Russians boast that the transmitting mast will be higher than the Eiffel Tower, and as it's intended to be one of the sights of the city, presumably to compete with the Metro, it will have a public restaurant at the top.

Moscow radio is on the air for about five to seven hours daily, with longer stretches at weekends. The programs, at a quick glance, give the impression of being a longhair version of the BBC shows in London and, natch, it's strictly non-commercial. There's also very little showmanship, and it's quite exceptional for a program to be introduced by an announcer.

There are currently two channels in Moscow, but further outlets are projected as part of the seven-year plan. Additionally, there's confident talk of introducing a color program by the end of the year, although demonstrations given at the exhtibition of Economic Development hardly substantiate that belief.

Television receivers are priced at 700 rubles up, which at the tourist rate of exchange of 10 rubles to the dollar, make them an attractive buy. At the official rate of four rubles to the dollar, they compare unfavorably with prices in the West, seeing that the lower prices apply to very small screens of about six inches. The more popular 14 and 17-inch screens are two and three times as costly. Color receivers, when they come on the market, will be at least three times as expensive as the conventional black and white set.

Fonda

Continued from page 27

keeper and deputy marshal who hates violence and must be provoked into acting for the law.

Format calls for Fonda to get involved in each story through appearance in a scene running for two to seven minutes. He's able to film his inserts, on the average, of two a day, and with a five-day schedule for his full shows, won't be tied up by the series for more than 55 shooting and rehearsal days through the year. Problem, however, arises in coordinating the Fonda sequences with the rest of each episode.

For one thing, Kraike has already assembled 22 scripts, since advance filming on Fonda can't be done until each script is complete. For another, there's a real timing problem, since Kraike can shoot a Fonda sequence some five weeks before filming the rest of the episode. This involves calling back actors who appeared in the Fonda scene five weeks later, and this all hinges on the availability of the actors.

As a result, careful planning is needed to keep the number of actors appearing with Fonda down to a minimum, and also to avoid the use of bit players in these sequences but to stick to principals. Same thing goes with other elements—sets, wardrobe, etc. For the Gotham filming, Kraike is limited to interiors, since there's no place in the immediate area of New York to film western exteriors. Consequently, he's going to have to match sets in Gotham to the sets at Revue, ditto wardrobe. And he'll have to fly actors to N.Y. for the sequences.

Trouble is well worth it, from Kraike's and Revue's standpoints. Stars of the calibre of Fonda aren't too easy to come by these days, and within the limits of his participation, actor is devoting as much concentration to the western as he would to a top stage play, says Kraike. In fact, it's Fonda's taste and ability that are responsible for keeping the show's standards high, says Kraike, "I'd just be ashamed to come to him with a script that was bad," he explains.

UJA

Continued from page 27

times has been put on its tv film package consisting of six documentary shorts designed for community campaigns under the title of "Adventure in Freedom." Among its more recent successful video-released films have been "Forsake Me Not," made on location in Israel, and "Face of the Land," with narration by Rabbi Friedman. "Face of the Land" was produced by UJA with the cooperation of Warner Bros.

Among other film outfits that have helped UJA are Universal, 20th Century, Allied and UA.

Television Followup Comment

Continued from page 31

quee values, but with Martin Gabel (Miss Frances' spouse in private life, as last week, or Robert Q. Lewis, this past Sunday), there's no question. The "mystery celebrities" are an added fillip.

More than incidentally, this type of quiz show, for mass American home consumption, points up anew the obvious obligations of the medium when so-called "rigged" shows are involved. This goes for that "compressed" report on the Big Quiz Show Scandal." Not for nought would the networks prefer to let it die but, apparently, with Congressional probing now getting into the act, that's something else again. *Abel.*

The Chevy Show

The summer Chevy show, filling in the usual Dinah Shore slot, continues to shape up as highly diverting musical fare. In Janet Blair, this series has a first-rate performer with a hefty quota of looks, charm and talent, both in the vocal and terping department. Miss Blair is the key to this offering and on last Sunday's stanza (16) she was in top form on a flock of songs, including such tunes as "Starlight," "You Do Something To Me" and a socko version of "Volare." Some clever production ideas, framed around a tour of Italy, served as an adequate peg for the songs.

Backing up, as usual, was John Raitt, with his legit pipes featured on the big ballads and some duets with operatic thrush Dorothy Kirsten, who was guesting. They pulled out all the stops on the "This Is My Beloved" workover, also handling a couple of songs apiece solo. Comic Bobby Sargeant registered nicely in his various routines, doing a carbon of Groucho Marx and some Italian dialect bits. Also on the guest roster was nitery comedienne Alice Ghostley, who had one good song parody in "April in Fairbanks," and another so-so song in "The Girl Next Door." *Herm.*

Catholic Hour

Religious drama under various denominational groups on the webs is steadily maturing as evidenced so vividly on the NBC-TV "Catholic Hour" Sunday (16). On this occasion, National Council of Catholic Men mounted a supremely superior effort entitled "With Crooked Lines," a video adaptation of a play by Father Donald Cunningham.

Standout was Ford Rainey, lead understudy in Broadway production of "JB," who portrayed an alcoholic derelict seeking salvation in the sanctuary of a church. It was a convincing performance by a sensitive actor who comprehended the author's lines. The fervor of Father Cunningham play shone in such philosophic lines as "the walls of a church are really built of need—the need of man for a purpose in a seemingly purposeless world."

Rainey was ably assisted by Jim Boles, portraying dual roles of caretaker and father; Paul Stevens, as narrator and undertaker; Kay MacDonald as Sadie Waggoner and mother of Bill Gunderson, the derelict.

"With Crooked Lines" was enhanced by a simple, albeit effective stage set plus capable direction by Martin Hoade. Doris Ann and Dick Walsh were co-producers. It was a dramatic offering rich in meaning and hope. *Rans.*

Ed Sullivan Show

Ed Sullivan's pre-taped show of Sunday (16) came off as a routine variety layout with a few bright spots. Sullivan, still in Moscow, prepared for this occasion with a lot of talent, which naturally meant that there wasn't time to let each turn build up to its potential. But despite that, there was the excellence of Lionel Hampton, Jan Murray, Myron Cohen and Jan Peerce each of whom got their message over with plaudits to spare.

Hampton's jazzy vibestering is a classic of its kind. He's an inventive and imaginative musician, who shows the influence of his recent trips to Israel by the intrusion of Hebraic melodies amidst his collection of jazz motifs. Cohen's yarns are expertly delivered, pleasant whether in dialect or straight, and delivers boffs. Murray similarly got a bead on the audience with his standup comedics. Although his nitery work is rare, he still shows his ability to get to a crowd and hit them with some tasteful material.

On the surrounding show, Teresa Brewer assisted by a male quartet, worked pleasantly with a set of oldtime tunes. Her streak of corn has a large common denominator and she comes off a winner. Also there was the octogenarian entertainer Joe E. Howard, who presumably because of advanced age, now has Joe Jr. assisting him as part of the act. The songs are those that pater has been doing as a single for lo these many years, and Junior's addition does little more than give strength to the old tradition.

Jan Peerce's tenoring has few peers. He provided instant entertainment with "Vesti La Giubba" and "Never Walk Alone."

Wissa D'Oro and Peter Gennaro did a quickie song-and-dancer and Wagon Sisters performed a quickie. Sullivan exhibited a collection of oldtime athletes in connection with the fifth anni of Sports Illustrated. *Jose.*

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Foreign TV Followup

Continued from page 31

though he got the title of the official British film entry wrong.

The "Words and Music" show proper, so to speak, took in a delightful and oh-so-easy rendering of "Lo, Hear the Gentle Lark" by Marion Studholme, a brilliant display of clarinet virtuosity by Carl Barriteau, a pleasant ballet performed by Malcolm Chusholm and Maria Butler, a couple of numbers by Israeli singer Carmela Corren who showed an aptitude both for the fiery and the torchy, some first-rate Chopin by Yoko Kono from Japan, good unaccompanied warbling by the George Mitchell Singers, and lustily rendered ditties by David Hughes. It was all very acceptable stuff, though the orchestrations of the Concert Orchestra's own contributions, under Payne's baton were unnecessarily pretentious. Production was unaffectedly competent. *Erni.*

Late Extra

This Associated-Rediffusion late night program (it is televised at 11 p.m.) has had its fair share of teething troubles during its year's existence but a recent viewing suggests that it has by now worked out the right formula. It is obviously a show that demands a quick, slick presentation of people who make news in the entertainment and West End world. "Late Extra" has occasionally fallen down of late by trying, wrongly, to bring in the odd "non-show biz" person to be interviewed.

The show takes place, allegedly, in a West End flat, has been emceed by Derek Waring as the host (he has now been replaced) and introduces acts and interesting people for talks. This particular show was headed by a first class interview by Kenneth McLeod with Jayne Mansfield and Leo Genn, who are co-starring in a British film, "Too Hot to Handle," and had Leroy Anderson in another illuminating yet lighthearted talk with musical director Steve Race. Bernar Bresslar and his fiancee also cropped-up on the ever of their wedding.

Peter Croft keeps the direction brisk and informal. Neville Barker and McLeod are smooth, easy interviewers and the whole program has a deceptively easy touch which disguises the hard work put in by Croft's small, diligent team of researchers and legmen. An attempt to interview a pleasant but not highly exciting business man was the only false note in a stylish program that should keep firmly to entertainment personalities for its subject matter. *Rich.*

The Variety Show

Granada-TV's 60-minute vaude parade aired Wed. (12) was the kind of thing that brings new hope—for the movies, that is. Flat and uninspired in all but a few moments, it bore the appearance of having been put together during yawns. Even the rolling credits, purporting to list the acts "in order of appearance," were consistent in conveying that impression; they carried the names in inaccurate sequence.

North Country comedienne Hylda Baker, making a return after nearly a year's sickness, was one of the liveliest items, coming out with some good patter delivered in rubberfaced style and involving a deadpan stooge. The Ray Ellington Quartet went through "The Carioca" and "Along Came Jones" with only moderate sparkle. Among a contingent of American visitors, singer Jo Ann Hill was quite pleasing with a Gershwin selection, though she'd have been better with less purposeless jigging around. Neither Gary Morton nor Don Tannen, both from the U.S., scored noticeably though each registered a titter or two in different ways.

The Two Astaras were a couple of agile springboard acros but their stuff lacked great variety, while The Kenoi Dancers and Emerson & Jayne provided the terp element. Former, being two men and a rubber-jointed gal, were good of their kind, but the latter seemed to be under-rehearsed. Some remarkable balancing feats by Benno, aided by partner, rounded out the bill, to which the unseen Peter Knight orch gave adequate backing. There wasn't an interlinker. *Erni.*

Live Video

Continued from page 1

arange one or possibly two tv exposures for their charges.

Even with only a few shows available, the selection of the "right one" is complicated and is governed by protocol. For example, if a personality is placed on the Ed Sullivan show, he's automatically scratched from the Perry Como or Steve Allen programs. Ditto "What's My Line?" and "I've Got a Secret." In the case of the former, the film companies prefer to have their star as a member of the panel rather than the mystery guest. The reasoning is that as a panelist the picture plug can be easily controlled. As the mystery guest, it's felt that the plug is often thrown in as an after thought due to the time factors involved.

Still the favorite outlet for picture personalities is Dave Garroway's "Today" show, with Garroway being the only tv personality who conducts an interview and gives the star a chance to talk about his project. Jack Paar's "Tonight" show is only sought occasionally—only if a performer is available who can fit into the format of the show. Paar will not accept picture personalities for straight interviews.

Dallas—Ves Box, KRLD-TV program director, has been upped to assistant general manager of the Dallas Times Herald station. Now in his 20th year with KRLD, Box started in 1940 as a sports announcer on KRLD radio, and has been tv program manager since 1952.

Inside Stuff—Radio-TV

An unusual service, formed by a group of N.Y. and Hollywood publicists, is beginning in N.Y. in an attempt to provide interviews for tv and radio stations.

Outfit, called Teleguest Service, promises to provide stations with anything from telephone interviews to taped interviews between tv-motion picture, legit and radio performers and station interviewers. Teleguest will also handle interviews with others. Idea is the station tells the company who it wants and Teleguest will try to get the personage to the other end of a telephone or in front of a camera (with phone at hand) for the remote interview.

Teleguest has already run a "test" with a midwest outlet by supplying Dick Clark, Peter Lind Hayes, Robert Loggia (tv's Elfego Baca) and Liberace.

Much publicized Station WNEW (Gotham indie) July 4 weekend script devoted to highway safety has become part of official Congressional report on series of hearings before a subcommittee of the Committee on Interstate and Foreign Commerce of House of Representatives. Program, in realistic fashion, told of havoc on roadways and described methods of curtailing traffic fatalities. Program was penned by Martin Weldon, station's director of news and special events, and produced by Lee Hanna, assistant director of news and events. Tape of program, which was part of station's "News Closeup," was played to subcommittee members in Washington as part of official hearings.

Through the facilities of Theatre Network Television, a 30-minute, large-screen closed-circuit television "tour" of the Sylvania Electric Products plant in Altoona, Pa. highlighted a meeting of IBM-Sylvania execs at the Savoy-Hilton in New York last week.

Sylvania will make further use of a videotape "plant tour" of the meeting with showings to other industry groups.

Westinghouse Broadcasting Co. aims to feature an internationally-composed panel of tv experts at the company's third annual public service confab slated for Sept. 21-23 in Frisco.

Yoshio Takashima, member of the board of Mainichi Broadcasting, Osaka, Japan, was the first panelist named.

WINS' 'Asphalt Jungle'

Continued from page 1

program boss Mel Leeds, in one car, a convertible, and Bruce Morrow, in another, drove up and down the darkened streets, offering these words as they went. The accounts were at odds with all other available fact. To listeners it wasn't always clear who was giving the dramatic account of the moment, but somebody called mid-Manhattan "a veritable jungle, an asphalt jungle." After dark, with power lines still out, the words asphalt jungle were used by WINS several times over.

This was a city that apparently no other reporters saw, nor did responsible police authorities. As a matter of fact, the scene during the blackout was considered by police as being extra quiet. The streets were flooded by extra cops in case of trouble, little or none of which materialized.

Leeds the following morning disclosed personally that WINS was the only outlet reporting the street scenes after dark, as far as he could tell and, he added, "believe me, we saw those things." He said that it was a jungle and that at one point a patrolman from the 112th Precinct told him to put up the top on his convertible or risk getting his head "bashed in" by hoodlums. A check with the 112th, located in Queens, indicated that the precinct house, like so many others not in the stricken area, had shifted patrols to mid-Manhattan to prevent any crises. The 112th desk, the following morning, said that no reports of violence in Manhattan were brought back by its men.

A further check with the office of Deputy Police Commissioner Walter Arm indicated no violence although there's no doubt now that the police department was worried that there might be.

Besides "seeing these things," WINS said that a Journal-American reporter whom one of its own men bumped into on the east side, where there was also a blackout, had declared that "the west side was like a jungle." A check with the managing editor's office at the newspaper disclosed that the J-A was not carrying reports of any "jungle-like" situations.

WINS is situated at Columbus Circle (59th St.), located at the very start of the electrically deprived area (59th-110th St.). So, lacking use of its own studios and turntables, it had its men ad lib most of the time. The remote reportage took place largely after dark, when the "jungle" seemed to come alive for O'Brien and Leeds.

Police Commissioner Kennedy was quoted as saying, "It's too quiet. I'd hate to count the bodies in the alleys in the morning." This is according to Leeds. Leeds said that at one point three young men, who to him looked like hoodlums, eyed him suspiciously, but there was no incident. "We called it as we saw it last night," the program man added.

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WHERE ARE THE GOOD SONGS?

Trackers Loom Big at UA Records; Five Packages to Roll With Pix

United Artists Records, a subsid of the pic company, is kicking off its most ambitious soundtrack program to date with the release of five major packages within the next four months. David Picker, the UA diskery's exec v.p., said the disk division would time its promotional and merchandising program with the release of the film productions in order to maximize the benefits of the cross-plugging.

A deluxe packaging job has been prepared for the "Solomon and Sheba" soundtrack LP which will feature a score by Mario Nascimbene. On the "Odds Against Tomorrow" film, UA is aiming to repeat the click of the "I Want to Live" jazz backgrounds. John Lewis Modern Jazz Quartet pianist, has done the score for "Odds Against Tomorrow" and also batons an augmented combo. Harry Belafonte, who stars in the pic, will plug the music via sides for RCA Victor.

Alex North's score for "Wonderful Country" will get the LP treatment and additional promotion via a single release of the specially written song based on the film's theme. Lyricist Hy Zaret collaborated with North on the tune. The soundtrack of "The Fugitive Kind" will feature a score by Kenyon Hopkins with lyries by Tennessee Williams. Dimitri Tiomkin's music will be heard in the soundtrack of "The Unforgiven."

Picker pointed out that some of the soundtracks represent joint thinking of the disk and pic companies in the pre-production stage. He said that the click of "I Want to Live," both b.o. and disk-wise, was a result of such planning.

Meantime, Picker stated that sales of several previous soundtracks are providing a solid base for the company. Among the consistent sellers are the LPs from "The Vikings," "The Big Country" and "I Want to Live." He reported that returns on "Some Like It Hot" and "The Horse Soldiers" are increasing as the films go into wider release.

UA, meantime, is releasing 11 packages this month. Included in the release roster are packages by such artists as Morgana King, Charlie Mingus, Thad Jones, Herbie Mann, Paul Quinichette, an Alan Lomax folksong collection, Brock Peters, Stanley Melba, the Dartmouth Glee Club and Kaye Ballard.

ASCAP 'Invitation' To Radio Clients

The American Society of Composers, Authors & Publishers is giving all of its radio customers the option of adopting the contract recently negotiated with the All-Industry Radio Committee, representing an important segment of the indie operators. A deal with the latter group was recently worked out in a N.Y. Federal Court litigation under which ASCAP granted a slight reduction in the licensing fees.

ASCAP sales manager Jules M. Collins stated that all stations which now have deals with ASCAP and which have fulfilled their obligations under the previous agreements would be given the benefit of the new agreement. The deal with the indies is still awaiting technical approval by the Federal courts.

Brandt V.P. of MGM

Sidney Brandt has been set as veepee of MGM Records. He'll direct administration and control of the company under prexy Arnold Maxin.

A Loew's Inc. exec since 1958, Brandt was formerly with the Magnavox Co. He'll headquarter at diskery's New York base.

Wein's 'Newport' Tourer

Chicago, Aug. 18.

Concert tour of Newport jazz fest artists Thelonius Monk, George Shearing and Anita O'Day, packaged by impresario George Wein, hits Chi Sept. 11 at Orchestra Hall. 2,600-seater will be scaled to $4.

Fifteen-city tour kicks off Sept. 4 in Carnegie Hall, N. Y.

Fox Music Wins Round Vs. ASCAP; Court Case Looms

Sam Fox Music has gained a partial victory in its fight for a heavier performance payoff from ASCAP on several extended works within its catalog. The American Arbitration Assn., which has been hearing the dispute between ASCAP and Fox, restored credits that had been taken away from the latter and also rapped the Society for taking punitive action against Fox. The AAA, however, refused to intervene on a series of additional issues which Fox will now ask the courts to resolve.

In its decision, the AAA stated that performance credits for some Fox works lasting more than four minutes were reduced after Fox attempted to use the Society's grievance machinery in order to get a raise. The AAA found such tactics to be punitive against the publisher and restored the original performance credits. All Fox's costs in the arbitration procedure, which has run for some two years, also will be paid for by the Society, under the AAA ruling, since the dispute was made possible by the vagueness of ASCAP's procedural language.

The AAA, however, refused to decide whether specific works rated a larger payoff, even though they ran longer than four minutes. These involve tunes like "The Cornish Rhapsody," several standard overtures and some children's works. Fox pointed out that the ASCAP grievance setup permits a publisher or writer to take a case beyond the AAA to court where "fraud or bias is involved or where the AAA is unable to resolve the issues."

WOLF-HILL A TEAM ON A&R FOR KAPP

Dick Wolf and David Hill are taking over direction of Kapp Records artists & repertoire department. Dave Kapp, label's prez, and his son, Mickey, will continue with their a&r chores, however.

The setting up of the Wolf-Hill a&r duo is part of the Kapp label's push into the pop singles field. Diskery currently is planning to increase its singles release schedule.

Wolf is a songwriter-arranger and Hill has been an artist with the label.

'Loot-Players'

Boston, Aug. 18.

Local p.r.-adman Harry Paul suggests "the greatest female trio of all time", comprising Martha Glaser (Erroll Garner's manager), Helen Noga (Johnny Mathis' manager and Frisco nitery op), and Anna Sosenko (ex-Hildegarde, now indie legit producer). Joe Glaser (no relation to Martha) has "promised to book the act".

Paul asked Miss Glaser what instrument she plays and she said, "The same as the other two gals in the trio—all 'loot-players'."

ASCAP WRITER ON MEDIOCRITY

"BMI has no copyright on mediocrity. There are plenty of bum songwriters in our organization, maybe more since we have a larger membership," says one standard ASCAP writer.

"The trouble is," he feels, "that few, whether with Broadcast Music or the American Society of Composers, Authors & Publishers, are writing really good songs.

"But the real fault is the public, and then again maybe it's a case that this kind of 'public' is not really representative of popular song tastes in the accepted standard. I'm convinced that the kids are buying the 'artists', if you should pardon the expression, than anything else. The songs, both the inane lyrics and the cacaphonous music, are in the main self-written. It's an all-American package deal of 100% mediocrity—the flat singers and their flat-tuned and flat-toned songs, self-written, but compellingly appealing to the teenagers, perhaps more because the young singers appeal to them physically or however you can interpret their emotional reactions.

"Sure, I saw VARIETY last week where BMI had 8 of the top 10 tunes, and ASCAP had only two in the bottom 10, so that, on a 16-to-4 ratio for the Top 20, ASCAP would appear to be hopelessly outclassed and outnumbered. But we also know in the trade about the various cut-ins on those new songs. All those sharpshooting publishers care about are the 'performances', which again could be interpreted very loosely."

Seeburg's 16-2/3 Jukes for Mood Music in Big Biz

Chicago, Aug. 18.

Seeburg Corp., major jukebox manufacturing company, is stepping up its background music operation with a new automatic music unit designed to play 16⅔ rpm transcriptions.

Called the "Seeburg 1,000," the playback unit can handle 1,000 total selection on 25 nine-inch disks. Subscribers to the Seeburg operation will be able to select the type and tempo of the music to fit their special requirements. Seeburg is offering subscribers a choice of three "tailored background music" libraries: a basic library, a mood music library and an industry library. Subscribers rent the player and library on a monthly rental basis. The unit and records have been designed so that they can only be used together.

Seeburg, which has been in the

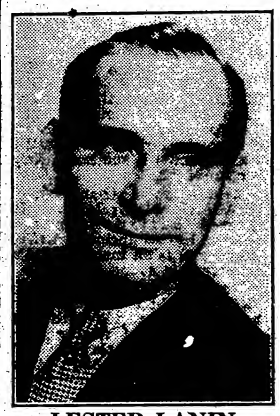
(Continued on page 49)

Mitchell-Ruff 'Moscow' Reprise at Carnegie

The Mitchell-Ruff Duo, the first U. S. musicians to penetrate the Soviet jazz barrier via an informal performance in June at the Tchaikovsky Conservatory of Music in Moscow, will recreate that session at a Town Hall, N. Y., concert Sept. 11. Date has been called "Moscow Jazz At Town Hall."

Duo were trekking through Russia as ordinary tourists when they were invited by the Moscow music students to show their stuff. Town Hall concert is being promoted by Sidney Gross, disk jockey who has been holding sway in the horror field with midnight readings of ghost stories on WINS, N. Y.

New ASCAP Cleffer Group Hires Atty. To Fight 'Recognized Works' Payoff



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GREAT REVIEWS!

Since attempts at negotiations have failed, a new group of dissident ASCAP songsmiths, headed by Hal David, has hired attorney Lee V. Eastman to represent them in their fight against some changes proposed in the new consent order. The cleffers who started out with 40 members but have since grown to about 70, are aiming their fire at a proposal to set up a special payoff bracket for ASCAP tunes that are one year old or older. The cleffer critics claim that this payoff would favor the older, as against the current, songwriters.

In conversations with ASCAP execs, the dissident songwriters have found the leadership adamant in their insistence on the new 30% bracket, called the "recognized works fund." The 12 writer board members voted unanimously for the new proposal and it's unlikely that there will be any retreat from this position. Since no workable compromise is likely, the tunesmiths hired Eastman to take their case to the courts, if necessary. Eastman's fee is being raised by an assessment on the cleffers involved.

Meantime, other groups within ASCAP are planning to open a barrage against the new proposed order. Fred Fox, of Sam Fox Music, and Redd Evans, a publisher and writer, are heading a movement which is blasting ASCAP's leadership on a whole series of points. Hans Lengsfelder, publisher, is heading another group also attacking the ASCAP setup.

All segments within ASCAP will have their turn at bat Aug. 27 at the Waldorf-Astoria Hotel, N. Y., where ASCAP has scheduled the first membership discussion meeting around the proposed consent order.

Cap's $49,266,860 A 17-Year Record But Net Declines

Hollywood, Aug. 18.

Capitol Records' gross sales for the fiscal year ending June 30 totalled $49,266,860, up 13% over the $43,694,818 reported for the 1958 fiscal period. It marks the company's highest gross sales in its 17-year history.

In a letter to shareholders, dated Aug. 14, prexy Glenn E. Wallichs disclosed that Cap's net income was $2,756,770, slightly under the $2,777,755 reported for the 1958 period.

According to Wallichs, the decline in net income resulted largely from the pressure of a highly competitive market, plus inflationary trends in materials and labor costs.

CHI'S HUDSON-ROSS DECLARED BANKRUPT

Chicago, Aug. 18.

A court hearing last Tuesday (11) placed Hudson-Ross Inc., once the city's top record retailer, in bankruptcy. At its expiration, the firm, which started in 1944, was down to one outlet (and a warehouse) from a high several years ago of seven stores.

Decay and eventual demise of the chain was blamed on overlarge inventories in the hard goods field. Hudson-Ross folded owing over $878,000 to major distributors, plus another $175,000 on loans to company officers and stockholders. Liabilities, it's estimated, may yet exceed $1,500,000, while assets, appraised recently by an auctioneer, were around $600,000.

When it was riding the crest, H-R disk sales alone grossed between $1,000,000 and $2,000,000 annually, thought to have made it the largest record retailer in the country. Firm took its financial ills to court last November with a plan for paying off creditors, and a fortnight ago was ordered to suspend operations pending further court word on its fate.

20th's Chi-Milw. Distrib

Arnold Records, Chicago distributor, will handle the 20th-Fox line for the Chi-Milwaukee territory.

Outlet is prexied by Morrie Price who recently formed his own distributorship after many years with Mercury Records.

Victor Sticking To 98c on Singles

RCA Victor has no intention of dropping the price on single records at the present time, company execs stated last week. Decision to hold the present line was made after studying the various factors in the singles business and the impact that a price drop would have.

In recent months there have been widespread discussions in the industry as a whole about dropping prices in view of the continuing decline in the volume of single record business. Single records, which once dominated the disk industry's gross, now account from about 20 to 30% of the overall dollar sales.

One faction in the industry believes that a drop from 98c to 59c would give dealer traffic a big shot in the arm. Another segment of the industry fears that any drastic price drop would lessen the importance of single disks to the point where dealers would have no real interest in handling them.

WARING 22G BUSTS MPLS. 'MUSIC' MARK

Minneapolis, Aug. 18.

All of the local "Music Under the Stars" four-year records for attendance and grosses were broken when Fred Waring & His Pennsylvanians at $2.25 top pulled 14,500 customers and an estimated gross of more than $22,000 into the Metropolitan stadium here.

The previous attendance high was three years ago for a Rodgers-Hammerstein night with a quartet of Broadway singers as guests with the Minneapolis Symphony.

$12,000 in Evansville

Evansville, Ind., Aug. 18.

Fred Waring's "Under The Stars" package hit a nifty gross in two shows here, Aug. 8-9.

The layout filled the 6,000-seat arena for a $12,000 take.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Eartha Kitt (Kapp): "LOVE IS A GAMBLE" (Cathryl*), a smartly written piece of material with a catching beat, is belted for maximum returns by this highly stylized performer. "SHOLEM" (p.d.) is an interesting workover of a traditional Hebrew song.

Claude Gordon Orch (Warner Bros.): "BRASSMEN'S HOLIDAY" (Maytime*), a tricky instrumental, makes an excellent showcase for this AFM contest-winning crew on its wax bow. "PINEAPPLE ROCK" (Maytime*) has a good contemporary beat to give it chances.

Debbie Reynolds (MGM): "LOVE IS A GAMBLE" (Carey*), no relation to the Eartha Kitt song despite the identical title, is an okay number which gets excellent vocal projection plus an harmonica background. "IT STARTED WITH A KISS" (Robbins*), MGM pic title song, is an attractive ballad nicely handled.

Moon Mullican (Decca): "THE WRITIN' ON THE WALL" (Cedarwood*), a solid country ballad, is delivered in flavorsome style by this veteran hillbilly singer. "CUSH CUSH KY-YAY" (Acuff-Rose*) also bounces along with a bright idea.

The Bush Boys (Capitol): "A BROKEN VOW" (Sherman-DeVorzon*), a melodic juve-angled ballad, is harmonized in excellent style by this new combo. Could be very big. "NEVER BEFORE" (Sherman-Devorzon) is an okay rhythm entry.

Andy Williams (Cadence): "SUMMER LOVE" (Thompson*), a pretty ballad with a seasonal peg, is handled in this singer's usual tasteful manner. "LONELY STREET" (Four Star Sales*) is a melancholy ballad also well delivered.

Frankie Castro (Whitehall): "SHADOW LOVE" (Knollwood*), a pretty ballad with a teenage peg, is delivered in a commercial groove by this singer. "THAT'S THE WAY LOVE GOES" (Sylvia*), an uptempo side, is rocked in the approved style.

Dodo Greene (Time): "IS YOU IS OR IS YOU AIN'T MY BABY" (Leeds*), a rhythm standard, comes back with a potent version by this songstress who should rack up a good play on this one. "DON'T CRY, BABY" (Advanced*), another oldie, is also a tasty slice.

Big Tiny Little (Brunswick): "MISSOURI WALTZ" (Forster*), the oldie, turns up in a rhythm instrumental showcasing this artist's driving piano technique. "CINCINNATI RAG" (Mayfair*) gets a similar tratment.

Homer & Jethro (RCA Victor): "THE BATTLE OF KOOKAMONGA" (Warden†), a spoof on "The Battle of New Orleans," is due for plenty of spins because of the comic lyrics. "WATERLOO" (Cedarwood*) is another parody on a current hit.

Danny Roma (Hanover): "LA SHABLA" (Raphael*), an Italo-grooved ballad, is pleasantly crooned by this singer. "SABETTA" (Raphael*) is an instrumental with an arresting sound.

Dee Dee Dorety (Freedom): "BILLY BILLY" (Athena-Faire†), a hard rhythm side with a juve lyric, is handled savvily by this moppet-sounding thrush. "GIVE YOUR LOVE TO ME" (Athena-Faire†) is a fair ballad.

Mike Longo (Vinea): "TI VOGLIO BENE" (Claridge†), in cha cha tempo, is delivered in okay straightforward style "ANGELA" (Claridge†) is strictly routine.

Ernestine Anderson (Mercury): "I HEARD YOU CRY LAST NIGHT" (Porgie†), a first-rate ballad, is rendered sensitively by this fine songstress. "I CAN DREAM, CAN'T I" (Chappell*), the standard, also should earn spins.

Hank Ballard (King): "CUTE LITTLE WAYS (Armo†) is a rocking ballad delivered with a basic beat and drive. "HOUSE WITH NO WINDOWS" (Jay & Cee†), a slow-tempoed ballad, is belted to the hilt.

*ASCAP. †BMI.

Best Bets

BOBBY DARIN ..... **MACK THE KNIFE**
(Atco) ..... **Was There A Call For Me**

Bobby Darin's "Mack The Knife" (Harms), an updated rhythm version of the "Threepenny Opera" number, is a potent slice due for heavy spins. "Was There A Call For Me" (Tweed-Josie*) is an okay slow-tempoed ballad not at all in the rocking idiom.*

* * *

FRANKIE AVALON ..... **JUST ASK YOUR HEART**
(Chancellor) ..... **Two Fools**

Frankie Avalon's "Just Ask Your Heart" (Rambeé) is a bright rhythm ballad right down this singer's alley. "Two Fools" (Avalon) is an okay uptempo side.*

* * *

CONNIE FRANCIS ..... **PLENTY GOOD LOVIN'**
(MGM) ..... **You're Gonna Miss Me**

Connie Francis' "Plenty Good Lovin'" (Francon) a song with a beat, is strong material due to continue this songstress' hot pace. "You're Gonna Miss Me" (Aida*), a torch song, is well-handled.*

* * *

THE CORONADOS ..... **LITTLE MOON**
(Columbia) ..... **Tell Me Yes**

The Coronados' "Little Moon" (Jimskip) an Indian-flavored ballad, is an attractive entry which this combo delivers colorfully. "Tell Me Yes" (Knollwood*) is an offbeat number executed in good style.*

* * *

THE FALCONS ..... **YOU'RE MINE**
(Unart) ..... **Country Snack**

The Falcons' "You're Mine" (Tippy) is a solid rocking ballad delivered in a payoff groove by a combo which is starting to build a following. "Country Snack" (West-Higgins*) is in a similar rhythm format.*

* * *

PAUL CHABLIS ORCH ..... **THE BANDIT**
(Felsted) ..... **A Lot Of Conversation**

Paul Chablis' "The Bandit" (Leeds), an Italo import, is a striking instrumental theme with a refrain that may catch on big via his orch and choral rendition. "A Lot of Conversation" (XYZ*) is more conventional material.*

* * *

BUDDY MORROW ORCH ..... **SCRAUNCHY**
(RCA Victor) ..... **Trail Blazer**

Buddy Morrow's "Scraunchy" (Justis†) is a swinging instrumental with a pounding beat which the kids will go for. "Trail Blazer" (Moon Mist†) is another side with a jumping rhythm idea.

* * *

LOUIS PRIMA-KEELY SMITH ..... **NIGHT AND DAY**
(Dot) ..... **I'm Confessin'**

Louis Prima-Keely Smith's "Night and Day" (Harms), a flashy workover of this great standard, should get wide spins on the deejay turntables. "I'm Confessin'" (Bourne*) is another oldie due for big play via this duet.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)
Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

UA SHIFTS GOLDSTEIN TO COAST ON DISK BIZ

Harry Goldstein, United Artists supervisor of New York promotions, has been shifted to the UA disk division as Coast rep. Goldstein will take over the newly created post in September and will headquarter at UA's Hollywood office.

On the Coast, Goldstein will cover disk distribs, publishers and recording artists. He'll also deal with UA films on soundtrack sets and other music tieups.

Meantime, David W. Picker, UA Records exec v.p., is leaving N. Y. today (Wed.) for distrib powwows in Dallas, Houston, New Orleans, Atlanta and Miami.

Brit. Disk Sales Off For 1st 5 Months, Up in May

London, Aug. 18.

Though total manufacturers' sales of disks for the first five months of the year, at $13,440,000, were 13% less than the corresponding period of 1958, the month of May showed a 16% upswing over the May sales last year. Figure for the 1959 month was $2,550,800.

In May, the production of 45 r.p.m. disks (2,261,000) was 38% greater and of 33⅓ rpm, at 1,200,000, greater by 1% than in May, 1958. Production of 78 (590,000) dropped by 67%. During the first five months of 1959, 45 rpm figures were 65% higher than the same 1958 period, but 70% fewer 78s and 15% fewer 33s were produced.

Though the Jan.-May sales showed that 13% drop, export sales increased. At $4,054,400, they were 1% higher compared with the corresponding period last year.

Album Reviews

Belafonte at Carnegie Hall" (RCA Victor). Recorded at a couple of Carnegie Hall concerts last April, these performances caught Harry Belafonte at the top of his form and have been fashioned into a powerful double LP package. Belafonte ranges over his whole book, delivering traditional folk songs, spirituals, an Israeli hora and a flock of Caribbean numbers. Standout are his "Sylvia," "Jamaica Farewell," "Danny Boy," "Day O," "Cotton Fields," among a clutch of others. Robert Corman conducts the orch ably.

Jane Morgan: "Jane In Spain" (Kapp). Jane Morgan, a songstress who has been turning out consistently fine disks, comes up with another well-conceived platter. This is a collection of Hispano-grooved tunes projected with unmistakable authority by this songstress against appropriate backgrounds by an orch under Frank Hunter. Miss Morgan does tunes like "The Moon Was Yellow," "Adios," "Perhaps, Perhaps, Perhaps," "Granada," "I Get Ideas," "What a Difference a Day Makes" and others, handling both the English and Spanish lyrics.

Morgana King: "Folk Songs a La King" (United Artists). An excellent stylist who is yet to come into her own as a jazz vocalist, Morgana King displays another facet of her talent in this sheaf of folk tunes. Miss King approaches this material with a fresh, rather than a purist, slant, and imparts a piquant jazz flavor to tunes like "Oh Dear, What Can the Matter Be," "Loch Lomond," "I'm On My Way," "I Know Where I'm Going," "Hush Little Baby" and others. Chuck Wayne, on guitar, and Ernie Furtado, on bass, give standout backing, also acting as a vocal chorus on occasion.

Dorothy Donegan: "Donnybrook With Donegan" (Capitol). A swinging keyboard performer who rarely stops for a breather, Dorothy Donegan does one of her typical full-blooded piano sessions in this offering. While the pace may vary from the furious to the facile, she maintains a consistently arresting beat throughout. Noteworthy is the Latin styling of "I've Got You Under My Skin" and her display of energy on the "D.D. Blues" in addition to her jazz comments on "September in the Rain," "Lover," "Tea for Two" and "I'll Remember April," among others.

Burl Ives: "Cheers" (Decca). This is a mixed set of folk and old pop tunes delivered in his customary pleasing style by Burl Ives. Most comfortable in the folksong genre, Ives registers best on tunes like "Polly Wolly Doodle," "Aura Lee," "There's a Whole in the Bucket" and "Viva La Compagnie." His delivery of the Gilbert & Sullivan aria, "Tit Willow," is competent, as are his workovers of such tunes as "The Kling Kling Bird," "Lydia the Tattooed Lady" and "Rebecca Came Back From Mecca." The Ray Charles Singers and the Tony Mottola orch back up nicely.

Marguerite Piazza: "Memorable Moments" (Coral). An operatic thrush who was converted into a nitery performer, Marguerite Piazza covers a lot of ground in this display. She ranges from a Puccini aria to "When the Saints Go Marching In," taking in tunes like "Come Back to Sorrento" and "The New Stars and Stripes Forever" en route. She never quite loses her legit quality even when she tries to be low down on "Saints" or does an Al Jolson number like "Sonny Boy," a sentimental potboiler which she delivers on the square.

Ricky Nelson: "Songs By Ricky" (Imperial). One of the current idols of the teenage set, Ricky Nelson rocks and rolls through a dozen numbers without essentially varying the style which has paid off so handsomely for him. Nelson has a pleasant set of pipes which he uses well within the relatively narrow vocal and emotional range of songs like "You'll Never Know What You're Missing," "That's All," "A Long Vacation," "So Long" and similar tunes. The fine country tune, "Half Breed," gets a strong rendition.

"Speak Low" (Warner Bros.). This is a first-rate instrumental round-up of a group of showtunes written by the late Kurt Weill as arranged by David Terry and played by an orch under Maurice Levine's baton. The instrumentals underline the fresh ideas and rich melodic content in such Weill tunes as the title song, "My Ship," "Sing Me Not a Ballad," "Foolish Heart," "Johnny's Song," "Moritat" and "Westwind," among others.

Jo Jones Plus Two (Vanguard). Jo Jones, ex-Count Basie drummer and one of the tops in the trade, gets the spotlight in this nifty jazz package. Jones, who works with Ray Bryant on piano and Tommy Bryant on bass, eschews the pyrotechnical skinbeating exhibitions for swinging musical motifs. Jones lays down his beat with an unusual variety of percussion colors that do not obtrude on the music. A group of new compositions are included with oldies like "Sweet Lorraine," "Old Man River" and "Sometimes I'm Happy."

Mario Lanza: "For the First Time" (RCA Victor). The soundtrack set of the current Metro pic, "For the First Time," returns Mario Lanza to the platter picture with a commercial potpourri of operatic selections and pop numbers which he belts in the potent tenor style of a latter-day Caruso. Lanza exercises his well-trained and responsive pipes on arias from "Pagliacci," "Otello" and "Aida," in addition to numbers like "Ave Maria" and more popular entries like "Come Prima," "Tarentella" and "O Sole Mio."

The Jimmy Guiffre Trio: "Seven Pieces" (Verve). More delicate jazz tapestries are woven by clarinetist Jimmy Guiffre in this group of seven numbers. A modernist with an approach deriving from classical

(Continued on page 50)

VARIETY 10 Best Sellers on Coin Machines

1. WHAT A DIFFERENCE A DAY MAKES (3)	*Dinah Washington*	*Mercury*
2. BATTLE OF NEW ORLEANS (13)	*Johnny Horton*	*Columbia*
3. LAVENDER BLUE (5)	*Sammy Turner*	*Big Top*
4. LONELY BOY (10)	*Paul Anka*	*ABC-Par*
5. MY HEART IS AN OPEN BOOK (6)	*Carl Dobkins Jr.*	*Decca*
6. A BIG HUNK OF LOVE (4)	*Elvis Presley*	*Victor*
7. WHAT I'D SAY (2)	*Ray Charles*	*Atlantic*
8. LIPSTICK ON YOUR COLLAR (8)	*Connie Francis*	*MGM*
9. THREE BELLS (1)	*Browns* / *Dick Flood*	*Victor* / *Monument*
10. TIGER (6)	*Fabian*	*Chancellor*

Second Group

WATERLOO	*Stonewall Jackson*	*Columbia*
SLEEP WALK	*Santo & Johnny*	*Cap.-Am.*
I WANT TO GET MARRIED	*Lloyd Price*	*ABC-Par*
KISSIN' TIME	*Bobby Rydell*	*Guyden*
I WANT TO WALK YOU HOME	*Fats Domino*	*Imperial*
JUST A LITTLE TOO MUCH	*Ricky Nelson*	*Imperial*
MONA LISA	*Carl Mann* / *Conway Twitty*	*Phillips* / *MGM*
IT WAS I	*Skip & Flip*	*Brent*
40 MILES OF BAD ROAD	*Duane Eddy*	*Jamie*
BROKEN HEARTED MELODY	*Sarah Vaughn*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the top 10)

Inside Stuff—Music

It was 40 years ago this month that Ben Selvin, now artists & repertoire chief with the RCA Custom Records division, struck lightning with his first try in the recording field with the old Victor Talking Machine Co. Inked by Victor's then a&r chief, John McDonald, bandleader Selvin was asked to select four tunes for his first session. He came up with "Dardenella," "I'm Forever Blowing Bubbles," "A Pretty Girl Is Like A Melody" and "Isle of Golden Dreams." "Dardenella" became one of the alltime disk bestsellers. However, Selvin didn't get rich from these hits since he was paid off on a flat $150 pertune scale with no royalty deal. Subsequently, however, Selvin put the business into the band biz by organizing nine different orchs to record for nine different labels. Selvin estimates that he cut over 9,000 sides in his bandleading career since 1919. In the past couple of decades, Selvin has had several key exec posts with Columbia Records, Muzak and Southern Music.

Taped music is moving in on the restaurant, night club and saloon scene. A new outfit, Melo-Sonics Corp., is peddling tapes, which play two hours of music, to these outlets. Already signed up for the tape feature are the Copacabana and Gatsby's in New York and Grossinger's in upstate N.Y. Outfit has 650 tapes in its catalog, or 1,300 music hours. Feature of the taped music is that the customer can pick any two-hour music mood desired. Fee for the installation of the tape machine is $189 plus tax. Tape reels cost $15 and can be exchanged for $7. The tapes are manufactured by Edolite, a Detroit outfit which also takes care of the performance fees to ASCAP and BMI. Bud Zaret is prexying the Melo-Sonics outfit.

RCA Victor is tieing in Larry Elgart's recently released LP, "New Sounds At The Roosevelt," with the bandleader's current tour through the midwest and Canada. Promotion campaign, blocked out by the diskery in conjunction with Wally Robinson, Elgart's personal rep, had Victor's field sales staffer Skip Moore hit the deejays with the album two weeks in front of a scheduled Elgart date. Bob Levine, a Robinson aide, followed through by coming into each town a week before an Elgart appearance. In addition to pitching for album plays, deejay contests and other stunts were set up. Promotion has resulted in a hefty b.o. at the dance dates and an upbeat in the album sales.

"The Bladensburg Races"—answer to "Battle of New Orleans"—has been picked up by EMI for Britain and Australia. It's on King in U.S. and Regency in Canada, where it was first out, in Ottawa, by Des Williams & His Redcoats. Tune was penned by staffers Walter Munroe and Carl Schubert of radio station CKOY there.

San Remo Popfest Eyes Vote Change Vs. 'Padding'; May Run a Full Week

Rome, Aug. 11.

The 10th San Remo Song Festival, slated for end of next January, may see several changes in format, starting with a weeklong duration to replace the current three-day stint.

Precise formula for the anniversary event has still to be worked out, but several innovations have been suggested to prevent a repetition of criticism which has marked past events. Among reported changes are voting system allowing only independent listeners throughout Italy to cast ballots — thus preventing publishers house-padding with purchased votes; "invitations" for entries to be sent to all 60 registered Italian publishers who may submit one entry each; 60 entries would then be pared down to traditional 20 finalists by above-mentioned popular jury rather than "selection committee"; prizes to be awarded for all-around values as well as by song types or categories.

Meanwhile, even at this early date, speculation is high re tactics of two-time winner Domenico Modugno. Some say he hopes to make it three straight wins at San Remo with his long-announced "Nel Bene e nel Male," others that he's prepping another tune for the song classic.

Renata Rossini, guitarist currently appearing at the Hotel Pierre, N.Y., booked for the Westbury Hotel, London, this fall.

PRS' One-Pseudonym Limit Decision Burning Up British Songwriters

London, Aug. 11.

Feelings are running high among a substantial segment of British songwriters and composers following a decision by the Performing Right Society council not to accept in future more than one pseudonym from a member in addition to his real name. Many feel that this could be a real blow to their livelihood, while there's general resentment anyway at what's considered to be the arbitrary manner in which the move has been made.

The value of pen names is held to be high for several reasons—e.g., a number by an orchestra leader might get the go-by from other bands if published under his true identity, or several tunes from one name that hit the market simultaneously might be passed up for broadcasts because of accusations of bias. The declared PRS notion in decreeing the one-pseudonym-only rule is to cut down on administrative work and costs, but the challengers declare that this consideration is too trivial to worry about. Instead, they see in the move an attempt to hit at an alleged propensity by some diskery a&r men to use their own compositions as platter backings and declare that, if this be the case, the society ought to find some other way of handling that situation.

Some composers are forecasting that the whole matter could lead to the biggest split the PRS has known, comparable to the BMI-ASCAP rivalry in the States. They've considered taking legal action to compel the PRS, which is a limited company under charter from Parliament, to show just what additional costs are incurred by accepting several pseudonyms.

Taking up the cudgel for the complainants before the PRS council on Sept. 3 will be Jack Fishman, prolific songwriter, who may be accompanied by Philip Green, at present out of the country. Fishman told VARIETY that he didn't want to name all the people for whom he'll be speaking, but that the list is "very significant." Fishman's attitude is militant, but he adds: "The council's sense of fairness when it listens to the entire case will, I'm certain, make it see that a radical adjustment must be made."

Italian Disk Bestsellers

Rome, Aug. 11.

Arrivederci (Phillips)	Barreto
Venus (Globe)	Avalon
Gli Zingari (Jolly)	Dalida
Mia Bambina (Fonit)	Modugno
Vieneme 'Nzuonno (HMV)	Bruni
Petite Fleur (Vogue)	Hechet
Crying Heart Out (RCA)	Sedaka
Darlin' Cora (RCA)	Belafonte
Notte, Lunga Notte (Fonit)	Modugno
Lonely Boy (Columbia)	Anka

Gogi Grant-RCA Split

Hollywood, Aug. 18.

Gogi Grant and RCA Victor have called it quits after two years of association. Songstress, at one time under pact to Era and who later jumped over to Victor, is exiting the latter under amicable terms, according to Robert L. Yorke, Coast chief of the label.

Miss Grant's latest RCA album, to be released in November, is called "Granted It's Gogi."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trentwood Record)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Madrona Records)	San Francisco—(Sherman Clay)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	1	2	1	2	2	2	3	3	1	..	2	1	3	1	4	5	1	142
2	3	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	2	1	5	1	6	3	6	..	..	7	6	8	7	..	5	..	4	82
3	5	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	5	5	6	..	..	7	5	4	..	..	3	7	..	4	..	2	2	71
4	2	**MARTIN DENNY** (Liberty) **Exotica, Vol I** (RP 3034)	..	3	2	6	..	1	..	1	9	..	..	2	5	3	..	..	9	69
5	8	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1933)	..	6	..	..	7	..	1	..	..	3	1	9	..	..	..	9	..	41
6	7	**KINGSTON TRIO** (Capitol) **The Hungry I** (T 1107)	10	..	..	5	..	..	4	..	..	2	..	3	..	6	..	..	..	36
7	4	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	4	..	7	4	..	6	9	..	..	..	..	..	10	..	..	..	3	34
8	9	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	..	..	..	3	..	..	7	..	..	1	..	..	1	..	..	..	..	32
9	16	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	4	..	3	..	..	10	..	6	..	..	6	..	..	6	..	31
10	6	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	..	8	..	10	4	..	10	5	..	..	..	6	..	5	..	..	..	29
11A	13	**PREVIN/ROSE** (MGM) **Secret Songs for Young Lovers** (E 3716)	..	..	..	..	1	4	..	..	..	..	..	..	..	..	7	..	6	26
11B	21	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	..	..	..	2	..	..	..	4	..	..	..	9	3	..	26
13	14	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	..	..	8	..	..	..	7	5	..	..	..	..	..	2	..	..	22
14	12	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)	3	7	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	18
15	11	**GYPSY** (Columbia) **Original Cast** (BL 5420)	..	4	..	..	..	8	..	9	6	..	..	..	..	..	..	..	..	17
16	..	**MILES DAVIS** (Columbia) **Porgy & Bess** (CL 1274)	6	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	14
17	..	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1135)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	..	13
18A	10	**GIGI** (MGM) **Soundtrack** (E 3641)	8	..	..	8	..	..	8	..	..	..	..	10	..	9	..	..	..	12
18B	..	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	12
20	..	**FRANK SINATRA** (Capitol) **Look to Your Heart** (W 1164)	..	..	..	..	5	..	..	..	..	..	9	..	..	10	..	..	..	9
21A	..	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579)	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	8
21B	..	**GEORGE SHEARING** (Capitol) **On Stage** (T 1187)	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	8
23A	17	**PAT BOONE** (Dot) **Tenderly** (DLP 3180)	..	10	..	..	10	..	..	..	..	..	..	..	..	..	6	..	..	7
23B	25	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	9	..	..	8	..	..	10	..	..	..	..	..	..	10	..	7
23C		**FRANK SINATRA** (Capitol) **Come Dance With Me** (W 1069)	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7

Distrib Advisory Unit Formed by MGM Records

An advisory committee of distributors has been formed by Arnold Maxin, president of MGM Records, to assist him in ironing out industry problems. According to Maxin, the committee will meet three times a year to discuss distributor and manufacturer problems.

The committee will include distributors from New York, Baltimore, Atlanta, Chicago, San Francisco and Los Angeles.

Loderhose-Falk's 11 Organ Albums for UAR

Dick Loderhose and Irving Falk have been tagged by United Artists Records to produce a series of organ albums. The duo will record 11 albums for the diskery, three of which are scheduled for release in September.

Featured on the Paramount Studio Wurlitzer Pipe Organ will be Ashley Miller, Dick Scott, Don De Witt and Johnny Seng. The packages will be available in monaural and stereo.

Salute to Dineen

Hampton Beach, N.H., Aug 18.

John Dineen, prexy of Hampton Beach Casino, who has been an advocate of name bands at his dancery, nabs a testimonial dinner in recognition of his five years as prez of the Hampton Beach Chamber of Commerce.

The ballroom op will be feted at Wentworth-by-the-Sea, Portsmouth, N. H., on Sept. 8. Dineen, a graduate of Dartmouth and an FBI agent during World War II, has also headed the Ballroom Operators of New England. Co-chairmen of the dinner are Gen. John S. O'Brien and Ted Tryon.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	Joe O'Neil—WWDC—Washington	Bob Fantelli—WLAM—Lewiston	Mel Miller—WMEX—Boston	Tru Taylor—WSAR—Fall River	Gene Edwards—WROW—Albany	Nick Nickson—WBBF—Rochester	George Lezotte—WTRY—Troy	Jack Murphy—WRUN—Utica	Jerry Glenn—WARD—Johnstown	Roy Elwell—KQV—Pittsburgh	Chuck Stevens—WRIB—East Providence	SOUTH: Bob N. Perry—WCKR—Miami	Mark Richard—WGTO—Cypress Gardens	Burl Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	John Wrisley—WIS—Columbia	Robert Hooker—KTRM—Beaumont	Wayne Ditloff—KBYG—Big Springs	H. Duane Wadsworth—KELP—El Paso	Steve O'Donohoe—KPAC—Port Arthur	Bill Davis—WLOW—Norfolk	MIDWEST: Jim Mills—WGN—Chicago	Bob Freeman—KFBI—Wichita	Larry Collins—WBCK—Battle Creek	Robin Seymour—WKMH—Detroit	Jack Shefrin—KUDL—Kansas City	Jim Hummel—KOIL—Omaha	Bill Dawson—WLMJ—Jackson	Joe Weaver—WTOL—Toledo	Frank Sweeney—WHOT—Youngstown	John Michaels—WOKY—Milwaukee	FAR WEST: Johnny Fairchild—KEZY—Disneyland	Pearl Jacobson—KIEM—Eureka	Al Radka—KFRE—Fresno	Bill Ballance—KFWB—Hollywood	Earl McDaniel—KFOX—Los Angeles	Dick Pike—KPIX—San Francisco	R. H. Peck—KGW—Portland	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	3	6	Elvis Presley	Victor	†Big Hunk of Love			3		3	3		7	1	7			5		2	10			1			6		7	5		10	6			5	2		4	1		3		4		136
2	4	8	Carl Dobkins, Jr	Decca	*Heart Is Open Book	6	5	10		5	8			2	6					4	7	3		5			1		5			1	5			7				3		5	8	2		122
3	10	3	Phil Phillips	Mercury	†Sea of Love		1		2				1		5						2	2	3	4	1	2			4		3		1	10										9	115
4	2	12	Paul Anka	ABC-Par	†Lonely Boy	2	2	5		4	7				9					3	6			7		10			7				9			5	2	2		6			5	1	106
5A	5	6	Sammy Turner	Big Top	*Lavender Blue	4			6				6		10	10	8			6		6		3			3		1		2	2	8	5			5		9	6	7	10		103
5B	15	8	Drifters	Atlantic	†There Goes My Baby			7		8	5				3					5	1			2			7		4			8				3			6		1		1	1	103
7	6	5	Ray Charles	Atlantic	†What'd I Say	3	9									3						1	1			3	2					7							2	1	10	3		97
8	1	10	Dinah Washington	Mercury	†Difference Day Makes	1				9	9							5	1	8				6			9			7	8				8		5	10	4	7	4	5		10	82
9	9	2	Browns	Victor	*Three Bells	5		8	1			5			5	8					5	7					8						6	1	9		9			7	9	7		76
10	14	4	Ivo Robic	Laurie	†Morgen			2		2	2		2		3																				2		7							64
11	7	4	Tommy Edwards	MGM	*I've Been There			1		1	1			1		4																				1									57
12	13	2	Sarah Vaughan	Mercury	†Broken Hearted Melody	7	8										3					4								4			6								3		5	51
13	24	8	Duane Eddy	Jamie	†40 Miles of Bad Roads								6								9			8				9					2		7		1		4	9				44
14	31	3	Jan & Dean	Dore	†Baby Talk							4			2														10								1			5		6	9		40
15	19	7	Ricky Nelson	Imperial	†Sweeter Than You								3								7		8						1				1							8				39
16A	42	2	Lu Ann Simms	Jubilee	*Do You Really Love Me			6		6	6			4											8											4									32
16B	18	16	Johnny Horton	Columbia	†Battle of New Orleans			9		10										10											3				10	1		3		10				32
18A	8	8	Frank Sinatra	Capitol	*High Hopes	10														2										5				3									4	31
18B	17	5	Skip & Flip	Brent	†It Was I								8											10	2			9			4	2												31
18C	..	1	Nina Simone	Bethlehem	†Porgy										6																									3	2	2			31
21	28	7	David Seville	Liberty	*Ragtime Cowboy Joe													10	9											4									6	3	9			7	29
22A	..	1	Lloyd Price	ABC-Par	†I'm Gonna Get Married	3							9		4	2					9																							28
22B	..	1	Santo & Johnny	Can. Amer	†Sleep Walk	4		5				7	10		1																													28
24	..	1	Johnny & Hurricanes	Warwick	†Red River Rock			4					2			1											10																		27
25	44	2	Billy Storm	Columbia	*Didn't Plan This Way			4		7	4			8																					6									26
26	36	2	Jimmy Darren	Colpix	†Angel Face			3			3	5																											8	1						25
27A	12	8	Johnny Mathis	Columbia	*Small World	9				10							3																							6				3	24
27B	..	1	Everly Bros	Cadence	†Till I Kissed You	6					1				9										4																			24
29A	38	9	Jerry Keller	Kapp	*Here Comes Summer								8																		2					3		9						21
29B	..	2	Fats Domino	Imperial	†Want to Walk You Home										9							5				8	5			6			10											21
31	21	8	Fabian	Chancellor	†Tiger															5								9	3						8									19
32A	22	6	Elvis Presley	Victor	†My Wish Came True				10													7								6				3										18
32B	30	13	Stonewall Jackson	Columbia	†Waterloo								7																							9									18
32C	41	5	Conway Twitty	MGM	*Mona Lisa																		6									3										6		18
35A	25	2	Fats Domino	Imperial	†Gonna Be a Wheel	7		7																	3				10															17
35B	33	2	Jack Scott	Carlton	†The Way I Walk							10		5																	1														17
35C	26	4	Playmates	Roulette	*What Is Love								4																				10	7			8		10		10				17
35D	27	13	Connie Francis	MGM	*Lipstick on Your Collar															3													6					7							17
35E	..	1	Jivin Gene	Mercury	†Breaking Up																	4			1																				17
40A	29	5	Prima/Smith	Dot	*Bei Mir Bist Du Schoen							6					1	10																											16
40B	20	10	Kingston Trio	Capitol	†M.T.A.								10				8											7				9							5						16
40C	..	1	Johnny Preston	Mercury	†Running Bear																	2			4																				16
43	16	7	Anita Bryant	Carlton	*Till There Was You												6				10										2														15
44	23	2	Dean Martin	Capitol	†On Evening in Roma												2																										6		14
45	..	1	Jane Morgan	Kapp	†With Open Arms											5																		8		6								13

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On the Upbeat

New York

Stan Freberg and **Hal Johnson** elected to ASCAP membership . . . **Warren Covington & Tommy Dorsey** orch set for Atlantic City's Steel Pier Aug. 21 . . . **Sharkey Bonano** opened at the Roundtable Monday (17) . . . **Harold L. Friedman** retained by Pepper Records and Citation Records as sales and promotion consultant . . . **Kenny Burrell Quartet** alternating with **Randy Weston's Four** at the Five Spot Café . . . Cricket Records, low-price kidisk line, released seven more albums, bringing its total to 17 . . . Folk singer **Ceil Diamond** to wed tv producer **Alan Sands** in September . . . Design Records' **Abbott Lutz** named his daughter **Marina Louise** . . . **Crystal Joy**, Hanover disk thrush, set for a four-week return engagement at the Toast beginning Sept. 7.

Roulette diskers **Ronnie Hawkins, Valerie Carr** and **Bobby Lewis** on deejay tours covering key markets . . . Colpix is releasing a single disk of "Children Go Where I Send You" and "Willow Weep For Me" culled from **Nina Simone's** "The Amazing Nine Simone" LP.

Hy Litt resigned his emcee chores on Philly's "Rate The Record Show" (channel 13) but will continue as platter spinner for WCAU . . . **Jon Hendricks**, of **Lambert-Hendricks & Ross**, writing special verses for the second annual Monterey Jazz Festival, Oct. 2-4 . . . Giuseppe Creatore memorial concert to be held at Central Park Mall Aug. 23 . . . **Count Basie** orch and **Joe Williams** set for the Amsterdam News' Golden Anniversary Jazz Concert at Carnegie Hall Nov. 25.

London

Canadian blues singer **Phyllis Marshall** has a 15-minute "Starlight" show on BBC-TV Mon. (24) . . . Associated TeleVision, commercial tv web that bought half the issued share capital of Pye Records, has undertaken to advance the diskery up to $840,000 as loan . . . **Alex Welsh** band, which shared the bill with **Louis Armstrong All-Stars** during the latter's tour earlier this year, will be the first jazz group ever to play the

(Continued on page 50)

HEADIN' FOR THE TOP
WITH OPEN ARMS
JANE MORGAN
KAPP RECORDS
FAMOUS MUSIC CORPORATION

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTISTS AND LABEL	TUNE
1	1	**PAUL ANKA** (ABC-Par)	Lonely Boy†
2	5	**SAMMY TURNER** (Big Top)	Lavender Blue*
3	6	**DINAH WASHINGTON** (Mercury)	What Difference Day Makes†
4	2	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book*
5	3	**JOHNNY HORTON** (Columbia)	Battle of New Orleans†
6		**PHIL PHILLIPS** (Mercury)	Sea Of Love†
7	8	**RAY CHARLES** (Atlantic)	What'd I Say†
8		**BROWNS** (Victor)	Three Bells*
9	7	**FABIAN** (Chancellor)	Tiger†
10	4	**ELVIS PRESLEY** (Victor)	A Big Hunk O'Love†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†LONELY BOY	Spanka
2	4	*LAVENDER BLUE	Joy
3	6	†WHAT A DIFFERENCE A DAY MAKES	E. B. Marks
4	2	*MY HEART IS AN OPEN BOOK	Sequence
5	3	†BATTLE OF NEW ORLEANS	Warden
6		†SEA OF LOVE	Kamax
7	8	†WHAT'D I SAY	Progressive
8		*THREE BELLS	Harris
9	7	†TIGER	Roosevelt
10	5	†A BIG HUNK O'LOVE	Presley

* ASCAP † BMI F-Film

Diskeries Join The 50th State

The record company boys will hop on a trend at the drop of hat or the annexation of a new state. Although they couldn't get much out of Alaska, the 49th state, they're making hay with Hawaii, the 50th.

Hawaiian albums are beginning to seep into the market from mostly all diskery corners and although it's still too early to ascertain their impact on the market, several of the sales execs figure that they'll be steady seliers and profitable LP items that will ride along with the publicity tied in with the nation's newest state. Epic Records is even gambling with a single, Joe Harnell's coupling of "My Little Grass Shack" and "Kealakekau Hawaii," to cash in on the Hawaiian heat.

In the album field, RCA Victor is spotlighting the Hawaiian hoopla with three packages. Victor has packages by the Diamond Head Beachcombers, the Mauna Loa Islanders and the Charles Bud Dant orch. Columbia has Hawaiian sets by Andre Kostelanetz, Ed Kenney, Ken Griffin and the Hal Aloma orch. Capitol is in the swing with Webley Edwards' "Island Paradise," as is Kapp with Sam Makaia's "Fabulous Fiftieth State" and Warner Bros. with the Outriggers' "Hawaiian Moods."

Frat Bros.' Italo Windfall

Rome, Aug. 11.

Bunny Botkin, Gil Fields and Dave Pierson, known as the Fraternity Bros, are currently on an Italian tour cued by the zooming sales in this country of a single record, "Passion Flower."

Sales of "Flower," said to be close to a locally-strong 200,000, resulted in their importation for a show billed as the "First Festival of the American Song in Europe."

Mills HIT REMINDERS
★ THE DREAM OF OLWEN
★ ROULETTE
★ THE COQUETTE FROM RIO
MILLS MUSIC, INC.

Tony Martin, Houston talent agent and bandleader, will expand his firm of Tony Martin & Associates to include distribution of home entertainment units in the stereophonic sound field.

Seeburg

Continued from page 45

background music biz for over five years with its Seeburg 200 Library Unit, is using its on-location machines to replace the wired music outfits in areas where the line charges from a central studio tend to make this type of background music prohibitive. Other types of background music services use the FM frequency and continuous-playing tape machines.

Seeburg is furnishing its subscribers with 200 new selections on five records every 90 days. A special library of Christmas music also will be offered, containing 1,000 selections. Ford Motors; The White House, a San Francisco department store; and Safeway Stores, a supermarket chain, have already ordered the Seeburg 1,000.

Ford is taking all three of Seeburg's services. The industrial library has been programmed for factory or plant-type locations, featuring pop music in medium and medium fast tempos with an occasional vocal for change of pace. The basic library is tailored for offices, banks, supermarkets, airports, etc., with tempos from medium fast to medium slow. The mood music library is designed for prestige locations, such as dining rooms, hotels, lounges, etc., with stringed orchs accented on showtunes, waltzes and standards in medium to slow tempos. Ford is using the basic library in its offices and the mood music library for its dining rooms.

The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 15 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are PRESTO-perfect.

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Since 1934 the world's most carefully made recording discs and equipment.

BARBARA LANTZ

All in ten months!—

★ Featured Vocalist—"Cloud 11" KPLR TV
★ Star "Starlite Melodies" WICS TV
★ Don McNeill's Breakfast Club
★ Three return engagements—Lake Club
★ Sheraton-Jefferson, St. Louis
★ Featured at Cork Club, Houston
★ Bob Braun Show, WLW, Cincinnati
★ Headliner the 3525 Club, Dallas
★ Featured, Cotton Carnival, Memphis
★ Three Weeks, Chase Hotel, St. Louis
★ First record release a "Pick Hit"

IN ORBIT? YES SIR!

Open dates after Sept. 10, brochures, pictures and records, upon request.

Agency Inquiries Invited

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Decision Due On Who's to Handle WBR in Britain

London, Aug. 11.

Decision is expected momentarily on who'll handle distribution of Warner Bros. disks in Britain. Robert B. Weiss, international director of Warner Bros. Records Inc., spent last week huddling with diskery toppers here before leaving at the weekend for similar discussions in Scandinavia, Holland, Italy, Greece, France and elsewhere in Europe with aim to set up country-by-country deals.

Weiss anticipates that the first WB platters will be marketed in Britain some time after Christmas, exact date depending on who gets the contract and on gearing up for a major promotional launching campaign. His plan is to see the WB label established firmly as such, and not suffering loss of identity. Among those he contacted in London were reps on Decca Record Co. Ltd., Electric & Musical Industries Ltd. and Pye Group Records Ltd., last-named of which is known to be eager for new quality labels.

Skedded to end his hemisphere trotting in Paris Sept. 7, Weiss will then return to Burbank, but briefly. He intends to spend up to the next two years in Europe, with occasional commuting, until the disk operation is completely organized.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Variety Records)	Memphis—(Trentwood Records)	Chicago—(Little Al's)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	6	**PHIL PHILLIPS** (Mercury) **Sea of Love**	6		1	..	6	6	1	3	1	4	..	2	..	..	..	..	4	..	76
2	8	**DRIFTERS** (Atlantic) **There Goes My Baby**	1	..	..	4	..	5	3	9	3	..	7	..	..	..	..	1	9	..	57
3	1	**PAUL ANKA** (ABC-Par) **Lonely Boy**	2	1	2	1	..	2	9	..	..	..	..	..	..	..	7	..	..	..	53
4	5	**SAMMY TURNER** (Big Top) **Lavender Blue**	5	..	..	6	..	4	6	4	..	..	..	5	6	4	..	10	9	51
5	9	**RAY CHARLES** (Atlantic) **What'd I Say**	..	..	7	..	7	..	5	..	10	2	..	3	3	..	..	..	1	..	50
6	2	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	..	10	4	3	..	1	..	..	2	..	..	..	..	..	1	10	..	..	46
7	7	**DINAH WASHINGTON** (Mercury) **What a Difference a Day Makes**	3	..	..	9	..	..	..	..	5	..	5	7	..	..	2	3	..	..	43
8	3	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	9	2	5	2	..	9	..	..	..	..	..	..	..	3	..	..	..	10	37
9	10	**FABIAN** (Chancellor) **Tiger**	8	5	..	5	..	8	4	..	..	..	..	..	..	1	..	..	..	..	35
10	24	**BROWNS** (Victor) **3 Bells**	..	..	..	..	10	..	..	8	..	1	6	..	8	..	..	7	7	7	34
11	14	**SARAH VAUGHAN** (Mercury) **Broken Hearted Melody**	..	..	10	..	..	..	..	6	..	3	..	1	..	..	..	2	..	..	33
12	11	**STONEWALL JACKSON** (Columbia) **Waterloo**	..	3	..	7	..	..	..	..	..	..	8	6	4	..	..	..	..	..	27
13	..	**LLOYD PRICE** (ABC-Par) **I'm Gonna Get Married**	..	..	3	..	4	..	..	..	..	5	..	..	6	..	..	..	..	..	26
14	4	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	..	9	..	..	..	3	8	..	..	..	9	8	..	..	..	..	..	5	24
15	22	**JAN & DEAN** (Dore) **Baby Talk**	..	..	..	..	1	..	..	..	..	..	..	9	1	..	..	..	..	..	22
16A	..	**PLAYMATES** (Rouette) **What Is Love**	4	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	6	..	21
16B	..	**NINA SIMONE** (Bethlehem) **Porgy**	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	4	3	..	21
16C	20	**MYSTICS** (Laurie) **Hushabye**	..	..	..	..	..	..	2	..	6	..	10	..	..	5	..	..	..	..	21
19	16	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	7	6	..	8	..	..	..	..	..	..	..	..	..	..	..	..	5	..	18
20	12	**FRANK SINATRA** (Capitol) **High Hopes**	..	..	..	..	..	..	..	7	..	7	..	..	..	2	..	..	..	..	17
21A	..	**SANTO & JOHNNY** (Canadian-Amer.) **Sleepwalk**	..	..	..	..	9	..	..	..	..	..	1	..	..	..	..	9	..	..	14
21B	..	**JIMMY CLANTON** (Ace) **My Own True Love**	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	14
23	..	**FLOYD ROBINSON** (Victor) **Makin' Love**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	1	13
24A	13	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	..	4	..	10	..	..	..	8	..	..	..	..	..	..	..	..	..	..	11
24B	..	**KINGSTON TRIO** (Capitol) **MTA**	..	7	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	11

The HIT! OF THE WEEK

LISA KIRK

Sings

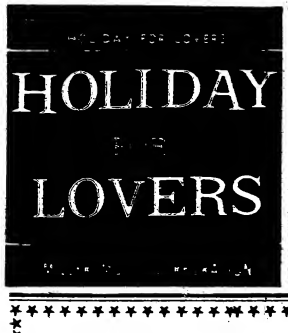
I NEED YOU SO

AND

RING ON THE FINGER

K 12818

M-G-M Records



On The Upbeat

Continued from page 49

Edinburgh Festival . . . Humphrey Lyttleton Club in London's Oxford St. will close after a farewell date Aug. 29. Lease of the premises is due for renewal next month . . . Rank Records stages an international conference, its first, for four days starting Sept. 1 . . . Philips Records issued its first stereo long-play albums last week.

Hollywood

Walter & Tom Walton have penned "Something Called Love" for **Debbie Reynolds** to sing in Metro's "The Gazebo" . . . Capitol Records snafued by releasing 1,500 promo disks of **Van Alexander's** "The Big Operator" and listing it as title tune from Metro pic, "The Big Operation" . . . **Patti Page** checked into Mercury Monday (17) to record for new sides . . . **Joe Graydon**, local singer and deejay, named v.p. and a&r topper for the newly formed Clef Records . . . **Julie London** is recording a new album with **Andre Previn** at Liberty tagged "Your Number Please." . . . **Bob Thompson** set to record his second album for RCA Victor.

Chicago

Thrush **Carole Richards** to Colomb's Aug. 18 for two . . . **Don Johnson Trio** is the new house-band at the Park Hotel, Great Falls, Mont., where the **Schmitz Sisters** open Oct. 5 for a pair. They spend a fortnight before that at the Bella Vista in Billings, starting Sept. 21 . . . **Johnny Maddox** plays Hadley's Steak House, Ft. Wayne, Oct. 19 . . . **Buddy Rich** was ailing, so **Dorothy Donegan** replaced for current stanza at the Regal Theatre here . . . **Flamingos** launch at Ebony Club, Houston, Sept. 15 . . . Angelo's in Omaha signed **Teddy Wilson Trio** for Oct. 9 . . . Mercury waxer **Brook Benton** is toplining at Roberts Show Club.

Philadelphia

Bob Eberly in for one-nighter at the Baltimore Tavern, Sept. 20 . . . **Lionel Hampton** slated to headline the Los Hermanos Charity Jamboree at Convention Hall in Oct. . . . **Frank Alper** introducing Mink Records as companion Label to his Best Records . . . **Herbie Mann** and group to return to Pep's Musical Bar after tour of east and west coasts of Africa this summer. **Red Prysock** working spot this week.

Album Reviews

Continued from page 46

chamber music and Oriental culture, Guiffre's work is marked by originality and occasional flashes of great beauty. All the compositions are by Guiffre.

Hula Hypo

Hula music, always a market staple, has received a big upsurge from the recent entry of Hawaii into the union as the 50th state. Among a flock of new island music productions, Capitol is presenting **"Island Paradise,"** an anthology of Hawaiian sounds and music recorded on the spot by **Webley Edwards**, a leading Hawaiian radio personality. It's an arresting glimpse into Hawaiian culture. More familiar types of hula music are presented by RCA Vistor in **"Music of the Islands,"** with **Manna Loa Islanders**, and in **"Ahoha From Hawaii,"** with **The Diamond Head Beachcombers.** On the Warner Bros. label, **The Outriggers** blend a neat program of standards in a set titled **"Captivation."** Coral Records contributes **"The 50th State,"** a compilation of oldies played by **Charles Bud Dant's** orch and chorus in accents not specifically native. *Herm.*

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Watch Out, Britain! Your Al Burnett Has Gandered Acts in Borscht Belt

While the talent-rich borscht belt is now traditional as a summer circuit for acts, it's probably a first that a British showman spent two weeks in New York's Catskill Mts., scouting talent. Al Burnett, owner of the Stork Room, the Place Pigalle and the Society, all in London, returned over the weekend after a fortnight at the Concord Hotel which was his base for rotating the mountain resorts "where it seems all the better variety acts are working constantly."

Burnett says, "Of course I also enjoyed the top names which the Concord, Grossinger's and others book, but the supporting acts, at the price more in line with our budgets, are equally good, and under the aegis of Charlie Rapp (The booker for most of the better summer hostelries) I not only saw a wealth of talent but was able to keep cool. Like all Englishmen, we can't take your New York hot weather."

A converse concession to America, however, was Burnett's visit to his New York tailor. He doesn't like the "heavy" British cloths and their pedestrian tailoring. Same goes for the Yank brand of shirts and kindred accessories. Seemingly Burnett placed as much stress on his sartorial "bookings" as the vaudeville talent he was "casing."

Khrushy-Nixon TV Debate The 'Big Act' of America's Moscow Showcase: USIA

Washington, Aug. 18.

U.S. Information Agency director George V. Allen has pronounced the Moscow exhibition a "success" and expressed hope it would pave the way for similar East-West fairs in the future.

Allen spoke before the National Press Club here following his return from Moscow. Among other comments, he said Russians visiting the U.S. exhibits displayed more "eagerness" than Americans at the Soviet exhibition in New York which closed its 1,100,000-draw run on Monday (10).

Among other things, Allen said, the Russians appeared to be souvenir mad. Many even took home used soft drink cups as mementos of the fair.

Asked what he thought about a "World's Fair in New York in 1964," Allen noted that the District of Columbia has a similar bid in the works and stressed as a matter of policy he would not take sides.

Allen said he "needled" Soviet officials about jamming of Voice of America broadcasts in Russia, and they seemed "embarrassed"—particularly about the jamming of Deputy Premier Koslov's speech carried by VOA during his recent American tour.

Hex on Rubber Checks By Albuquerque Assn.

Because of a rash of bum checks, Albuquerque hotel and motel operators and managers last week got together and organized the Albuquerque Protective Assn.

The association is designed to serve as a central warning point about bad-check passers. Recently hotels and motels here have reported a number of bum-check artists hitting several establishments. The association is designed to prevent such passers from defrauding more than one establishment.

Ralph Hitz, manager of Western Skies, was named to head the group. Ray Embry of Safeguard System was named as secretary.

Plans for Arena Eyed By St. Pete City Mgr.

A proposal to build an arena for St. Petersburg, Fla., is being studied by City Manager George K. Armes. Proposal, referred to the manager by the City Council, calls for consfruction of a building outside the city limits to be leased to the city for a 99-year term. Payment would be $225,000 annually. Another simultaneous proposal being made is to have the city build the auditorium and lease the land for $25,000 annually.

About $50,000 has already been spent on plans for the structure.

HCA Hotel Set in Hub

Boston, Aug. 18.

Final agreement papers for Hotel Corp. of America to operate a 1,000-room hotel in the 31-acre Prudential Center, now being built in the Back Bay, were inked by Roger P. Sonnabend, v.p. and general manager of HCA, and S. Westcott Toole, v.p. of Prudential Insurance.

Hotel Corp. was awarded the contract to operate the 25-story structure last December following competitive bids among major hotel groups. It represents conclusion of negotiations which resulted in HCA's agreement to plan, furnish equip and operate the new hotel skedded to open in 1962. Indications are that the hotel will have a rooftop nitery and live entertainment in its lower floor dining rooms.

Archie Moore As Fronter of Revue

Light heavyweight champ Archie Moore, who last week pocketed $175,000 in his kayo victory of Yvon Durelle in Montreal, is figuring on picking up some extra change, presumably to make expenses when laying off. He's set to organize a jazz revue with an eye to working the lounges in Las Vegas and elsewhere.

Saul Richman, who handles the press and theatrical activities for the Negro fighter, at the conclusion of last week's bout phoned Eddie Elkort, General Artists Corp. veepee, at the Friars Club, in an attempt to pick up a few farthings for an appearance on the Ed Sullivan show. However, Sullivan is presently in Europe and his shows are taped. With Steve Allen and Perry Como laying off for the summer, a fighter has to make the extras the hard way.

Also touching upon extracurricular activities for Moore is the fact that his biography is being written by Bob Condon, a former film flack who is now devoting full time to literary efforts.

EASTERN STATES EXPO A 'BOOKING' FOR NIXON

Springfield, Mass. Aug. 18.

Vice President Richard M. Nixon will be the guest of honor at the Eastern States Exposition here on Sept. 25. Sen. Leverett Saltonstall (R., Mass.) broke the news of the Veep's visit to the fair Friday (14).

Nixon also has accepted an invite to participate the following day in groundbreaking ceremonies for the new $30,000,000 Hopkin-Everett Dam in neighboring N.H. His visit to the biggest New England fair on the 25th coincides with Arthur Godfrey's first personal appearance at Eastern States Exposition since his lung operation. Godfrey has agreed to take part in every performance of the fair's show from Friday, Sept. 25, to the Stake Night performance Sunday, Sept. 27.

Godfrey took part in last year's show, the largest amateur horse show in the east.

American Legion Sets Mpls. 'Gala Ball' Bill

Minneapolis, Aug. 18.

The national American Legion's "Gala Show and Ball" at the Auditorium here Aug. 24 will have Denise Darcel, the June Taylor Dancers (16), Rowena Rollins, Ben Beri and the Valenos along with Tex Beneke conducting a local pickup orch.

Al Sheehan, who has a booking office here, was commissioned to supply the show.

Included also in the entertainment for Legion members will be a Minneapolis American Assn. baseball game with funmaker Al Schacht as an added attraction, a boat ride on Lake Minnetonka and a canteen at Marigold Ballroom.

Theatre circuit owner Bennie Berger is chairman of the convention entertainment committee.

Onward & Upward With Rock 'n' Roll & Cornpone

Albuquerque, Aug. 18.

Roek 'n' roll and country & western singers still draw the best at Albuquerque boxoffices, local veteran booker Sam Feldman said here last week.

Feldman offered the comment in explaining why he dropped a planned booking of Harry Belafonte last Saturday (15). The nut was too high and the gamble too big, he explained.

Feldman, who books for much of New Mexico and Texas, has Lloyd Price's r&r orch due for three dates in the two states commencing Saturday (22). Price plays Albuquerque Saturday, El Paso Sunday and Sante Fe Monday.

At the same time, Feldman, through his Southwest Associates agency, has lined up another "Grand Old Opry" troupe from Sept. 24 to 27. Group, headed by Carl Smith, will play El Paso, Albuquerque, Farmington and Colorado Springs. Other acts include Jimmy Newman, Judy Lynn, Pet Kelly and the Shamrocks, all part of "Opry" lineup.

Feldman has also booked Fats Domino's r&r group for a series of dance dates across New Mexico and Texas commencing Sept. 11. He's also set four dance dates for the Champs with Clyde McPhatter Oct. 15 to 18. Albuquerque and Santa Fe are skedded, with two others pending.

Benny Fields, 65, Created 'Croon' Style of Singing

Benny Fields (Blossom Seeley &),who last month came out of enforced retirement to play the Desert Inn, Las Vegas, after a year's layoff because of a chronic heart condition, died Sunday morning (16) of a heart attack in his wife's arms in their Hotel Warwick apartment. It was long the couple's permanent New York residence. He was 65. Fields—"the Milwaukee minstrel man"—and Miss Seeley had been professional partners for 33 of their 37 years of marriage.

Funeral services are scheduled for this afternoon (Wed.) in his native Milwaukee, at the Goodman & Bensman Funeral Home, with interment in the family plot there. In New York, the Friars will hold a memorial service coincidentally at the clubhouse.

When Miss Seeley, one of the great "single" woman in the heyday of vaudeville, first "discovered" Fields he was with the Fields, Davis & Salisbury trio playing Wyncliff Inn, Chicago. The middle member is better known today as Benny Davis, songwriter. Miss Fields was then headlining the Orpheum, Chi, and her future husband expressed himself thereafter that she was "slumming" at the time when she visited the smalltime cafe where the trio worked.

Fields' singing style is generally accredited, intra-trade, as having pioneered the Bing Crosby school of crooning. The Groaner always admitted that.

In 1952 Paramount filmed the Seeley-Fields biopic, "Somebody Loves Me," with Betty Hutton and Ralph Meeker personating them.

This marked another of Fields'

(Continued on page 57)

AK-SAR-BEN SIGNS 'RIFLEMAN' CONNORS

Omaha, Aug. 18.

Ak-Sar-Ben has pacted Chuck ("The Rifleman") Connors and his tv son, Johnny Crawford, to headline the civic org's annual World Championship Rodeo scheduled here for Sept. 25 through Oct. 4. Booking marks their first appearance at a rodeo although they did perform at the St. Louis Police Circus last spring.

This is the fourth straight year Ak-Sar-Ben has used names to bolster its cowboy extravaganza. Past stars were Gail ("Annie Oakley") Davis, Arthur Godfrey and the Royal Canadian Mounted Police. Chief competition for Ak, the Sidney, Ia.,

New Orleans Rules Fingerprinting Of Entertainers Unconstitutional

New Orleans, Aug. 18.

The city's ordinance for the fingerprinting of entertainers and employees in night spots here was declared unconstitutional Thursday (13) by Civil District Court Judge Clarence Dowling.

He accordingly issued a preliminary injunction prohibiting police here from enforcing any portion of the new ordinance which was adopted by the city council on June 4.

The injunction suit was brought by a group of performers and others employed in French Quarter and Canal St. night spots, who had been ordered to submit to fingerprinting, to submit five passport-size photos and brief personal history sketches.

The city's attorneys said they would apply to the Louisiana Supreme Court for writs, which would stay the effect of Judge Dowling's injunction until constitutionality of the ordinance has been finally determined by the high court.

Among his reasons for judgment, Dowling said: "No person shall be compelled to obey a law which is repugnant to the constitution and, therefore, the preliminary writ of injunction as applied for shall be granted."

Liberace's Fan-dango

Chicago, Aug. 18.

Palmer House will get some bonus business stemming from Liberace's Empire Room engagement, which starts Aug. 31.

Liberace Fan Clubs Universal will be staging its annual confab at the hospice Sept. 7-10, and something like 100 rooms have been reserved for the card-holding worshippers. Though it can't always manage it, the club tries to dovetail its conventions with Liberace's engagements when possible.

Hotel further expects its till to be sweetened by delegates descending to the floorshow not just once but several times during their four-day stay.

Honolulu Readies $5,500,000 Arena

Honolulu, Aug. 18.

Honolulu's futuristic - designed $5,500,000 municipal arena may be ready for conventions by December, 1961, if present plans are carried out.

Arena's most distinctive feature will be a vaulted concrete roof, 400 feet long and open at the ends. It will be the longest single span of concrete in the nation.

City is planning subsequent addition of a 3,000-seat concert hall, a 600-seat theatre and a 2,500-car parking lot.

Site is about a mile from downtown Honolulu, on historic Ward Estate grounds, latter famed in a poignant Hawaiian song "Old Plantation." Trader Vic's nitery, incidentally, is across the street from the lushly landscaped 22-acre site.

SNYDER 'FOLLIES' 44G IN PORT. VS. TOP FARE

Portland, Ore., Aug. 18.

Sam Snyder's "Water Follies of 1959" racked a neat $44,000 in 14 evening performances and four matinees at the Oregon Centennial Exposition Arena (1-14). The 5,000-seater was scaled to $2.50 with an additional main gate tab of $1 not included in the take.

"Follies" played against stiffer competition than any Arena attraction has faced to date. "My Fair Lady," Multnomah County Fair, Gilbert & Sullivan Opera Co., Pacific Coast League-leading Portland baseball club played nearly day & date with the Arena. Snyder's troupe included Fred Barber, Suzanne Nicole, Ray & Roman, Ray Edwards, Roger Nadeau, Divers (Stanley Mitchell, Frank Siak, Bobby James, Emile Hotte, Clive Dyson), Water Ballet (14) and William Ciani orch (12).

Outfit moves to Eugene, Ore., for a week and then the Exposition in Vancouver B.C. Ricky Nelson played the Arena for one performance (15) with Spike Jones following for a week (16-23).

Ricky $9,800 in 1

Portland, Ore., Aug. 18.

The Ricky Nelson Show scored a hot $9,800 in one matinee performance at the Arena Saturday (15).

The unit included Nelson's combo (James Burton, James Kirkland, Richie Frost), Blackburn Twins, Jack La Dell, Harmonicats (2), and Red Dunning orch (12).

Stolz 'Dream' Icer Gets Pre-Tour German Stands

Vienna, Aug. 18.

The new Vienna musical iceshow, "In the Land of Dreams," with an original score by Robert Stolz, has its tryout in Passau, Germany, Thursday (20) and Nuremberg.

As every year, the icer will go on tour, having been signed up so far in capital cities of Germany, Spain, Belgium, Holland and Austria. Moscow and Leningrad, where the company clicked last year, are also on the itinerary.

Rundown on Talent In Honolulu's Niteries Under Sheraton Regime

Honolulu, Aug. 18.

While the new Sheraton regime is making several changes in supervisory-level personnel, it looks as if the entertainment policy won't be revised too drastically—at least for the time being.

Haunani Kahalewai, deep-voiced Hawaiian thrush, has taken over as entertainment director, succeeding Ray Kinney, resigned. She's a headliner in her own right, incidentally.

Royal Hawaiian Hotel is continuing with Pierson Thal orch in the Monarch Room and the Royal Hawaiian group in the Surf Room.

The Moana Banyan Tree (ex-Banyan Court) features nightly dancing to the music of Billy Hew Len's Moana-SurfRiders, with vocalist Pua Almeida. Sunday nights, a one-hour concert by local artists is followed by—of all things—a dixieland jazz session, topped by Ken Alford's Dixiecats.

Adjoining SurfRider Hotel offers cocktail hour entertainment in the Captain Cook Room by Pua Almeida's Sunset Serenaders, followed by Jack Pitman, pianist-organist.

Across the street, the Princess Kaiulani's Kahili Bar has Terri Pepin at the piano during cocktail hours. Dining terrace offers a "Malihini Night" program by various racial groups on nights after major ocean liners dock. Latter is low-budget but popular with the newcomer tourists.

Royal Hawaiian, incidentally, is launching a weekly luau at $10 per person, to compete with the luaus thrown each week—or oftener—by Don the Beachcomber, Queen's Surf and the competing Hawaiian Village Hotel. Hotel tried this policy a couple of years ago during the Matson ownership but response was n.s.g.

Waldorf Sets Lineup; Eddie Fisher a Maybe

The Empire Room of the Waldorf-Astoria, N.Y., is virtually booked for the season, with possibility that Eddie Fisher will make his first N.Y. cafe appearance in several years there. He's tentatively set for Dec. 24 until Feb. 6. Also set for the room is Ray Bolger who goes in May 2, and may close the room for the season prior to the opening of the Starlight Roof.

Presently lined up for the Empire Room is Gisele MacKenzie for the opening Sept. 17, to be followed by Gordon MacRae & Sheila Stephens, Oct. 15; Nelson Eddy, Nov. 16, then the Fisher possibility. There's an open period beginning with Feb. 8 before the March 5 preem of Campagnons de la Chanson followed by Edith Piaf, April 4, and then Bolger.

Penny Singleton Would Step Aside For Adams—When & If, That Is

Penny Singleton, president of the American Guild of Variety Artists and a candidate for reelection, has issued a challenge to Joey Adams, her opponent for the post. She declared that if he provides affidavits from 30 of the union's national board members allegedly controlled by national administrative secretary Jackie Bright, stating that they will fire the administrator, she will withdraw her candidacy and support Adams.

"These affidavits," she stated "must assure me that this hard core of Bright supporters will fire Jackie Bright from the union and will sell the AGVA Country Club & Recreation Centre within 24 hours of his ascendancy to the presidency. Adams' stated platform has been vigorously pursued by me during my administration as president. I have made considerable headway in correcting the union's evils, but the primary obstacle is Mr. Bright's domination through the control given him by 30 members of the national board who are obligated to continue his policies. I will gladly furnish Adams with their names upon request."

"There are no presidential powers without such support," she added.

Adams told VARIETY recently that he will order the home sold within 24 hours after his ascendary to the AGVA presidency, if the spot cannot be operated as a home for the union's indigent. He also stated that he will see to it that Bright is fired "if he steps out of line."

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Inside Stuff—Vaude

Grim statistical records in the Aug. 5 VARIETY took note of the birth on July 4 of a daughter to Colombo, Ceylon, showman Donovan Andree and his death on the same day. He was 57. Ceylonese impresario, besides sponsoring pop and longhair concerts, was partial to Yank talent which he imported and presented, and also fostered local talent in western (American-style) music and Occidental-type entertainment.

Knott Hotels reported to shareowners that net profit from operations for the first half of the year ending June 30 amounted to $641,-012, equal to $1.40 per share on the outstanding common stock. It's an increase of 55% over last year, and represents a high in the firm's history. Gross operating receipts amounted to $13,340,455, compared with $13,243,175 for the similar period of last year. Net operating income for 1959 was $1,226,064, as against $774,448 for the first half of '58. Earnings per share on operations last year amounted to 90c.

The Minnesota State Fair, Aug. 29-Sept. 9, is deviating from an established policy to permit a tent show on the grounds off the midway. It's the Harold Steinman-Sam Shayon "Dancing Waters," seen on the Royal American Shows' midway three years ago. The half-hour entertainment will be scaled at 50c and 25c for adults and children, respectively. Steinman, a former Minneapolitan, will fly in from New York to host a party for the press, television and radio Aug. 26.

The California State Fair at Sacramento, which opens for its annual run Sept. 2, will continue a partnership arrangement for the second year on the grandstand shows with GAC-Hamid. Under terms of the deal, the fair puts up $45,000 and the agency a similar amount. Hamid supplies the talent and production, while the fair handles the publicity and ticket sales. The split is 60-40 in favor of the fair. In former years, the fair allocated a $90,000 budget for the grandstand and generally came out in the red. Last year was the first where it wound up with a profit.

Benny Fields Created 'Croon' Style

Continued from page 51

multiple "comebacks," having done the up-and-down circuit several times, but invariably scaling the heights anew. A morning and afternoon Mr. and Mrs. deejay chore, over WMGM, N.Y., ran a solid year, comprised dominantly of past and present show biz inside stuff, interlarded with platters and chatter to match.

From "supporting" Miss Seeley, the act veered to Fields as the headliner, while his wife, always in the wings, came on for a bow. Latterday audiences knew them from their regular Ed Sullivan (CBS) television slottings.

His Last 'Notice'

Fields' "last notice" in VARIETY (July 8, 1959 issue) came out of the Desert Inn, Las Vegas, where he and "Bloss" were featured on the Ed Sullivan bill. *Duke* described Fields & Seeley thusly:

"Despite the poor reviews Benny Fields' ticker has been receiving from his doctor lately, he and Blossom Seeley sock across an act as nifty as anything the vet team has done before. It's a tribute to their talent that both oldsters and youngsters cheer their version of 'Birth of the Blues,' Miss Seeley's 'Teasin' Rag' (with Fields at the 88), her 'Somebody Loves Me' and his 'Melancholy Baby'."

Fields went into "training" for his L.V. appearance by coming in from an upper ringside table at the Copacabana, N.Y., to "ad lib it up" with Tony Martin at the latter's opening. *Trau* reported in VARIETY (May 27) that Martin "kept up a running line on presence of Blossom Seeley & Benny Fields. He (Martin) 'persuaded' the old minstrel boy to join him in an 'unrehearsed' duet. They hammed it up pretty good with 'You Made Me Love You,' with Fields engaging in a bit of mock accompaniment and then 'staggering' off to rejoin his wife in the wake of the crowd's roar."

Taped Sullivan Show

Whether Benny Fields will make a posthumous "appearance" on the Ed Sullivan show on Sept. 13 will probably be determined by Sullivan upon his return from Moscow next week, in consultation with Miss Seeley. Show was taped before Sullivan planed out for Russia.

The Sullivan show has been faced with this problem on previous occasions. Carmen Miranda also was taped just before her death. Her family told Sullivan that she would have wanted the show to go on. It was evident that the Brazilian was in pain when she did her routine. The problem also came up in the case of the late Ray McDonald, but this was elided, per family request.

Basin St.'s Full Weeks

Basin St. East, eastside N.Y. jazzery, will resume full weeks starting Aug. 27 with the engagement of George Shearing who'll come in with a 15-piece band. Spot has been on a three-day policy starting Thursdays.

Herbie Mann, in for three days tomorrow (Thurs.), will be the last of the split weeks.

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Vaude, Cafe Dates

New York

Gerri Gale current at El Embajador, Cuidad Trujillo . . . **Alan King** due in from Europe this week . . . **Ciro Rimac** is currently in his fifth month with his revue at the Three Rivers Inn, Syracuse . . . **Lee Salomon** of the William Morris Agency off to Florida for a booking trip . . . **Nat King Cole** set for Blinstrub's, Boston, Nov. 30. **Marge Cameron, Four Lads** and **De Santos Trio** due there Sept. 28.

New York

Sally Ann Howes, the former lead in "My Fair Lady," is readying a cafe turn . . . **Jimmy Komack** returns to Bon Soir Sept. 17 . . . **Milt Ebbins** has been signed as personal manager for **Mort Sahl** . . . Dancer **Dorothy Keller** turning to comedy roles to enlarge her sphere. She played Lady Jane in "Rose Marie" at the Framingham (Mass.) tent theatre . . . **Anne Russell** off for a six-week stand in Europe . . . **Myron Cohen** booked for El Rancho, Las Vegas, Sept. 8, to be followed by the Gatineau, Hull, Que., Oct. 15 . . . Broadway Assn. to reinstitute its annual luncheon after several years. Resumption comes off at the Astor Oct. 27.

Hollywood

Colpix Records songstress **Nina Simone** joins the talent lineup for L.A.'s first annual jazz festival at the Hollywood Bowl, Oct. 2-3 . . . **Jack Costanzo** holds over at Cisco's at Manhattan Beach for two weeks . . . **Frankie Laine** plays a six-week return at the Dunes Hotel in Las Vegas next summer. Singer is set for Sept. 6 guesting on CBS-TV's "Ed Sullivan Show" . . . **Sid Kuller** is penning the material **Red Buttons** will use for his upcoming bow at the Riviera Hotel in Las Vegas on Sept. 14 . . . **Lisa Darke**, former Las Vegas chorine, has turned stripper and is working with **Candy Barr** at the Largo.

Chicago

Frank D'Rone plays the Cloister Sept. 8, and singer **Ethel Azama** is skedded to bow there Dec. 1 . . . Eddys' in Kansas City tapped **Harry Mimmo** and **Betty Johnson** for Oct. 30 . . . Adolphus Hotel, Dallas, signed **Billy Falbo** and **Sue Scott** for Aug. 27. **Antone & Curtis** open there Oct. 8, and **Jimmie Komack** is due Dec. 3 . . . **Monte Babson** to Cork Club, Houston, Aug. 24 . . . **Marguerite Piazza** inked with Shamrock Hotel, Houston, for Sept. 22, and **Roberta Sherwood** is signed for Oct. 22 . . . **The Surfers** join current Hawaiian revue at Edgewater Beach Hotel here Sept. 1, and **Kona Koasters** are set for Sept. 15 . . . **Jerry Van Dyke** current at Colombo's, with Viv Perry opening Sept. 1 and **Frank Fontaine** returning Sept. 28. . . . **Wick & Brand** play the Park Hotel, Great Falls, Mont., Oct. 19 for two.

Atlantic City

La Concha's Castilian room features **Joe Valino** . . . **Sylvia Saynt** plus **The Latinaires** in President's Round-the-World Room . . . **Ada Cavallo** and **Bob Vasha Trio** featured in Shelburne's Boardwalk Lounge . . . **Alva & Frank**, Afro-American dance team, added to Paddock show . . . **Explores Quintet** held over at the Dunes . . . **Ann Curtiss** tops Burlesque at Globe . . . **Bobby Darin** into Steel Pier Music Hall (23-29), to be followed by **Ricky Nelson** for a two-day stand (28-29). On bill with Darin will be **Manhattan Rockets, Three Elkins Sisters, Artie Dann** . . . **Tommy Dorsey** orch in Marine Ballroom under direction of **Warren Covington** for week starting Aug. 21 . . . **Jack E. Leonard** and **McGuire Sisters** into 500 Club for week starting Aug. 22.

Houston

More than 600 turned out for the first public dance held at the Grand Ballroom of the Rice Hotel. A second dance is scheduled for Aug. 22 . . . **Guy Francis**, owner of the Brag Club, is converting the privatery into an intimate spot. He is adding a piano bar and plans nightly entertainment . . . Ray's Lounge features dancing to the music of **Erv Matti** for 12 hours every Wednesday, from noon until midnight . . . International Club's Continental Room shuttered until Sept .10 . **The Coutiers** are on nightly in the club's El Charro Lounge.

St. Louis

Buddy Lester booked in Aug. 28 for two weeks at Davey "Nose" Bold's Celebrity Club, now celebrating its third anni . . . Comedian **Paul Gilber** and chanteuse **Fransiska** sharing the bill at Chase Hotel Starlight Roof . . . **Rowan & Martin** in "Babes in Toyland" at Municipal Opera . . . **Evelyn West** headlined at the Rio Club . . . **Beverly Paradise** mixing madrigals and pianistics at Prime Rib . . . Comedian **Dink Freeman** due back in September at Caesar Room.

Detroit

Al Hibbler is the new headliner at Flame Show Bar . . . **Johnny Vann's** duo at the Embers . . . **Ronald Curtis**, comic, is at Commodore Supper Club in Windsor . . . **Oscar Peterson Trio** at Baker's Keyboard Lounge . . . Comic **Freddie Few** and singer **Gay Serkin** at Mickey's Show Bar . . . **Johnny Long** orch at Roostertail for three weeks . . . **The Tartans** quartet held over at Club Cliche. . . . Comedienne **Dorice Ange** at Top Hat Supper Club in Windsor.

Dallas

Helen Forrest at Hotel Adolphus Century Room, with **Enzo Stuarti** and **The Pagets** inked for Nov. 5, **Pat Windsor** set for Nov. 19 and **Judy Scott** and **Ardrey Sisters** playing return dates Dec. 17 . . . **Jay Roberts** new singing emcee at Theatre Lounge . . . **Les Elgart** orch one-nighting Aug. 24 at Louann's . . . **Denny Beckner** band plays Variety Club Aug. 22 . . . **Lou Nelson**, costarring in State Fair Musicals' "High Button Shoes," doubled into Statler-Hilton's Empire Room for an Aug. 11-19 run, when hotel cancelled **Paul Mazursky** after four nights. **Lou Marsh & Tony Adams** open two frames Aug. 20; **Enrico** and comedienne **Bobbi Baker** are due Sept. 3-16, and **Allen & Rossi** come in Sept. 17-30 . . . **Johnny Bachemin**, injured while dancing at the Colony Club, stays at the 88 and sings while headlining his revue which features exotic **Jody Lawrence** and singer **Grady Wilson** . . . State Fair of Texas set **Woody Herman** orch, with acts to be added, for a Cotton Bowl free "jazz festival" Oct. 21 . . . **Joe Glowacki** new headwaiter at Hotel Adolphus Century Room . . . **The Scandallis** and singer **Lucille Cunningham** holding over at Herb's . . . Southern Club, new spot, has **Cal Valentine's** Rock 'n' Kings band nightly, with **Bob Valentine** as vocalist . . . **Eddie Fontaine**, singer, at the new Spindletop.

BAA Stepping Up Fight to Retain Burlesque Field

The Burlesque Artists Assn. is reasserting its jurisdiction on the strength of a Court of Appeals decision in Philadelphia last May, which ruled that it is still a union with jurisdiction over the burlesque field. Thomas J. Phillips, BAA executive secretary, last week informed Dewey Michaels, head of the midwest Burlesque circuit, and operator of the Palace Theatre, Buffalo, that he seeks to negotiate a contract with the chain. So far, no reply has been received.

The attempt to reestablish the BAA jurisdiction is the result of a series of events which started with award of the BAA jurisdiction to the American Guild of Variety Artists by The Associated Actors & Artists of America. BAA maintained that this was an illegal move and gained judicial support for this stand when the Court of Appeals awarded the union a nod in its suit against the Hirst Circuit, charging failure to live up to an agreement with BAA.

BAA presently is suing the 4A's AGVA for return of the jurisdiction, plus damages as a result of depriving the BAA of it's field. An examination before trial is expected to take place later this year.

Buy & Leaseback Of Desert Inn

The Desert Inn, Las Vegas, has been sold to Lawrence Wien, New York realtor, and leased back to the original owners in a deal which calls for an initial 20-year rental period, and options up to the year 2022. Deal was consummated through Helmsley-Spear, N.Y. realty firm, and calls for a purchase price of upward of $10,000,000. Operators of the Desert Inn will continue to be Wilbur Clark, Moe Dalitz, Morry Kleinman and others.

Purchaser of the Vegas hostelry also owns the Plaza Hotel, N. Y., which he bought from Hotel Corp. of America for $21,000,000 on a leaseback deal. HCA takes over April of next year from the Hilton chain which is presently operating.

HAWAII SEEKS 100G TO HYPO TOURISM

Honolulu, Aug. 18.

Horizons of the Hawaii tourist business are wider and higher than ever before, Hawaii Visitors Bureau admits, but it wants another $100,000 for a stepped-up crash-basis promotional campaign.

Charles G. Braden, general manager, contends that "people will come here in greater numbers if we sell them on coming." He denies that increased tourism "is simply going to drop in our laps."

It's estimated that Hawaii this year will attract 240,000 tourists, stepped up from earlier estimates of 212,000. For the first half of the year, volume was 40% ahead of last year.

Guy Nichols named manager of the Black Sheep Club, Houston, which will have a party Aug. 20 to introduce the spot.

Dicker Sale of Majestic, Last of Ohio Showboats; Bidder Must Get Up 30G

Point Pleasant, W. Va., Aug. 18.

Three prospective customers have shown interest in buying the trim little Majestic, last of the entertainment boats playing the Ohio River. Thomas Jefferson Reynolds, who has been in the showboat business even before he built the Majestic in 1923, said he would sell the craft and the tow boat, Attaboy, to the first bidder to meet his price—$30,000.

For the past 10 years, the Majestic had been leased to Hiram College and Kent State U. for use by its drama students, but the bottom fell out of the college project two seasons ago. One of the prospective buyers is a group headed by David Hazelwood, Cleveland, who had two years' experience on the Majestic as advertising man, musician and occasional actor. With other former Majestic performers, he obtained a nonprofit corporation charter to operate the boat, which seats 425. The group is currently in the midst of a fund-raising campaign. Many of them are "alumni" of the Majestic seasons.

Mrs. T. J. Reynolds, wife of the designer and builder of the Majestic, said that a group from Louisville, Ky., has also approached them about the sale, and most recently, officials of Indiana U. expressed interest.

Reynolds built the Majestic and Attaboy in 1923, after starting out with another showboat, the Illinois, which burned; and the America, which he replaced with his Majestic, he produced his plays on the boat as a family affair, serving as director. His two sons were engineers and general helpers, and with a sister, played drums as an orchestra, Reynolds' brother and brother-in-law also were associated with him in a long run of successful seasons until about 1938. During World War II, the boat and tug were tied up here, where the Reynolds make their home.

McGuires on Top Of Tex. Fair Bill

Dallas, Aug. 18.

State Fair of Texas, for the first time since 1953, will offer a variety revue during the annual expo, Oct. 10-25. Producer Charles R. Meeker Jr., will open the show on Friday, Oct. 9, giving it 17 night performances and six matinees, on Saturdays and Sundays.

Titled "Star Light!, Star Bright!," revue will star the McGuire Sisters. Also set for the two-hour show are comics Dan Rowan & Dick Martin, the Ballet Espanol, Darvas & Julia, Somethin' Smith & The Redheads, Manhattan Rockets, 24-girl dancing line, and the State Fair Musicals' orch, directed by Donald Yap.

Raye & Naldi at Work

Havana, Aug. 18.

Mary Raye & Naldi, for many years a top ballroom pair, are playing their first professional date in about 18 months. They started this week at the Copa Room of the Havana Riviera Hotel.

Duo have been operating dance schools in this area for some time.

Cops Crack Down On Strip Joints In New Orleans

New Orleans, Aug. 18.

Police staged a series of raids on strip joints along Bourbon St. and on Canal St., the city's main stem. A number of women entertainers and three men were arrested on charges of obscenity or B-drinking Friday (14).

Earlier in the week the State Board of Tax Appeals was asked by city officials to revoke the permits of two niteries for permitting entertainers to solicit B-drinks and other offenses. The clubs are the Mardi Gras Lounge and the Brass Rail.

A parade of police officers appeared as witnesses in the Mardi Gras Lounge hearing before the board to testify they purchased B-drinks from entertainers at the nitery.

City attorneys told the board the city learned that Bob D'Abreu, husband of the owner of the Brass Rail, was an alien and actively engaged in the management of the business. They asked that the license be revoked on the grounds that D'Abreu concealed the fact that he is an alien when applying for the license.

Spots raided Friday night included the Silver Frolics, French Poodle and French Casino. The raids were ordered by police after they said they saw lewd performances by strippers and the solicitation of patrons for alcoholic beverages.

A French Quarter stripper, Jacqueline Hendricks, 24, was also one of a number of persons arrested during the week in connection with the operation of a narcotics prescriptions forgery ring. She was booked for passing forged narcotics prescriptions written on Charity Hospital blanks.

Jack Benny's Boff 76G

Hollywood, Aug. 18.

Jack Benny, backed by Peggy Lee, racked an excellent $76,000 last week at the Greek Theatre. He's in for a second session.

Scale runs from $2 to $4.50.

The Gaslight Club, Dallas, aiming toward an Oct. 15 opening, has purchased two surreys to transport customers within a 25-mile radius of Preston Center, the site of the club.

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THE NEW YORK TIMES.

"The Singing Sensation of our Times!"

LATIN QUARTER, NEW YORK
"While she made her N.Y. cafe debut much earlier this year at the Waldorf-Astoria, current date is her initial Broadway night club appearance. And she scores here as readily as she did at the hotel. Miss Della Chiesa held the dinner crowd, always a tough one, with rapt attention through her well-chosen 35-minute repertoire . . .
As ever, she has the poise and the charm to immediately catch her auditors' attention . . .
Subtly segues into "St. Louis Blues" for a real surprise. She does this with the verve of a blue's singer . . .
Miss Chiesa drew such an ovation at the close that she finally quietly bowed off to permit the show to go on . . ."
Wear VARIETY

"She can pipe any kind of a song. She is soft and tender with a ballad, saucy with a ditty. In St. Louis Blues she makes her own and it's a gem of a rendering. In "Scarlet Ribbons" she is the female Harry Belafonte, but gives it more of the child's-prayer accent than is the usual with this number. There are other songs and other directions—romantic—pashy, lamentful—something for everyone . . . striking personality, enhanced by a fabulous wardrobe."
Frau VARIETY

COCOANUT GROVE
"Ran her maiden race at the Cocoanut Grove . . . and the entry had thorobred form all the way. It's a sure bet that her magnetism will cue rebooking in the Grove."
DAILY VARIETY

"Nobody! but nobody sings like Vivienne della Chiesa."
LOUIS SOBEL
New York Journal-American

"A triumph!"
HEDDA HOPPER

"Not since Helen Traubel walked out on grand opera have the supper clubs enjoyed a more distinguished singing talent than Miss Della Chiesa."
DANTON WALKER
New York Daily News

". . . Crowns a glittering and extraordinary singing career that has encompassed the operatic stage, concerts, radio and television with a cafe appearance . . . A wonderful performer who uses no tricks or artifices. She just sings with a wonderful rare talent."
FRANK QUINN
New York Mirror

"Miss della Chiesa, took the town by storm at the Empire Room in the Waldorf-Astoria. Beautifully gowned, in superb voice, a master of the lyric phrase, the attractive singing lady again scores a personal triumph at the Latin Quarter . . . Her selection of numbers is splendid; her range wide; her style impeccable."
New York Journal-American

"So great—an absolute smash hit!"
LEE MORTIMER

"Orchids as usual."
WALTER WINCHELL

"The Verymost, The Best, WHAMMO!"
MIKE CONNOLLY
Hollywood Reporter

"Vivienne della Chiesa continues to capture SRO audiences."
FRANK FARRELL

"When the visiting fireman read the advance reviews from every important New York and Los Angeles critic about the nightclub performance of Vivienne Della Chiesa, he assumed a defensive attitude and thought, "No one could be THAT good!" He was one of the fortunate first-nighters when she opened at the Thunderbird Thursday, and now he tells anyone who will listen, "As far as I'm concerned, she's even BETTER. The raves were far too mild. Each number deserves a standing ovation, which she received at the final curtain."
FORREST DUKE

"Vivienne della Chiesa a smash hit!"
GENE KNIGHT
New York Journal-American

"All the accolades lead to Brava, Brava, Brava."
EARL WILSON

"The absolute magnificent and magnetic voice of Miss della Chiesa enthralls her audience wherever she may appear."
LOUELLA PARSONS

Vivienne della Chiesa

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Direction—WILLIAM MORRIS AGENCY

Personal Manager J. A. LUPIA

Arranger and Conductor ROBERT (Bobby) KROLL

VARIETY BILLS

WEEK OF AUGUST 19

NEW YORK CITY

MUSIC HALL 20
Lottie Brunn
Duquaines
Joan Dexter
Corps de Ballet
R. Paige Orc

Torchettes

ROXY
Tommy Leonetti
Helene & Howard
Jessie Elliott
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaine & Partner
Danny Dean
Garry Dreyer
Pamlaqui Twins
Lloyd Lindroth
Barten & Stuchb'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods

SYDNEY
Tivoli
Will Mahoney
Rudy Horn

Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove

AUCKLAND
New Zealand
Sabrina
Audrey Dancers
S & M Harrison
Billy Baxter
Mistin Juniors
Crocker & Clark
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
6 Sherry Nudes
Colin Robins
8 Pennies
Dorothy Reid
Tom Mennard

BIRMINGHAM
Hippodrome
Max Wall
2 Munros
Sally Barnes
Tassi & Diana
Wilson, Keppel & Betty
Jones & Arnold
Iris Sadler
Kid & I

BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Petro Bros.
Najarros
Bert & Ilonka
John Tiller Co
George Mitchell Co

Palace
Roy Castle
Marlea Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moore
Bergman & Mimi
Dancers 10

Winter Garden
Charlie Chester
Mirko deYork Co.
3 Gleezis
Hedley Ward 3
Marion Miller
Eric Grier
Jean Davis Co

BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romanos Bros
Elaine & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Lynnette Rae
Max Russell
George Mitchell Co
Jessie Robins

BRISTOL
Hippodrome
Tony Brent
Blue Angels
Murray & Maidie
Al Koran
Jiminy Ryder
Peter Quinton
Ross & Howitt

FINSBURY PARK
Empire
M & B Winters
Flack & Lamar
Arthur Worsley
Kordas
Tanner Sis
Dill Russell
Tony Fayne
Emerson & Jayne

GLASGOW
Empire
Billie Eckstine
Montparnasse 4
Salici Puppets
Ansons
Hal Roach
Helmuth Gunther
Gold & Cordell

LIVERPOOL
Empire
Albert Modley
Eva May Wong
Russ Hamilton
Max Geldray
Rosinas
Carne & Canasta
Cormack & Sharp

MORECAMBE
Winter Gardens
Al Read
Lauri Lupino Lane
George Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
George Mitchell Co
Dancing Lovelies
Eugene's Ballet

SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Danc
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 3

Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Pedro
Armonicos
Imperio de Trlana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc

Hotel Nacional
Fler de Roto
Rudy Fanerti
Marta Stincer
Carlisse Novo
Roberto Barcelo
Manteca
Godino Singers
"Dancing Waters"

Hotel Riviera
Jazz Singers
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc

Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron

Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc

Cloister
Ruth Olay
Shecky Greene
Geri Gallan Orc

Cocoanut Grove
Tommy Sands
Allan Drake
Cabot & Dresden
Freddy Martin Orc

Crescendo
George Shearing
Lennie Kent

Dino's
Ruth Gillis
Jack Elton
Steve La Fever

Interlude
Bobby Short
T. C. Jones

Moulin Rouge
Sophie Tucker
Ted Lewis
Donn Arden's "Big Ben Beat"
Dick Stabile Orc

Slate Bros.
Don Rickles
Joe Castro Trio

Statler Hotel
Carl Ravazza
Delores Gay
Skinnay Ennis Orc

Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
McGuire Sisters
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky's Arabian Nights"
Jack Carson
Pedro Roman
Richiardi Jr.
Holger & Dolores
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc

El Cortez
Dubonnet Trio
Eddie Bush
Versatiles

El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Janine Caire
Christine Fraser
Dick Rice Orc

Flamingo
Pearl Bailey
Louie Bellson Orc
Cole & Atkins
Bill Bailey
Moana Gleason
Linurte Wynn
Count Basie Orc

Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.

Golden Nugget
Harry's Ranch
Lee & Faye Maynard
Sons of Gold'n West

Hacienda
Four Tunes
Johnny Olenn
Shirley Scott

Nevada Club
Vido Musso
Tommy Nunez
Johnny Adomono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers

New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne
Woody Herman Orc

Riviera
Ken Murray's "Blackouts"
Marie Wilson
Lou Wills Jr.
Leo Diamond
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs

Sahara
Crosby Brothers
Ashtons
Don Rickles
Johnny "Scat" Davis
Saharem Dancers
Louis Basil Orc

Sands
Marguerite Piazza
Louis Armstrong
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonello Morelli Orc

Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis

Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc

Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis

Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc

Tropicana
Dick Shawn
Zsa Zsa Gabor
Jerry Colonna Orc
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Jack E. Leonard
Sheiler Reynolds
Ricky Dunn
Nina Ramon 3
Lee Martin Orc

Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc

Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis

Clover Club
Blaze Starr
Wally Verdon
Tinker Bell

Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte

Deauville
Mandy Campo Orc
H. Levine Orc

Diplomat
M McPartland 3

Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.

Fontainbleau
Johnnie Ray
Larry Alpert
Reed & Royale
Frank Fontaine
Murray Schlamm
Sacasas Orc
Pupi Campo Rev
Natale Fiedis 3

Lucerne
Havana Mardi Gras
Betty Reilly
Roberto & Alicia
Miles Velarde
Blanquita Amaro
Mercedita
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc

Montmartre
Phil Foster
Freddie Calo Orc
Murray Franklin's Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Segley
Paul Gray
Murray Franklin
Eddie Bernard

Patsy's Place
Patsy Abbott
Marge Sherwin
Billy Shepard
Judy Jourdan

Roney Plaza
Loma Duke
Polynesian Revue

The Rancher
Tune Toppers
Wally Futch
Candido
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert

Blackhawk
Miles Davis 6

Canterbury
Geo. Alexander
Benny Strong Orc

Easy Street
Marty Marsala
Wally Rose Orc

Facks
Roy Hamilton
Ann Henry

Fairmont Hotel
Wiere Bros.
E. Hecksher Orc

Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc

Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier

Hungry 1
Lime Lighters
Tom Lehrer
Marilyn Child
Murray Roman

Jazz Workshop
Mastersounds
Benny Jolson 5

Moulin Rouge
Kitty Cole
Tommy Conine
Lee Arnoux
Carol King
Fran O'Brien
Maynard Meyer Orc

On the Levee
Kid Ory Orc

Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith

365 Club
Szonys
Oscar Cartier
Lavernes
Bill Clifford Orc.
Moro Landis Orc

RENO

Golden
Louis Jordan
Freddie Bell
Joni Wilson

Harrah's Club
Esther Williams
Debra Hayes
Deedy & Bill
Noel Boggs
Ross & Lane
Arthur Ellen
Celebrities

Harold's Club
Eddie Peabody
Helen Boice

Jodimars

Holiday
Clyde McCoy
Hoosier Hot Shots
Commodores
Coquettes

Mapes
Lill St. Cyr
Myron Cohen
Skyletz
Jack Melnick Orc

Riverside
Four Lads
Riverside Starlets
Ed Fitzpatrick Orc

Cabaret Bills

NEW YORK CITY

Arpeggio
Barbara Carroll
Vic Dickenson
Page Morton

Blue Angel
George Matson
Diana Trask
Ronnie Schell
Budd & Travis

Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels

Chateau Maorid
Pepe Lara
Cuarteto Triana
Ralph Font Orc
Panchito Orc
Candi Cortez

Copacabana
Mort Sahl
Earl Grant
Tony Franco
Paul Shelley Orc
Frank Marti Orc

Den.
Jack Douglas
Jeri Southern

Upstairs Room
Rose Murphy
Slam Stewart

No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville

Hotel Astor
Eddie Lane Orc

Hotel Roosevelt
Lenny Herman

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc

Latin Quarter
Goofers
Keigo Ballet
Alcettys
Marquis & Family
Dick Curry
Jo Lombardi Orc
B Harlowe Orc

Living Room
Sylvia Sims
Jaques Kayal
Jack Kelly

International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc

Versailles
Blossom Dearie
Ray Bohling

Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc

Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.

Village Gate
Brock Peters
Coachmen

Village Vanguard
Turk Murphy

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall

Blue Note
Jimmy Rushing
Hary Edison
Trade Marks

Cloister Inn
Ray Hastings
Della Reese
Joe Parnello (3)

Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon

Drake
Jimmy Blade Orc

Gate of Horn
Leon Bibb
Ran & Nama
Del Close

London House
Don Shirley
Eddie Higgins
Larry Novak

Mister Kelly's
Larry Adler
Betty Bennett
Marty Rubinstein 3
Marx & Frigo

Palmer House
Nelson Eddy
Gale Sherwood
Lucille & Eddi

Roberts
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente

Rivieras

Hotel Hilton
Miguel Herrero

New Acts

DICK & CAROL SMITH

Songs, Piano
35 Mins.
The 90th Floor, Dallas

Husband and wife team, billed as "one plus one—duo," offer the smart, smooth and sophisticated lyrics in several shows nightly at this "backyard" privatery. The 90th Floor is an ex-warehouse in a suburban area, owned and operated by performers Dick & Kiz Harp—now vacationing—but who have duplicates in the talented Smiths.

Dulcet tones and easy harmony are provided; pair is bent on standards and w.k. tunes, all to the good for a fine stint. Carol, with a softly husky tone, solos "Sometimes I'm Happy," and "When the World Was Young." Duets include "Let's Take an Old Fashioned Walk," "Yesterdays," "Sentimental Mood" and "Two Lost Souls." Dick, at piano, humors the stint with dialect comic lines during "Hooray for Love," "Bushel and a Peck" and "P. S. I Love You." Male also solos "Night and Day" at the keyboard, to vary the vocals sesh. Haunting vocal duet, "After You," a Seger Ellis tune, winds the sock showcasing. Duo is set for Nick's, Chicago, on Aug. 26, and the act is a cinch pleaser for the intime rooms. *Bark.*

JENNIFER MARSHALL

Songs
35 Mins.
Le Cabaret, Toronto

Able to sing three octaves from C below middle-C to high-C, Jennifer Marshall is a tall, blond mezzo contralto who is breaking in a strawhat song routine, plus a French-language set, at the plush Le Cabaret here. Her arrangements are by Ben Bennett; and notable is her broken-time, slow-tempo style of "Old Black Magic."

The comely contralto, who is an ex-schoolmarm from State Teachers College (Pennsylvania), can sing pops and legits in several languages; speaks French, Italian, German and Spanish. Her Toronto tryout (the first time she has visited Canada though she has played New York, Miami and the Caribbean countries) includes such new stylings of strawhat struts as "Rockabye, My Baby," "I Love Paris" and "Bill Bailey, Won't You Please Come Home."

This leads into her French-language set of "Je Suis Seul Ce Soir," "La Vie En Rose," "La Seine" and "Cest Si Bon"; later her calypso set in which she dons a bandana and a hat over her white blouse and black skirt for her "Don't Touch Me" and "Men Smart but Women Smarter." She finales with a sexy "Men" and "It's So Nice to Have a Man Around the House," both in unusual ballad style; plus a hair-clutching "Till There Was You."

Jennifer Marshall is a resonant and exciting singer, plus these octaves and her well-mannered table-hopping with the mike. She was on for 35 mins., when caught, and the customers couldn't get enough of her throaty voice and lyrics and she had to beg off. Put her down as an asset to any room or musical. *McStay.*

House Review

Roxy, N. Y.

Robert C. Rothafel presentation with Tommy Leonetti, Helene & Howard, Jessie Elliott, Robert Boucher Orch; set by Bruno Maine; "For the First Time" (MG), reviewed in current issue of VARIETY.

The Roxy's variety policy seems to be hitting good stride under

(Continued on page 63)

Literati

Conan Doyle's Partial Win

Berman, who is an authority on Russian law at Harvard U., won a partial victory in the USSR last Friday (14) when the Moscow City Court ruled that he could press his case before the Supreme Court of the land.

Berman was seeking royalties for the estate of Sir Arthur Conan Doyle, creator of "Sherlock Holmes." He was representing Adrian Conan Doyle, son of the famed author, who maintains that he is deserving of compensation for the extensive publication in the USSR of his father's writings. In order to make the case as strong as possible, Berman has used arguments supplied by another writer known to Communists, namely Karl Marx. Claimant was seeking compensation only for those published writings that may have led to the "unjustified enrichment" of Moscow publishers from the "toil" of an author.

Soviet Union is not a member of the International Copyright Convention and refuses to pay for publication of foreign books. Last lication of foreign books.

Using Marxist terms, Berman has declared that "it is contrary to the spirit of Soviet law that foreign toilers, including foreign authors, should be deprived of a portion of the profits earned as a result of their toil by Soviet publishers. This would be exploitation."

Numerous Western authors have tried to assert copyright claims against Soviet publishers but to no avail.

S.F. News-Call Bulletin Setup

Staff assignments on Frisco's newly merged afternoon News-Call Bulletin shook down last week with editorial department executives from Scripps-Howard's old News largely taking over new paper's editorial department and execs from old Call Bulletin taking over new paper's business side.

Editor is Charles H. Schneider, managing editor is Robert W. Lee and city editor is Harry Press. All are from the old News. In addition, two assistant managing editors were named. They are Rene Cazenave, from the Call Bulletin, who will be in charge of news, and William Steif, from the News, who will be in charge of feature departments.

Lee Ettelson, former Call Bulletin publisher, was named general manager of the merged paper, which in its first week of publication averaged close to 240,000 daily circulation.

Moss Hart's Dedication

Moss Hart's soon-due autobiography, "Act One" (indicating possible sequels), is dedicated, "For my wife, Kitty Carlisle, the book she asked for." Copyright ownership in the Random House publication (Sept. 15) is held by Catherine Carlisle Hart and Joseph M. Hyman, as trustees of the playwright's estate. Hyman has long been the author's production associate.

Maurice Zolotow's new novel, "Oh Careless Love," just published by Harcourt, Brace is dedicated to playwright Abe Burrows.

Toujours 'Chatterley'

Newstands are jampacked with sundry paperbacks of D. H. Lawrence's unexpurgated "Lady Chatterley's Lover" but this has not deterred Random House from making a deal with Grove Press, American publisher of the hard-bound edition of the classic, to reprint it in the Modern Library edition next year. Grove Press edition currently sells for $6. Modern Library reprint will cost $1.65.

Current paperbacks of "Chatterley" are in the 35c price range. A tabloid newsprint unexpurgated edition also bobbed up last week and was selling for 25c.

Barry Faris' New Post

Barry Faris, in retirement since last year's INS-UP merger, at which time he was associate g.m. and editor-in-chief of INS, 43 years with the news service on all its fronts, has joined Hearst Metrotone News.

Faris will be International editor, keyed to Hearst's "News of the Day" and "Telenews" expanding their global coverage for theatrical and tv news clients. Caleb B. Stratton is v.p. and g.m. of Metrotone News Inc.

Syndicating Don Freeman

Donald Freeman's San Diego Union tv column now being syndicated by Bell Syndicate subsid, Women's News Service, out of Hollywood. Column also runs in 16 Copley papers in California and Illinois. Some 80-odd top papers subscribe to Women's News Service.

Theory in adding tv coverage is that femmes are most interested in video pillars.

Chi's Self-Regulation

Current spotlighting of smutty periodicals and other pornography by the Chicago Sun-Times has brought forth a suggestion for a voluntary citizens' board to counsel the Windy City magazine distributors. Charles Levy Jr., prez of the Levy Circulating Co. there, sees such a panel as quasi-official and operating under the mayor's aegis. In proposing the idea, Levy said he doesn't believe distributors should be their own "censors."

The board might be comprised of publishers, attorneys, educators and religious leaders. Besides Levy, plan would also involve the rival Capitol News Agency in Chi, since Levy feels that if only one circulator went along with suggestions, the other might pick up the magazines deemed objectionable. Even if such a scheme eventuates and embraces both distribs, there's still the problem of getting newsstand operators to go along, since in the end it's the retailer who decides what he wants to carry.

Plan, if it jells, would certainly be favored over a legislated censorship unit with the danger of political patronage making it anything but an informed watchdog.

Doubling In Brass

Bob Krauss and Bill Drury, columnists for the rival Honoluiu Advertiser and Star-Bulletin respectively, are expanding their orbits, if only to gain (1) column material and (2) publicity.

Krauss sat in with the Honolulu Symphony, under the guest baton of Carmen Dragon, to play some taxi horns in "An American in Paris." Drury followed up by playing the role of one of the "guys" in "Guys and Dolls," current Coinmunity Theatre hit.

Kellick's Clients

Literary agent Hy Kellick has several book deals with show biz angles. He placed Jennie Grossinger's autobiography as told to Howard Eisenberg, on Prentice-Hall's spring list. Frank Garto, Coney Island showman, has finished his life story, "My Life With the Bally Girls" with a writing assist from Milton Machlin. Machlin also completed a novel, "The Free Loaders" and Kellick reports that Bill Stern's "The Taste of Ashes," with Oscar Fraley, is set for a strong promotional buildup by Holt. Stern is set for a flock of video and radio guest shots in connection with his book.

Kellick also set a Sam Snead golf book with Prentice-Hall; Sylvia Wene's "Bowling Guide for Women" (David McKay) and "Complete Book of Bowling" (Prentice-Hall) by Oscar Fraley and Charles Yerkow for British publication. Agent is also handling for film and tv, "Rhodes of Africa," by Felix Gross, published by Cassel's of London and Praeger of N. Y.

Another Adman's Book

Loyd Ring Coleman, vet ad exec overseas with J. Walter Thompson, has penned a book on advertising titled "The Practice of Successful Advertising." Publisher is Norman B. Rydge Jr. of Sydney, Australia, American book distributor is James Watson & Co., Boston. Coleman heads up the Sydney office of J. Walter Thompson. He's also the co-author of two cook books.

Rydge Sr. is chairman and managing director of Aussie's farflung Greater Union Theatres.

What Price Notes?

A University of Hawaii professor is suing the Territory of Hawaii for $1,975 damages allegedly incurred when campus janitors threw out files of notes he had compiled for a forthcoming book on the English Navy.

Dr. Arthur J. Marder, history professor and author, claims alleged negligence cost him a year of work, which was done originally on a $4,000 Guggenheim Fellowship award, and says he is under contract to write the book.

Author-educator says the $1,975 will cover expenses of another stint in London, where he wants to re-compile his notes.

CHATTER

Jess Gorkin, editor of Parade Magazine, currently in Moscow and slated for an extended tour of the Soviet Union, marks his third trip to the USSR in four years. Heightened interest in Russo-American relations prompted this new first-hand survey.

Cocoanut Grove, L. A.

Los Angeles, Aug. 14.

Tommy Sands, Allen Drake, Cabot & Dresden, Freddy Martin Orch (16); $2-$2.50 *cover*, $2 *minimum.*

It was both a young and old night at Tommy Sands' Cocoanut Grove bow Wednesday (12). The youngsters turned out in force along with the oldsters to eye the young, lean singer who sprang into the national spotlight two years ago by playing "The Singin' Idol" on a Kraft tv'er. The verdict of both age groups had to be good.

Sands displayed enough vocal prowess at the preem to demonstrate that he'll be around for a long time. The youthful singer, unlike others in his age class, has a voice. Even with a touch of opening night nervousness, it didn't take Sands long to capture the preemers.

He shows off his vocal ambidexterity by rock 'n' rollin' for the kids with "I'm All Shook Up," "Short Shorts," "Splish Splash" and "Hound Dog," and tells the older folk that he sings by warbling "In the Still of the Night," "I'm Glad There Is You" and "What Is This Thing Called Love."

His presentation is sincere and personal. A beautiful job on "Unchained Melody" and his latest Capitol click, "Sinner Man," accentuate the fact that his future is like his opener, "Everything's Coming Up Roses," from Ethel Merman's "Gypsy," which no doubt will bloom bigger as he ages. The Sharks, a trio of r&r guitarists, who back Sands, and Ken Lane's conducting are tops.

In support are comic Allan Drake and the dance team of Cabot & Dresden. Drake is a good standup funster who knows his audience. When he feels a gag going dry, and they do, he rebounds fast enough on another subject to keep the yocks coming. The terpers impress with some difficult twirling and balancing that draw honest mitt action. Freddy Martin's crew (16) keeps the floor jammed with a danceable book and backstops the show in its usual pro manner. Show holds two weeks. *Kafa.*

Village Vanguard, N. Y.

Turk Murphy Band (6), *with Pat Yankee; Nat Pierce;* $4 *minimum.*

Few forms of entertainment warm up an audience as effectively as the two-beat rhythm of a jazz band. That was evident in the response last Thursday (13) to the Turk Murphy crew at the Village Vanguard. The six-man combo's rhythmic and robust offering had the customers bouncing with the beat.

The booking of a dixieland unit marks a radical departure for the Vanguard from the showcasing of more progressively-styled musical combos. In going after the two-beat aficionados, the cellar club has a top lure in the San Francisco-originated Murphy aggregation. The crew has a likable manner and a driving delivery.

The band consists of Murphy, trombone; Bob Helm, clarinet; Pete Clute, piano; Bob Short, tuba; Dave Wierback, banjo, and Jack Carroll, trumpet. They work fine as a team and also shine in solo spots. Pat Yankee, songstress with the group, belts out her numbers potently. Her delivery is geared to the high-voltage backing and she comes through winningly on such items as "Down and Out," "Hot Time in the Old Town Tonight," "A Good Man is Hard to Find" and "There'll be Some Changes Made."

Murphy also handles some of the vocals in pleasant style, as evidenced by his execution of "Ace in the Hole," "Mack the Knife" and "St. Louis Blues," which he sings with clarinetist Helm. Nat Pierce handles the piano between sets. *Jess.*

Barefoot Mailman, Ft. L.

Ft. Lauderdale, Fla., Aug. 11.

"Jack Kelly's Ice Frolics," with Michael Meehan, Mira Slava, Trixie, Esco La Rue, Teddy Roman, Norice James, Joan Anderson, Carol Steinert, June Rae, $1 *cover for late show.*

Ice shows in the tropics prove the drawing power of the paradoxical, and Howard Sunshine, new manager of the Barefoot Mailman Resort Hotel & Yacht Club in Pompano Beach, reports sellout houses ever since Frolics opened Aug. 7.

Sunshine has inaugurated a parade of names during the slack season here, and since March has offered Rudy Vallee, Bobby Breen, Fifi D'Orsay, Betty Kean & Lew Parker, and (just recently) Gloria de Haven. Other Broward County bonifaces have stepped up their entertainment, with the result that local night life has taken on unusual impetus for this time of year.

Kelly has revamped the show since its recent boffo six weeks in Boston, adding some new production numbers. His petite wife June Rae, formerly with Sonja Henie, is responsible for the elaborate costuming and choreography, and is now one of the principals in the show.

Cast includes talented skaters topped by Michael Meehan whose leaps and spins draw continuous mitting. Star femme blader is still Mira Slava. She exhibits her champ figure-skating virtuosity in exotic routines, one as a plumed jungle bird.

Teddy Roman and Norice James offer adagio capers with startling spins and high lifts; and Esco La Rue provides the comedy relief as a bladeless intruder from the audience onto the ice, with resultant slips and pratfalls. Trixie, his wife, features an intricate juggling routine on skates and Carol Steinert, a replacement, contributes skill and beauty to the line.

As a further contrast to the long hot summer, luncheons are served at the Mailman, during which children may rent shoes and skates and be introduced to a new play element, heretofore associated by them only with clinking cubes in glasses. And on Wednesdays a fashion bazaar features the Local Darcy Mannequine with the femme skating stars, parading resort attire. Show music and dancing is provided by the Perry North orch, featuring Preacher Rollo and Dave Bowman. *Culm.*

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 11.

Liberace, Janet Medlin, Channing Pollock, Leighton Noble Orch (10), *Gordon Robinson;* $2 *minimum.*

The "fabulous finish" to his recent courtroom engagement in London has apparently enhanced Liberace's esteem with his loyal American fans. If the current Harrah's date—his first since the London affair—is any criterion, the publicity, albeit not designed by a pressagent, was worth more than the effort of the trial appearances. The South Shore Room was sold out for the full two weeks days before the headliner arrived at this mile-high resort.

Liberace, offstage only long enough for two costume changes during the one-hour and 40-minute show (on night caught), makes no attempt to evade the London story. Sez he, "All's well that ends well—and that was a fabulous finish." Also notes he's one of the few Americans to ever take money OUT of Europe.

In his customary elegant suiting (gold lame jacket, silver thread jacket, white tails and diamond decorated vests), Liberace takes the mike in hand for only brief preliminary stint before getting to the 88. His titles are "can't miss": from Gershwin, from Latin selections and from the pops and standards.

Miss Medlin, making her bow in the Reno-Tahoe area, brings with her a varied selection from Broadway shows, and she proves herself in full command. The voice is trained, and her emoting adds to the appeal. Endorsement is heaviest (and most deserved) on her sensitive interpretation of "This Is My Beloved."

Also new to the area is Pollock, with dexterity not seldom seen on a night club stage. His work is with white doves and cards, and he's a master at his trade. The doves appear after they're caged onstage on a platform. All the time he works no more distant from stagesiders than five feet. He also produces an endless supply of cards in clever hand manipulations. *Long.*

Arpeggio, N. Y.

(FOLLOWUP)

The Arpeggio, the new jazzery continuing its instrumental policy in order to avoid the 20% tax impost, has added the Barbara Carroll Trio to the lineup, while continuing with Page Morton at the cocktail piano sessions and Vic Dickenson for the later trade.

Miss Carroll, backed by bass and drum, provides some interesting ivory configurations. Per usual, she takes her themes from the standards, keeps rather close to the basic tunes, and provides an interesting departure from the melodic norm. Miss Carroll takes some imaginative flights, but doesn't reach way out. It's the type of music readily appreciated by most age groups.

The Arpeggio, operated by Willie Shore, who also runs the Composer, and Mike Macario, has been catching on. In operation only a short time, the cafe seems to be increasing its take despite its opening at the least-likely time of year. *Jose.*

Hawaiian Room, Like The Forum & 4 Seasons, Good R.A. Showmanship

The Hawaiian Room is the only "entertainment" nitery under the Restaurant Associates' aegis, a savvy, versatile and comparatively new group which has made tremendous impact on the Gotham gastronomic scene, more with the "showmanship" in their haut cuisine than in this hula-hoedown Hotel Lexington spot. Specifically, this refers to their class Forum of the 12 Caesars and, perhaps even more so, with the just-opened Four Seasons in the Seagram Bldg. on Park Ave. The Forum, with its gustatorial Roman motif in menu and mood, was formerly the stage entrance to the defunct Center Theatre in Rockefeller Center. When the theatre was converted to the U.S. Rubber Bldg., the sizable stage entrance on the 48th St. side (just off 6th Ave.) was converted into the Roman idiom.

The Four Seasons, borrowing its title from the better-known-in-Europe Vier Jahreszeitzen (famed hotels in Hamburg, Munich, etc.) and the sundry Quatre Saisons in France (Paris included), evidences even more showmanship. While a straight restaurant in the Pavillon-Colony manner, with prices to match, its kitchen productions are as dramatic as the reported $2,500,000 construction job. Probably an exaggerated figure, it does look like a costly decor, including as it does two projection rooms (16m for the admen meetings, and 35m and CinemaScope for the film preview business the Jerry Brody management hopes to attract). The carefully scripted menus, invariable souvenir items for customers, are as much a part of the showmanship in their manner of ultra production and cleverly couched phraseology which automatically commands the respect of the sizable agency and show biz clientele both spots get because thats also good merchandising.

As for the Hawaiian Room itself, a pioneer Restaurant Associates' operation, here too the groceries are as much a part of the appeal as the zingy 40-minute floorshow, capably produced and staged by Tony Cabot. Low on cost but high on tempo and imagination, it's a show in which the Polynesian patooties shake their haystacks with vigor yet with classy chassis. From hulas to ukulele capers to Tahitian to Polynesian motifs, the South Seas' swaying is of the same genre, but never permitted to pall. Cabot has broken things up well. Johnny Coco and Denny Regor are good number leaders and all the babes are personable and well turned out. An Hawaiian cha-cha-cha routine is a novelty variation of the theme and the Hawaiian Room Hoedown, with the customers working with the Samoan guys and gals in a bumps-a-daisy-hula style — is the final ice-breaker and great toute eisemble fun.

What makes this operation unique is that the Hotel Lexington is a realty investment company operation but the catering in all rooms, plus the Hawaiian and other of the public rooms, is a Restaurant Associates' responsibility. So is the show. Brody, who married the boss' daughter more than a decade ago (the Wechsler coffee importing family), has come such a long way in the interim that his RA development is an intra-hotel & restaurant industry high mark. His gamut runs from a string of pop-priced eatries (the Riker chain) to the class Forum and Four Seasons, to this hotel concession, and an equally class eatery in the Newark Airport, which gets both Gotham and Philly clientele because of its rep as a gourmet oasis.

When the new Time-Life Bldg. in Rockefeller Center opens late this fall it will have another RA operation, this time in an all-Americas' motif, accent on the Latino. Brody and his prime associate, Joseph Baum, are wise also in spotting and/or rotating savvy greeters and management personalities. Thus, Alan Lewis is the host at the Forum, with Andy (long at the Stork) as a new aide. Stuart Levin, who rotated from the Hawaiian to the Forum, is now manager of the Four Seasons, with Jack Casanova (ex-Pump Room of Chi's Ambassador Hotel) as the maitre d'. And at the Hawaiian Room, Andrew Bekefi functions similarly, with an eye to both the VIP and the mass trade. Back-of-the-scenes on the menu masterminding and promotion is Phil Miles, whose show biz background blends well into this operation's expanding gastronomic showmanship. *Abel.*

Hotel Lexington, N. Y.

"Hula Time In Manhattan," produced and staged by Tony Cabot; Johnny Coco, Iwalani, Denny Regor, Nani, Mealii, Polynesian Maids (6); *music, Cabot; dances staged by Iwalani Dennesa; Ted Aulette and Sam Makla bands;* $1.50 *and* $2 *cover.*

Barclay Hotel, Toronto

Toronto, Aug. 11.

Patsy Shaw, Sinclair & Alda, Skating Regals (2), *Kim Irwin, Craig Daye Dancers* (7), *Jimmy Amaro Orch* (8); $1.50 *admission.*

With all the appearance of a low-budget floorshow except for the headlining singing comedienne, Patsy Shaw, Al Siegel has whipped together a swift-paced 65-minute bill of which Miss Shaw commendably takes a quarter of the time. It was a hefty audience on opening night for even the second show of a room which seats 450.

Miss Shaw, a young, bulky blonde who goodnaturedly kids her weight, is obviously a Sophie Tucker type in shout-style and double-entendre lyrics; but she can sell a belt-out song. This is evident in her opening "When You Leave Your Hometown" and couple of other numbers. She also registers with her fast talk. Segues to a medley of vocal imitations tagged "Broadway's Hall of Fame" in which she does impersonations of a whispering Helen Morgan in "Bill," an Ethel Merman in strident tones, the inevitable Sophie Tucker in "Some of These Days" and an Al Jolson impression of "Rockabye" and "Swanee." complete with Joly's two-fingers-in-the-mouth whistling.

The Skating Regals, on rollers, do the usual spins and turns, finishing with a strobe finale, with neck holds, to good customer returns. The dance team of Sinclair & Alda, the latter a brunet in blue, the man in tails, is in with waltz time stylistics, an eccentric and a Spanish number, replete with shoulder lifts. They go over. Interspersed are three new numbers of the Craig Daye Dancers, a "Meet Me In St. Louis" in pre-World War I costumes and picture hats; a "Warsaw Concerto" with the girls in silver bodices and pink ruffled skirts, plus giant silver fans, with white jacketed Nat Lustig at the 88 for clever pianistics; and a finale in which the girls step out of a chocolate box in variegated evening gowns for waltz gyrations that are stunning on wardrobe effects. *McStay.*

Adolphus Hotel, Dallas

Dallas, Aug. 14.

Helen Forrest, Joe Reichman Orch (7); $1.50-$2 *cover.*

Songstress Helen Forrest, in her first local date, makes it look and sound so easy to be a headliner in a plush supper club, but she makes it tough for the "one record sensations" who think they're a headline act. Thrush has all the assets, vocal and visual, plus poise and the irreplaceable factor — experience. Justifiably she announces her songs and the bands she waxed them with—Benny Goodman, Artie Shaw and Harry James.

In her 45-minute click Miss Forrest attempts no "act," merely sock vocal selling with well-known and standard tunes, but varied with the oldie "Wish I Could Shimmy Like My Sister Kate." Locker, amply filling a purple gown, displays fine phrasing and vocal shading, especially on "Melancholy Baby" and "You Made Me Love You." After a belting "Hallelujah" she has to beg off. *Bark.*

Cork Club, Houston

Houston, Aug. 11.

Frank D'Amore, Mel Arvin Orch (5); *no cover or minimum.*

Frank D'Amore, a man of many talents, opens act with soft-voiced version of "Dream All Your Troubles Away," then devotes much of his remaining time to standup comedy which begins slowly but builds to solid returns. He does impressions that range from fair carbons of Dean Martin and Jerry Lewis to an excellent ditto of Louis Nye.

Using hats as props, D'Amore takes off on a Russian at the UN and a Texas country singer. The latter, while broad and funny, is not as much a caricature as entertainer intended, as there are actual singers here nearly as bad. Other impressions include Nat King Cole and Billy Daniels.

D'Amore is nimble afoot, and he does a variety of dance steps at close of act that get top palming. He did good job of warming what began as a cold audience. *Skip.*

Statler Hilton, L. A.

Los Angeles, Aug. 14.

Carl Ravazza, Delores Gay, Skinnay Ennis Orch (9); $2 *cover.*

Carl Ravazza is ideal for the Statler-Hilton's Terrace Room, where he's on a two-week engagement. His act will undoubtedly attract repeat patrons among the hotel's guests and the public generally.

Ravazza delivers some fine special songs with a high baritone voice which has a pleasant, ringingly nasal quality. He uses gestures economically but with great effect and his stage manner is folksy without being hokey.

His material, often spicy but always in good taste, include "Oh Madame," in which a Frenchman takes out the girl's mellow mother instead; "Nylons," a parody on "Darling Clementine"; "Pedro From Chihuahua"; "It Only Takes a Woman to Take a Man" and a number of standards. By switching accents, interposing spoken comedy routines and varying his manner of delivery and his pace, Ravazza maintains his welcome onstage for the better part of an hour.

Pretty, blonde Delores Gay is a trifle green as a dancer but, entranced by her lovely figure, cleverly encased in a tight, besequined and betassled outfit, male patrons doubtless didn't notice. Skinnay Ennis' orch provides topnotch backing and music for dancing. *Glen.*

Unit Review

Jack Benny Revue & Concert

(Greek Theatre, L.A.)

Los Angeles, Aug. 11.

The Greek Theatre Assn. (James A. Doolittle, general director) presentation of the Jack Benny Revue & Concert. Stars Jack Benny and guest star Peggy Lee; with Brascia & Tybee, California Junior Symphony, Eddie Beal Singers, Greek Theatre Orchestra. Opened at the Greek Theatre, Los Angeles, Aug. 10, '59. $4.50 *top.*

The secret of Jack Benny is the understanding which exists between him and his audience, a kind of conditioned telepathy that enables him to be funny without being obvious. His smooth humor is of the highest order, and Griffith Park is apt to resound with the heavy laughter of smash turnouts in appreciation of his current two weeks at the Greek Theatre.

Tagged "The Jack Benny Revue and Concert" and featuring Peggy Lee, the dance team of Brascia & Tybee and the 80-piece California Junior Symphony, the 2½-hour show is one of the happiest mixtures ever concocted on a local stage. Its sparkle has high points but no low ones, and as Benny's first legitimate engagement in Los Angeles, it's a rousing hit.

Benny's command of comedy was never more evident than on opening night, in monolog and music, he performed with a maximum of polish and skill. His jibes were timely, his material tasteful and his timing perfect. Even with the violin, Benny seemed to push and pull at the right spots, and more than once the sound was enjoyable. Perhaps the best thing about him is that his nonchalance hasn't produced matter-of-factness.

Miss Lee does practically her entire night club routine, and the result—more a full act than a guest shot makes a doubly appealing show. Miss Lee's whispers and belts fill the vast theatre with vivid life.

The California Junior Symphony, under the direction of Peter Meremblum, possesses quality and technique far beyond its average years. The members score well with the final movement from Tchaikovsky's Fourth and provide fine backstopping to Benny's antics and music in Sarsate's "Gypsy Airs." Charlotte Motley, the orchestra's concertmistress, joins Benny in a warm, entertaining "Getting To Know You."

Brascia & Tybee compose one of the finest dance duos seen here in some time. Their rhythms and movements are adroitly chosen to create a unique act, and their three routines provide a fine opener to the show.

Special mention should go to Mahlon Merrick and the Greek Theatre Orchestra for excellent support and to Macklin Megley, who staged the show. And, of course, to general director James A. Doolittle, whose Greek season, closing with this presentation, was successful both financially and artistically, providing a healthy portion of Los Angeles entertainment. *Ron.*

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 55th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts, all Italian types: male, 26, Brooklynite; boy, 9, small, dark, intense; boy, 11, rough, smart aleck; several middleaged women, both comic and serious types; girl 16, sensuous. Mail photo and resume to producers; do not phone or visit in person.

"Captains and the Kings" (D). Producer, David March; director, John Gerstad (200 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince. Open call men singers today (Wed.); femme singers tomorrow (Thur.). All auditions at 12 noon. Equity call for dancers Sept. 1: male, 10 a.m.; femme, 3 p.m.; open calls for dancers Sept. 2, same time schedule as for Equity. Final calls Sept. 3. Auditions at the Lyceum Theatre, 149 W. 45th St., N. Y.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MC). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All-Negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, 15 E. 76th St., N.Y.) & George Brandt; Director, Harold Bromley. Available parts; ingenue, 19-25, and several English character men, 50-60. Mail photo and resume to producers.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., 157 W. 57th St., N.Y.). Available parts: femme, 16-17, village type, pretty, shy, strong singing voice, emotionally intense, but inarticulate; male, 19, farmer, moody, stubborn but with sense of humor, robust singer; elderly character woman, lively, vigorous, sharp-tongued must do some dancing, sing well; boy, 12, ha. . friendly, good dancer. Mail photo and resume to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Fayo now playing it); several small boys, about 48-50 inches tall; several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro man, 25-40, not too American, rather West Indian type, should have spectacular baritone voice and winning personality. Mail photo and resume to casting director.

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 53d St., N.Y.) Available parts; character, 40-50, local vigilante types. Mail photo and resume, indicating show's title on envelope to producers. Do not phone or visit.

"Juniper and the Pagans" (C). Producer, David Merrick (246 W. 44th St., N.Y.); director, Robert Lewis (161 E. 80th St., N.Y. 21); casting director, Michael Shurleff. Cast of 16, including three children and extras, all Mexican types. The children include a boy, 8-10, vigorous scamp; small girl; small boy, handsome. Children and extras may mail photo and resume to casting director at producer's office or to director, all other parts through agents only.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Oriental-looking actor, around 30, family man, small, pathetic, almost comic character. Mail photo and resume to casting director.

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., N.Y.). Available parts: two men, late 20's; two women, mid 20's; femme, 80; Negro femme, 50-60. Mail photo and resume to production office.

"Moonbirds" (C). Producers, Leo Kerz & George Justin (mailing address, c/o Elia Kazan office, 1545 Broadway, N.Y.). Available parts: two detectives, comedians; college co-ed, 19; two women, 24-26, eccentric, beautiful. Mail photo and resume to producers at above address.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commedienne, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers; all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N.Y. Seeking mezzo soprano, 50, for featured role. Mail photo and resume to casting director. All other parts through agents only. Equity call for femme singers with legit voice, tomorrow (Thur.), 11 a.m., at St. James Theatre (246 W. 44th St., N.Y.).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: Negro youth, early 20s, virile, handsome; also, understudies for the roles of the mother, daughter, daughter's suitor, and the boy who takes care of the daughter; all must have English accent with ease and conviction. Script of the play is available in bookstores.

OFF-BROADWAY

"Big Knife" (D). Producer, Count II Productions (Peter Bogdanovich & Carlos Salgado) (175 Riverside Drive, N. Y., at 90th St.; SU 7-6255); director, Bogdanovich. Available parts; middleaged Negro butler-valet, gentle, wholesome; male, charming but sinister assistant to Hollywood producer. Contact director at above number. Script available in manuscript form at Dramatists Play Service, Inc., N. Y.

"Burning Bright" (D). Producer, Robert M. Cavallo; director, Matt Cimber; Theatre East, 211 E. 60th St., N.Y.; TE 2-9220. Available parts for names and semi-names with classical background: male, 40-50, husky, leading man type; male, 40-50, character, tall, heavy set; femme, 25, blonde, attractive; male 25, dark, robust. Scripts available at Samuel French and Dramatists Play Service, or at Public Library. Casting through agents only. Also seeking two production assistants. Contact producer.

"Deirdre of Sorrows" (D). Producers, Andre Gregory, Pirie MacDonald & Neil Smith (c/o Gate Theatre, 162 Second Ave., N.Y.; GR 5-9250). Available parts, 12 roles: aged king; young princess, young knight and nine others. Apply in person, 11 a.m.-4 p.m., or mail photo and resume to producers, c/o of theatre.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Mis-guided Tour" (MC). Producers, Robert D. Feldstein & James Allen Reid (325 W. 45th St., N. Y.; suite 116; CI 6-0430); director, Reid. Available parts; two comedienne-singer-dancers; ingenue, must be excellent singer-dancer; girl singer-dancer, attractive. Equity or non-Equity; male actor-singer-dancer to play touring agent; two comedians who can sing and move well; male, leading type actor-singer-dancer with legit voice; Negro baritone, legit voice, Equity or non-Equity. Open auditions tomorrow (Thur.), 10 a.m.-12 noon, at the Downtown Theatre, Fourth St., and Second Ave., N.Y. Singers attending without an accompanist will be requested to sing, "You Made Me Love You." After 12 p.m., phone for appointment.

"Once Upon A Mattress" (MC). Producers, T. Edward Hambleton & Norris Houghton. Call for femme singer-dancers, five-feet-six inches or over, 3 p.m.; male, singer-dancers, five-feet, 11 inches or over, 4:30 p.m., Aug. 25. Auditions at the Phoenix Theatre, 189 Second Ave., N.Y., stage door entrance. Paying Broadway minimum.

TOURING

"Dark at the Top of the Stairs" (CD). Producers, C. Edwin Knill & Martin Tahse (55 W. 42d St., N. Y. 36; BR 9-2640). Available parts for understudies: leading man; leading lady; ingenue. Phone producers for appointment. 30-week national tour, starting in September. Script available at Dramatists Play Service, Inc., N. Y.

"Two For the Seasaw" (CD). Producers, C. Edwin Knill & Martin Tahse (55 W. 42d St., N. Y. 36; BR 9-2640). National tour of 20-25 weeks starting in the fall. Available parts for understudies for the two leads, must be cast by this Friday (21). Phone for appointment.

SHOWS IN REHEARSAL

BROADWAY

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Happy Town" (MC) Producers, B & M Productions (140 W. 58th St., N.Y.).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St., N.Y.; CI 7-7161) & Maurice Evans.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Take Me Along" (formerly: "Connecticut Summer") (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-0830).

OFF-BROADWAY

Shakuntala" (D) Pilgrim Production (242 W. 56th St., N. Y., Producer, Patricia Newhall.

"Three Sisters" (D) Producer, David Ross (c/o 4th St. Theatre, 83 E. 4th St., N. Y.; or 4-5710).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Captive" (D). Producers, Lend Hayward (655 Madison Ave., N. Y.; TE 8-5100) in association with Arthur Hornblow, Jr.

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Girl Against The Boys" (R). Producer, Albert Selden (444 Madison Ave., N.Y., PL 3-1030)

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.: CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St., N.Y.; CO 5-6170).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen (40 W. 55th St., N. Y., CI 6-0594).

"Leaven of Malice" (C). Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Loss Of Roses" (C). Producer, Saint Subber (200 W. 57th St., N.Y., JU 6-1890).

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071); Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Subways Are For Sleeping" (C). Producer, David Merrick (246 W. 44th St., N.Y., LO 3-0380).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Time's Fool" (formerly "L' Hurluberlu") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Trial of Jesus" (D). Producer, Warner 'LeRoy (21 E. 63d St., N. Y.).

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

"Viva Madison Avenue" (C). Producer, Selma Tamber (200 W. 57th St., N.Y., JU 6-1890".

OFF-BROADWAY

"Come Share My House" (D). Producers, Richard Karp & Gayle Hinckey (99 Seventh Ave. S., N. Y.).

"Dig We Must" (C). Producer, Ronald Rawson (16 W. 55th St., N.Y., CI 7-1381).

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

SIGNED

BROADWAY

Birds of Summer: Sarah Jane Miller.

Girls Against the Boys: Marty Charnin, Bob Roman.

Goodbye, Charlie: Dan Frazer.

Happy Town: Karen Thorsell.

Highest Tree: Natalie Schafer.

Mighty Man Is He: Claud Allister, Nancy Cushman.

Saratoga: Odette Myrtil.

Take Me Along: Peter Conlow, Arlene Golonka.

Time's Fool: Margot Anders, Roddy McDowall.

OFF-BROADWAY

Boy Friend: Susanne Cansino (succeeding Maureen Bailey).

Confederates: Alan Shayne.

Opera

New York State Opera Society, General-manager, Carl Yost (SU 7-2056). Standard opera repertoire. Scheduled for this season: "Carmen," "Aida." Phone general-manager for appointment.

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for tv commercials. Mail to above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Marc Merson (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

"Ford Show" (to be Taped); choreographer, Bob Fosse. Call for dancers this Friday (21) at the Variety Arts Studios, 225 W. 46th St., N. Y.; femme, 11 a.m.-1 p.m.; male, 2-4 p.m.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Paula Hindlin (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

Max Richard Agency, 1776 Broadway, N. Y. Robert Richard seeking attractive femme juggler, for t.v. commercial. Apply in person. Bring photo and resume.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Mail photo and resume to casting director, Marc Merson, 524 W. 57th St., N. Y.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

Tax Rap Vs. Des Moines Playhouse Threatens All Iowa Drama Groups

Des Moines, Aug. 18.

The Des Moines Community Playhouse has been assessed more than $5,000 in sales taxes on admissions to plays the last five years. The Playhouse has never collected the 2% Iowa sales levy, since the group's officials have considered their non-profit organization exempt. They have been notified that the Sales Tax Division of the State Tax Commission is making a five-year assessment on both annual memberships (now $8) and individual tickets sold at the boxoffice.

An appeal is now being prepared by the Playhouse. If the assessment stands, it could affect other community theatre groups in the state. The Des Moines group claims exemption on grounds of being an educational organization, while the Sales Tax Division contends that community playhouses are not primarily educational. They are, however, exempt from Federal taxes.

Presumably all "little theatre" groups in Iowa face such assessments if they haven't been collecting the state sales tax on admissions. Besides Des Moines outfit there are little theatre groups in Cedar Rapids, Ottumwa, Keokuk, Fairfield, Mason City, Perry, Iowa City, Waterloo, Burlington, Spencer, Cherokee and Dubuque.

Most of these groups being to the Iowa Community Theatre Assn., which will meet Sept. 18 and 19 at the Community Playhouse here. A resolution will be offered asking that community theatres generally be classed as educational and therefore exempt from the state sales tax.

The Iowa law exempts from sales tax the activities of religious, educational and charitable organizations. The Des Moines organization puts on six plays a year, employs three persons full time and one half-time. Between 500 and 1,000 volunteers take part each year in various phases of the productions, and the Playhouse also sponsors Des Moines adult education classes in acting, interpretation and stagecraft.

The Cedar Rapids Community Theatre, similar to the Des Moines organization, has said it was notified in 1951 it would be exempt from the tax. Tax officials have said, however, that the Cedar Rapids group paid a similar assessment after some discussion several weeks ago.

In Burlington a spokesman for the Players Workshop said it paid the sales tax until 1955, when the commission granted a request that the theatre be exempted and has not paid the tax since. In Waterloo a spokesman for the Waterloo Community Theatre said it has paid its sales tax every year on admissions.

Presence at Cast Party Part of Performer's Job, Appeals Court Decides

Attendance at a cast party is part of a performer's job. That was the sense of a unanimous decision last week by the N.Y. Appellate Court in a dispute between the management of the Broadway production of "Where's Charley?" and John Martin, a dancer in the musical, which ended a 99-week New York run Sept. 9, 1950.

Martin, who was injured by a drunken guest at a cast party marking the close of the show, sought compensation for the injury. The Workmen's Compensation Board ruled that the dancer was entitled to benefits. The decision was appealed by the management on basis that Martin's employment had terminated when he was paid in the afternoon preceding the final performance.

The court agreed with the compensation board that the company was expected to attend the cast party and consequently Martin was still at work when he appeared at the affair. "Charley," which starred Ray Bolger, was produced by Cy Feuer and Ernest H. Martin, in association with Gwen Rickard (Mrs. Bolger).

The Playbill Restaurant, N. Y., wants to borrow theatrical programs from the 1909-10 season for a display.

'Cops and Robbers' Will Get Break-In on Coast

The new Sid Silvers-Harold Spina muscal, "Cops and Robbers," will open Nov. 2 for a four-week engagement at the Curran Theatre, San Francisco, prior to a scheduled six-week Los Angeles run.

The present plan is to move the show to Philadelphia for two weeks before opening on Broadway next February.

St. P. Gets Mpls. TG Subscription

Minneapolis, Aug. 18.

As expected, the theatre Guild-American Theatre Society subscription season of 1959-60 is being transferred from Minneapolis to St. Paul. Shows will be presented in the Municipal Auditorium, St. Paul, instead of in Minneapolis, as for the last five years. Prior to that, both Twin Cities had subscription seasons.

Reason for the switch to St. Paul is that a suitable theatre is no longer available in Minneapolis. The State, a Paramount house, has reverted to straight film policy, after experimenting with occasional legit bookings last season. The Lyceum, formerly the local legit spot, was sold two years ago to a religious group for evangelical use.

The TG-ATS has arranged with the St. Paul Women's Institute, which presents its own entertainment series in the Auditorium, to sponsor the legit season. Mrs. J. P. Weyerhaeuser, of the lumber interests family, is chairman of the group and has appointed sub-chairman to plan the subscription drive.

The four-show season will open with "My Fair Lady," Sept. 29-Oct. 10, and is tentatively booked to include "J.B.," opening Jan. 29; "The Pleasure of His Company," opening April 4, and a show to be selected, possibly "Look Homeward, Angel." In addition, non-subscription presentations may also be booked, probably including "The Dark at the Top of the Stairs," Oct. 22, and "Two for the Seesaw," Jan. 14, both of which played here last season on subscription, as well as "Hollywood Bowl Revue," with Patricia Morison, Oct. 24; Ballet Russe de Monte Carlo, Dec. 1; Polish State Fair Ballet, Dec. 18, and "Vienna on Parade," Feb. 22.

HOLD LARRY SHUBERT ON TICKET CHARGE

Philadelphia, Aug. 18.

Lawrence Shubert Lawrence, general manager for local Shubert theatres, the Forrest and the Walnut, was held last Tuesday (11) in $1,500 bail for court on charges of "cheating by fraudulent pretense and conspiracy." He was arrested on charges brought by Oscar Glassman, a ticket broker, who claimed that Lawrence failed to keep an agreement to provide him with front-row tickets for all performances at the two Shubert houses.

The affidavit on which the warrant was issued declared that the agreement was made "on or about Aug. 20, 1957" and that the Shubert exec knew he was "not in a present position to fulfill his promises." Lawrence denied the charges.

Plan Last-Night Salute For Grand, Terre Haute

Terre Haute, Ind., Aug. 18.

A "Gala Last Night at the Grand" to commemorate the passing of the Grand Opera House here is planned for Sept. 8. Legit, vaude and concert performers, who've appeared at the house, built in 1898 and scheduled to be razed in the fall, are being sought to take part in the affair.

The project is being sponsored by the local Community Theatre, Inc. (Ronald W. Waltermire), with the cooperation of the Alliance Theatre Corp.

'Tea and Sympathy' Pays 6G Divvy, $607,200 Total

"Tea and Sympathy," which had an 89-week Broadway run during the 1953-55 seasons, piled up another $6,350 profit in subsidiary income for the year ended last June 30. That hiked the total net earnings on the Playwrights Co.-Mark K. Frank production to $607,290 to date.

The distributed profit as of June 30, according to the latest accounting, totaled $607,200, included the $6,000 latest payoff. On the basis of the standard 50-50 split of the profits between the management and the backers that gives the latter a return thus far of over 505% on their $60,000 investment. Besides Broadway and subsidiary revenue, the income on the Robert Anderson play also includes the production's share of the payoff from Metro on its purchase of the film rights.

In the screen version, released in 1956, Deborah Kerr, John Kerr and Leif Erickson repeated the lead roles they originated on Broadway.

'French Postcards' For Lancaster, Pa., Audience That Liked 'Susan' Bally

Lancaster, Pa., Aug. 18.

"French Postcards," adapted by Mawby Green and Ed Feilbert from Jean de Metz's Parisian farce, "Le Bete du Chambre" ("Bedroom Fool"), had a tryout last Wednesday night (12) at the Fulton Theatre here.

Since the house set a record week-before-last with a $7,500 gross for "Susan Slept Here," with the publicity stressing the torso specifications of ingenue-lead Joy Harmon, producer Bernard Z. Schantzer apparently figures the local public relishes shows with a sexy angle.

"Postcards" has been staged by Bruce Brighton, with a cast including Marian Brash, Barbara Davis, Donna Pearson, Sylvia Meredith, Walter Miller and Pat Buchan. If the show clicks here, Schantzer and his managing director, Leonard Altobell, figure on presenting it on tour in the fall.

"Postcards" adaptors Green and Feilbert previously collaborated on "Pajama Tops," based on the de Metz farce, "Moumou." It toured during the 1954-55 season, with Diana Barrymore as star.

SEZ DIANA BARRYMORE DERAILED 'STREETCAR'

Cincinnati, Aug. 18.

Douglas Crawford, summer stock producer at the Shubert Theatre here, says he has filed charges with Actors Equity against Diana Barrymore, star of last week's bill, "A Streetcar Named Desire." He claims she refused to play the matinee last Wednesday (12).

"Miss Barrymore cancelled the show on the plea that she had lost her voice, but she played that night against the advice of a physician," Crawford declared. "Our position is that the illness was self-incurred. She played sick and said she needed a rest," he added.

The producer's threat to bring suit for damages, is discounted, since there is an arbitration clause in all Equity contracts. Crawford asserted that Miss Barrymore's cancellation of the Wednesday afternoon show had displayed "total disregard of a sense of responsibility."

He said he was informed by the actress' doctor that she was hoarse but could talk, and he blamed an opening night dispute between her and an assistant stage manager for her "announced intention of not coming back to the theatre."

According to Crawford, the cancellation of the matinee meant a loss of $1,200-$1,500. He said the week's engagement of "Streetcar" grossed only $8,700, compared with $22,100 the previous week on "Mister Roberts," with David Janssen.

Miss Barrymore, who received favorable reviews for the local critics for her "Streetcar" performance, declined to comment on the controversy, other than to say, "My attorney will handle the matter." She revealed that she intended to confer yesterday (Mon.) with her manager, Viola Rubber, in New York.

'Pajama'-'Yankees'-'Girl' Tuner Trio Total $2,600,000 Profit Thus Far

"Pajama Game," "Damn Yankees" and "New Girl in Town," the three hit musicals in which Frederick Brisson, Harold S. Prince and Robert E. Griffith were partnered as producers, have thus far earned a combined profit of over $2,600,000. The profit divvy on the three shows as of audits dated last Dec. 31 totaled $2,585,000, split equally between the management and the backers.

The total combined profit reflected in the Dec. 31 accountings was $2,617,879. The income covered not only Broadway profit on the three tuners, but also road revenue from "Pajama" and "Yankees" and income from the sale of the film rights on those two entries. "Girl" did not tour, nor were the picture rights sold. Other subsidiary income is also reflected in the profit on the three musicals.

The brace of clicks by the producing trio began in 1954 with the production of "Pajama," followed by the production of "Yankees" in 1955 and "Girl" in 1957. "Girl," capitalized at $300,000, was the weakest of the three offerings, netting $143,922 as of the Dec. 31 audit. The divvy at that time totaled $135,000.

"Pajama" and "Yankees" were capitalized at $250,000 apiece. The Dec. 31 profit total on "Pajama" was $1,558,834, of which $1,550,000 was distributed. The net on "Yankees" as of the same date was $915,122, of which $900,000 was distributed.

The producing partnership was dissolved after the presentation of "Girl," with Griffith & Prince continuing their association with another click, "West Side Story," which they produced by arrangement with Roger L. Stevens. The duo also were partnered with Shirley Ayers in the production of a straight play, "A Swim in the Sea," which folded during its out-of-town tryout.

This season Griffith & Prince will be represented on Broadway with a new musical, "Fiorello," scheduled to open Nov. 23 at the Broadhurst Theatre. Brisson is currently represented on Broadway as co-producer of "Pleasure of His Company," while his upcoming "Five Finger Exercise," slated to projects include co-sponsorship of open Dec. 2 at the Music Box, N. Y.

Lennox Milne Solo Show Opens at Stratford, Ont.

Stratford, Ont., Aug. 18.

Scottish actress-director Lennox Milne opens tonight (Tues.) for a seven-performance in her one-woman show, "The Heart is Highland" at the Avon Theatre here. She arrived in Montreal last week from Liverpool aboard the Sylvania.

"Highland" was written for Miss Milne in 1953 by Scottish playwright Robert Kemp. She first performed it during the Edinburgh Festival that year.

A.C. Legit Shaky; Warren for Sale

Atlantic City, Aug. 18.

The legit situation in this New Jersey coast resort seems to be highly uncertain at the moment. The Chamber of Commerce, which sponsored the presentation of a series of touring Broadway shows last season at the Warren Theatre, is trying to organize another subscription setup for 1959-60.

However, the 4,000-seat house recently reverted to a film policy, following disappointing business for several summer stock offerings, and it's indicated the spot may be sold. George Hamid, who acquired the theatre from Stanley-Warner, is reportedly offering it for sale through the Albert M. Greenfield realty firm, and Max Malamut, who owns the adjoining Hotel Shelburne and the Empress Motel, is said to be interested. There is understood to be a major difference over price, however.

Meantime, Manny Davis, who presented several shows at the Warren last season, had a letter-to-the-editor recently in the Atlantic City Press, deploring the lack of public support for local legit, despite the "magnificent underwriting by responsible citizens," largely in the form of season subscriptions purchased in blocks by hotels, merchants and other business firms.

The new subscription setup offered by the Off-Season Attractions Committee of the Chamber of Commerce calls for the presentation of five pre-Broadway shows, in contrast to last season's 10 attractions. The season rates are from $10 for balcony seats to $15 and $20 for orchestra, depending on location. Subscriptions may be purchased on the installment plan, through local banks. No specific shows are mentioned.

SET 42 SINGERS FOR CHI LYRIC OPERA CO.

Chicago, Aug. 18.

Chi's Lyric Opera, building what could be its most impressive roster yet, has signed 10 additional artists for its upcoming seven-week season, bringing the total to 42.

Four of the latest additions will be making their Windy City debuts, including baritone Philip Maero, Cesare Curzi (of Nuremberg Opera), contralto Mary MacKenzie, and bass - baritone Peter Harrower. Returning to the Lyric fold will be tenor Mariano Caruso, bass Andrew Foldi, bass-baritone Bernard Izzo, mezzo-soprano Ardis Krainik, tenor Ralph Nielsen, and bass Kay Charles Graves.

Lyric opens Oct. 12 with "Carmen," with Metopera's Jean Madeira in the title role.

Pruneau's 'Morgan Rock' Set by Omaha Playhouse

Omaha, Aug. 18.

Philip Pruneau's "The Morgan Rock," a Broadway prospect several years ago, will be presented as a Ford Foundation "Aid to Playwrights" project at the Omaha Playhouse's new $550,000 theatre. The presentation is scheduled to begin a two-week run at the 520-seater Sept. 25.

The community theatre is celebrating its 35th anniversary this summer.

Jimmy Hammerstein To Be Showtent Producer At New Upstate Resort

A summer showtent is planned as part of the development of a year-round resort area at Hunter, N.Y., about 25 miles west of Catskill. The Hunter Mountain Development Corp. is behind the project, and construction is already underway for the opening of a skiing site next December.

Managing director of the proposed summer theatre will be James Hammerstein, doubling as secretary-treasurer of the corporation. Hammerstein, who co-produced "Blue Denim" on Broadway, is currently production stage manager of "Flower Drum Song." He has commissioned engineers to experiment with an air-suspension, transparent plastic dome for the summer showcase.

Development of the resort area, to include an inn and an indoor and outdoor heated swimming pool, involves capitalization of $690,000. Stock in the venture is currently being sold to the public. Wall Street underwriter Myron A. Lomasney has underwritten the project.

Orla Larsen, an engineer and former ski instructor, is president of the corporation and Donald Waters, an independent business consultant, is vice-president. Jim Downey, who operates Downey's Restaurant in New York, will operate the hotel and restaurant at Hunter.

'LAND OF SMILES' EXTENDED

London, Aug. 18.

"The Land Of Smiles" has been extended for two weeks and will now fold Aug. 29 at the Coliseum. Revivals of "The Merry Widow" and "Die Fiedermaus" follow, until the pantomime season.

Legit Bits

The 15th annual volume of **Daniel Blum's** "Theatre World," covering the 1958-59 Broadway and off-Broadway season, will be published Oct. 15 by Chilton.

Gene Gross is playing the satanic author's agent in "Will Success Spoil Rock Hunter" at the Candlelight Playhouse, Washington, D. C., through Aug. 30.

Gert Kirschner, associate of Broadway pressagent **Arthur Cantor**, is vacationing in Mexico.

"Time's Fool" is the new title of the **Jean Anouilh** comedy, a Paris hit as "L'Hurluberlu," due Dec. 8 at the ANTA Theatre, N. Y., with **Rex Harrison** as star and **Peter Brook** staging.

Gower Champion will direct "The Day They Took Birdi Away," **Edward Padula's** production of a musical formerly titled "Let's Go Steady."

Selma Tamber, an associate with Broadway producer **Saint Subber**, plans to go into management on her own with the presentation next spring of "Viva Madison Avenue," adapted by **George Panetta** from his own novel.

"We," a musical with book and lyrics by **Jeff Harris**, score by **Emil Koehler** and additional tunes by **Sol Berkowitz**, is slated for off-Broadway presentation by summer stock producer **Douglas Crawford**.

"The Gazebo," Playwrights Co.-**Frederick Brisson** production currently playing the Opera House, Central City, Col., with **Tom Ewell** and **Jan Sterling** costarred, may be brought back to Broadway next spring, following scheduled engagements in Los Angeles, San Francisco and Chicago.

The Jack Kriendler Memorial Foundation has donated two scholarships for the October, 1959, Junior class at the American Academy of Dramatic Arts.

Anthony Buttitta, pressagent for the San Francisco Civic Light Opera, has bought a studio next door to his tiny house in Greenwich Village, N. Y., and will combine the two places. He's due east about Oct. 1.

Former musical comedy star **Julia Sanderson**, living in retirement at Longmeadow, near Springfield, Mass., has a large collection of recordings by her late husband-partner Frank Crummit, and makes a ritual of playing 30 of the disks a day.

Lawrence Holofcener, who recently completed his build-it-yourself house on Fire Island, N.Y., goes to Paris next week with his wife and infant daughter, to gather material for the book of a musical about folklore of the Auvergne region. He'll also continue work on the book for a musical, "It's a Wonderful Life," based on the career of film star **James Stewart**. He's due back in November, after publication by Crown of his new rhyming dictionary.

Bill Tierney is appearing in "Call Me Madam" this week at the Oakdale Musical Theatre, Wallingford, Conn. He'll also be in the musical next week at the Warwick (R.I.) Music Theatre.

Elizabeth Cole will appear in the straw hat tryout of "Marcus in the High Grass," opening next Monday (24) at the Sacandaga Park (N.Y.) Summer Theatre.

Hal Hastings has been signed as musical director of "Fiorello."

Jean Rosenthal is light designer for "Saratoga."

The projected musical version of **Edmund G. Love's** book, "Subways Are for Sleeping," will be produced by **David Merrick**, with **Jule Styne**, who acquired the property, bowing out of the managerial end to concentrate on providing the score.

Francesca Productions, consisting of **Gene Frankel, Richard Karp** and **Al Sperduto**, have scheduled an Oct. 15 opening at Theatre 74, N. Y., for the **Paul Bowles** musical adaptation of Federico Garcia Lorca's drama, "Yerma." **Libby Holman**, who appeared in a tryout of the musical last year, will star in the off - Broadway production, which will be directed by Frankel and choreographed by **Sophie Maslow**.

Larry Aldrich, a manufacturer of women's clothing and a legit backer, is planning to enter Broadway management as co-producer with **Cheryl Crawford** of **William Archibald's** dramatization of **Maurice Druon's** novel, "A Film of Memory." Aldrich is also planning a co-production with an undesignated management of **Jean-Louis Roncoroni's** French comedy-drama, "The Shooting Gallery," which **Peter Stone** is adapting.

A new version of Edouard Bourdet's "The Captive," by **Leonora** and **Arthur Hornblow Jr.**, is planned for Broadway production by **Leland Hayward**, in association with Hornblow.

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London Notes

London, Aug. 18.

"One To Another," the revue which was tried out at the Lyric, Hammersmith, transfers today (Wed.) to the Apollo Theatre.

Jane Griffiths for **Renee Asherson** and **Mary Hinton** for **Violet Farebrother** are cast changes in **Agatha Christie's** "The Unexpected Guest," which has started its second year at the Duchess Theatre.

Mike Sloane and Jack Waller Ltd will present **Hubert Gregg's** adaptation of a French play, "From The French," skedded to open at the Strand Theatre on Sept. 16. **Claude Dauphin** and **Naunton Wayne** will costar and Gregg directs.

Ruby Miller, one of the last of the Gaiety Girls of the '90s, is making a comeback at 70 in a new musical called "There'll Always Be An Ascot." It's by socialite **Charles MacArthur Hardy**, and opens in the sticks in the fall.

Robert Atkins has dropped the idea of putting a third play into his Open Air Theatre repertoire. Instead, the current "A Midsummer Night's Dream" has been a click and it will now run till the fall, "or until the first snows fall."

Laurence Olivier is presenting **Richard Beynon's** Australian play, "The Shifting Heart," at Nottingham, opening last week with **Clelia Matania, Mimo Billi, Adrienne Corri** and **Madge Ryan**. It's due in the West End after a short tour.

Hermione Harvey has taken over from **Patricia Bredin**, who left the revue, "One To Another," to make a film.

Donald Cotton has written a musical version based on the classic meller character Sweeney Todd. The show is called "The Demon Barber," and will be produced in the fall by **J. Baxter Somerville**.

Weekend Splurge

Framingham, Mass., Aug. 18.

The Carousel Theatre here has installed a bar for serving drinks before, during and after the show.

Beer and wine will be available during the week, with champagne also on sale Friday and Saturday nights.

Bounce Producers At Bristol (Pa.) Playhouse; Local Group in Charge

Bristol, Pa., Aug. 18.

Ed Ellmore, formerly with the Pasadena Playhouse and the Ogonquit (Me.) Playhouse, has taken over as producer of the Bristol Playhouse. He succeeds Norman Kenn and Joseph Brownstone, who were fired two weeks ago after a dispute with local merchants backing the summer stock operation.

Also bounced along with Kean and Brownstone were Glenn B. Hill and Byron Ringland, stage managers. However, in their case there may be union complications, as they were employed as members of Actors Equity.

Kean and Brownstone, who have $500 apiece in stock in the Playhouse corporation, were charged by the merchant-backer group as being "uncooperative" and as spending more than necessary. The theatre reportedly has a $20,000-$25,000 deficit so far this summer. A different management had a disasterous season in 1958, ending in bankruptcy, with a $500,000 suit actress and former stripper Ann Corio still pending in the local courts.

An odd angle of the current situation is that Kean's wife, actress Gwyda Kean, is still set for a part in next week's bill, "The Happy Time," starring Margaret Truman.

ELT Paying Rent Boost To Keep Lenox Hill, N. Y.

The Equity Library Theatre will continue at the Lenox Hill Playhouse, N.Y., next fall, despite a steep rental increase. The resumption of activity at the upper east-side theatre was affirmed by Lyle Dye, Jr., who's succeeded Rea Warg as ELT managing director.

ELT had vacated the house after the end of its 1958-59 season when the operators of the theatre demanded a rental increase from $2,400 to $20,000 yearly. It's understood an agreement has since been worked out for ELT to pay a rental of about $6,000 yearly. Dye refused to reveal the figure, claiming it was still being negotiated. He did, however, state that it involved a considerable raise over the $2,400 previously paid.

The upcoming ELT season, which will include 15 revivals, is scheduled to begin Oct. 20 with "Hotel Paradiso."

Stock Review

What a Day!

Westport, Conn., Aug. 11.

Laurence Henry Co. (Henry T. Weinstein & Laurence Feldman, producers, in association with Ruth Hughes Aarons) presentation of two-part (23 numbers) revue; sketches, Max Wilk, Manya Starr; lyrics, Paul Rosner; music, Claibe Richardson; additional lyrics and music, Arthur Hamilton; additional song, Bart Howard, conceived by Manya Starr. Direction, John Fearnley; setting and lighting, John Braden; choreography, Wallace Seibert; advance stage manager, Spofford Beadle. Stars Celeste Holm; features Ronny Graham, Warde Donovan, James Karen, Lothar Perl, Claibe Richardson at pianos. Opened Aug. 10, '59, at the Westport (Conn.) Country Playhouse; $3.85 top weeknights, $4.40 Friday-Saturday nights.

The brisk direction of John Fearnley makes this capsule revue passable summer entertainment. Celeste Holm is a winning star, Ronny Graham a talented comic and Warde Donovan and James Karen personable companions but the material is artless, so the pace saves the show as summer stock entertainment.

People will go for a small, sophisticated revue, as the harassed box-office here will testify. "What a Day" isn't of bigtime calibre. Such current jokes as "togetherness" and "spacemen" are inevitably exploited. Miss Holm has one attractive waltz song in which the unmistakable musicianship of Lothar Perl is detected at the piano, and Graham registers with one of the kind of number he does best, "What Will I Worry About Today?"

The patina that helps "What a Day" is the movement that Fearnley has provided, the lighting tricks he has conceived. *Doul.*

Inside Stuff—Legit

The decline of Noel Coward as a playwright is discussed by Alan Pryce-Jones, acting critic of the London Observer, in a review of "Look After Lulu," the British actor-author-director-composer's adaptation of Feydeau's "Occupe-Toi d'Amelie," which opened July 29 at the Royal Court Theatre.

After designating Coward as a romantic who has lost contact with the English life about which he wrote successfully, the critic concludes, "His natural skill is as great as it ever was; let him cultivate a sense of risk. For the permanent disappointment which dogs each of his plays since they grew out of touch with contemporary life is that they rely on very much the same formula. They sparkle and tease after the fashion which was entirely appropriate to the age of the Bright Young People, but rings hollow in a very different world.

"It is as though Evelyn Waugh had gone on for 30 years repeating the attitudes of 'Decline and Fall.' All the dexterity in the world cannot infuse any real life into these gestures, whatever laughter they may evoke. The play has become a marionette-show, and all Coward's grace and skill cannot conceal the frayed strings that move the puppets."

"Lulu," which drew generally unfavorable notices from the London critics, was a failure on Broadway last season.

Donald Forst, one of the general partners of Forgold Theatre Syndicate, a legit investment group, is covering the Steven Rockefeller-Anne Marie Rasmussen romance in Sogne, Norway, for the N.Y. Post. Forst, a Post staffer less than a year, previously worked on the Houston (Tex.) Post and the Newark (N.J.) Star Ledger.

Another of the Forgold general partners is Aaron Goldblatt, of the N.Y. Times. The syndicate, capitalized at $10,250, is currently represented on Broadway with investments in "La Plume de Ma Tante," "Redhead" and "Destry Rides Again."

Legit Followups

Redhead
(46TH ST. THEATRE, N.Y.)

The billing on "Redhead" lists Gwen Verdon above the show's title, an accurate acknowledgement of her importance to the production. Miss Verdon has in fact, developed into one of the most dynamic musical performers in the theatre today, and without her the musical loses its principal asset.

Thus, Miss Verdon's absence from several performances because of illness and more recently a sprained ankle has disappointed numerous customers, many requesting refunds or an exchange of tickets. That's as it should be, since the star has become a major lure at a $9.20 top.

Rather than cancel performances, producers Robert Fryer and Lawrence Carr have turned over the lead assignment to Allyn McLerie when Miss Verdon has been unable to go on. Miss McLerie, whose credits include a featured role opposite Ray Bolger in the 1948 Broadway production of "Where's Charley?" and a lead in "Miss Liberty," does a good job in "Redhead."

Her dancing is fine, her acting has charm and her singing is likeable. These traits are admirably displayed, particularly in the tricky "Erbie Fitch's Twitch" number. But, Miss McLerie, in the inevitable comparison to Miss Verdon, lacks the electricity and personal magnetism of the star.

The first act of the musical, with Miss McLerie performing, came off very well when caught last Friday night (14). It moved rapidly, with the performances by Richard Kiley and the other cast members adding to the effectiveness. The only cast change involves Michael McAloney, who's succeeded Patrick Horgan as the sinister-looking Sir Charles. *Jess.*

My Fair Lady
(DRURY LANE THEATRE, LONDON)

London, Aug. 12.

Anne Rogers has stepped gaily into Julie Andrews' shoes in "My Fair Lady" and with bookings already being accepted a year ahead, she appears set for a long run in the part which she has played over 700 times on tour in the U.S. On a fourth viewing, the show still stands up as topnotch entertainment and Miss Rogers brings a captivating gusto and impudence to the role, particularly in the earlier scenes before Prof. Higgins has got to work on her larynx. The new Eliza has vitality, attack and a capital singing voice.

Alec Clunes, who took over the Rex Harrison at Easter, has improved his performance immeasurably. Maybe he lacks the sardonic cynicism that Harrison displayed, but brings a quiet wit to the role which is in the best Shavian tradition. Robert Coote's display as Col. Pickering has developed into one of the richest, funniest supporting performances in the West End.

The only major disappointment the night Miss Rogers took over was the absence through illness of Stanley Holloway. His understudy, John Law, did a workmanlike job as deputy but Holloway is no easy performer to replace and his exuberance and authority were missed. Replacing Holloway when he leaves the cast in October will be a tricky assignment.

The necessary rehearsals before Miss Rogers joined the cast enabled Moss Hart to pep up the excellent chorus and it had a sparkle and spontaneity equal to that of the first night. *Rich.*

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Biz Good for 5 of 6 Road Shows; 'Darling' Slim $20,800, 1st Week, L.A.

Business was sturdy for nearly all of the six shows on the road last week.

The lineup consisted of one straight play and five musicals, with the newest of the entries, the Coast production of "Say, Darling," getting off to a slow start in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CENTRAL CITY, COLO.

Gazebo, Opera House (CD-RS) (2d wk) (Tom Ewell, Jan Sterling). Almost $33,100. Previous week, $32,000 for first nine performances.

CHICAGO

Music Man, Shubert (MC-RS) (27th wk) ($5.50-$6.60; 2,100; $71,458). Over $64,000. Previous week, $62,500.

LOS ANGELES

Say, Darling, Biltmore (MC-RS) (1st wk) ($5-$5.50; 1,636; $53,290) (Lisa Kirk, Orson Bean, Johnny Desmond). Nearly $20,800.

West Side Story, Philharmonic Aud. (MD-RS) (5th wk) ($5.75-$6.50; 2,670; $79,800). Over $76,100 with Civic Light Opera subscription. Previous week, $77,100 with subscription.

PORTLAND, ORE.

My Fair Lady, Auditorium (MC-RS) ($6; 2,900) (Michael Evans, Diane Todd). Almost $80,600 for seven performances. Previous week, $116,300 with Civic Light Opera subscription at the Opera House, San Francisco.

SAN FRANCISCO

Oklahoma, Curran (MC-RS) (4th wk) ($5.75-$6.50; 1,758; $59,000) (Helen Gallagher, Bobby Van, Jules Munshin). About $55,000 with Civic Light Opera subscription. Previous week, $52,000 with subscription.

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gang All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-7-59).
Moonbirds, Cort (10-7-59).
Cheri, Morosco (10-8-59).
Dress of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Flowering Cherry, Lyceum (wk. 10-19-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Take Me Along, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
8 Finger Exercise, Music Box (12-2-59).
Silent Night, Henry Miller's (12-3-59).
Saratoga, Winter Garden (12-7-59).
Time's Fool, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).

Touring Shows

(Aug. 17-30)

Gazebo (Tom Ewell, Jan Sterling)—Central City (Colo.) Opera House (17-29).
Music Man (2d Co.)—Shubert, Chi (17-29).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Orpheum, Seattle (17-29).
Oklahoma (Coast Co.) (Helen Gallagher, Bobby Van, Jules Munshin)—Curran, S.F. (17-22); Philharmonic Aud., L.A. (24-29).
Say, Darling (Coast Co.) (Lisa Kirk, Orson Bean, Johnny Desmond)—Biltmore, L.A. (17-29).
West Side Story—Philharmonic Aud., L.A. (17-22); Curran, S.F. (24-29).

London Shows

(Figures denote opening dates)

Aspern Papers, Queen's (8-12-59).
Big Magic, Prince Wales (3-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Feth, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hamlet, Queen's (8-4-59).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Look Up Daughters, Mermaid (5-28-59).
Look After Lulu, Royal Ct. (7-29-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once More With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Raisin in the Sun, Adelphi (8-4-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Roots, Duke of York's (7-30-59).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).
SCHEDULED OPENINGS
Quartet for Five, Arts (8-18-59).
One To Another, Apollo (8-19-59).
Merry Widow, Coliseum (9-1-59).
Darling Buds of May, Saville (9-2-59).
Crooked Mile, Cambridge (9-10-59).
CLOSED
Fool's Paradise, Apollo (4-1-59).

'Rashomon' Fine $11,200, 'Boy' 32G in 5, Indpls.

Indianapolis, Aug. 18.

The Avondale Playhouse grossed a healthy $11,200 with "Rashomon," starring Sessue Hakayawa, in six performances last week at $2.75 top. It was the second high of season. Joe E. Brown in "Father of the Bride" is current.

Starlight Musicals was hurt by a Sunday night rainout, but grossed a respectable $32,000 with "The Boy Friend" in five performances. It's playing "Bells Are Ringing" this week. Top is $3 ($3.50 Friday-Saturday).

CELESTE-'DAY' RECORD $19,000 AT WESTPORT

Westport, Conn., Aug. 18.

The miniature revue, "What a Day," starring Celeste Holm, established a record eight-performance gross of $19,000 at the Westport Country Playhouse last week. Henry T. Weinstein and Laurence Feldman, managers of the theatre, are planning a cross-country concert tour for the vehicle, and eventually perhaps a Broadway presentation.

The previous week's take at the 755-seat converted barn was $17,750 for "The Glass Menagerie," costarring Eli Wallach, Jo Van Fleet and Anne Jackson (Mrs. Wallach). "Bells Are Ringing," starring Imogene Coca, is current at the Playhouse, which is scaled to a $4.40 top weeknights and $4.85 Saturday nights.

'Bells' Ring Out $75,000 In Holdover Week at K.C.

Kansas City, Aug. 18.

Starlight Theatre production of "Bells Are Ringing" grossed a fine $75,000 last week in the Swope Park Theatre. It was the season's best gross so far and gave the musical a whopping $137,000 total for the two-week engagement.

Gordon and Sheila MacRae were costarred with a cast including Eddie Lawrence, Dorothy Greener, George Church, Charles Nelson Reilly, Ken Warren, Joseph Macaulay, Ellen Ray, Richard France, Donna Musgrove and Robert Zelko.

"Li'l Abner" last night (Mon.) as the season's finale, also in for two weeks.

'Hilary' Tryout Panned, But Gets $20,300, Philly

Philadelphia, Aug. 18.

The Playhouse in the Park grossed a robust $20,300 last week with "Hilary," a tryout comedy by Gerald Savory, starring Joan Fontaine. The show drew critical pans, as did the star.

This week's offering is S. N. Behrman's comedy, "Biography" with Faye Emerson as star.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Boy Friend, Cherry Lane (1-25-58).
Connection, Living Th're (Rep) (7-15-59).
Enemy of the People, Actors (2-4-59).
Hasty Heart, Flagg, Bklyn. (8-17-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th're (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Share Lefluce, Village Gate (7-28-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).
SCHEDULED OPENINGS
Antigone, E. 74th St. (9-8-59).
Shakuntala, St. Marks (9-9-59).
When Saints Fall, Jan Hus (9-10-59).
Three Sisters, Fourth St. (9-22-59).
Lend An Ear, Renata (9-24-59).
Confederates, Marquee (9-28-59).
Power of Darkness, York (9-29-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Orpheus, Gramercy Art (10-5-59).
Burning Bright, Th're East (10-12-59).
Hordes of Scrubs, Gate (10-12-59).
Mis-Guided Tour, Downtown (10-12-59).
Summer 17th Doll, Players (10-13-59).
Yerma, Theatre 74 (10-15-59).
No Trifling, St. Marks (11-9-59).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Cat on Hot Tin Roof, Valley (8-7-59).
Cold Wind, Players Ring (6-8-58).
Look Back in Anger, Gallery (6-24-59).
Palm Tree, Stage Society (7-24-59).
SCHEDULED OPENINGS
Murder in Red Barn, LeGrand (8-25-59).
Tunnel of Love, Valley (9-11-59).
Girls in 509, Gallery (9-15-59).
Paint Fingers, Horseshoe (9-18-59).
Enemy of People, Civic (9-21-59).
CLOSED
Barber of Seville, LeGrand (7-21-59); closed last Sunday (16).
Immoralist, Horseshoe (7-17-59); closed last Saturday (15).
Who Th't Last, Civic (4-13-59); closed last Sunday (16).

'SHOES' WORN $28,000 IN DALLAS HOLDOVER

Dallas, Aug. 18.

"High Button Shoes," costarring Bob Crosby, Janis Paige and Lou Nelson, grossed a meagre $28,000 last week in the second frame of a fortnight's stand at the 4,126-seat State Fair Music Hall here. The previous week's take was $34,200.

The final show of the season, "Bells Are Ringing," costarring Peggy Cass and Danny Costello, is current. Music Hall managing director Charles R. Meeker Jr. is producer of the summer series.

'Follies' NG $2,095, Darkens D.C. Tent

Washington, Aug. 18.

Rosecroft Music Circus producer John Schaefer cancelled last Sunday (16) the second week of "Ziegfeld Follies," starring Bert Wheeler. He declared that any penalty imposed on his canvasstop by Actors Equity would be preferable to the embarrassment of having that production in the tent."

Local report is that Schaefer was short of cash, but he had a different story. "We were bombed — it stunk," the producer exclaimed. "I was embarrassed out of the tent. Anyway, business was terrible." He said the gross was the lowest ever, $2,095 for the week.

Schaefer has had an avalanche of financial troubles since opening the tent in June eight miles from Washington, on the grounds of a Maryland racetrack. He says he has the funds to remain dark this week and reopen Aug. 25 with "Brigadoon," starring Doretta Morrow, for a week, after which the season-closer, "Li'l Abner," is skedded for two weeks.

Schaefer plans to meet with Equity execs in New York tomorrow (Wed.) to reach an agreement of his cancellation of the "Follies."

Estelle Winwood Back To 1919's 'Many Husbands,' But This Time as Tuner

Estelle Winwood will appear at the La Jolla (Cal.) Playhouse next week in a musical version of a comedy in which she played on Broadway in 1919. The vehicle is Somerset Maugham's "Too Many Husbands." In the La Jolla production, Miss Winwood will play the mother of the woman she portrayed 40 years ago.

Lyrics by Bill Okie and music arranged by Dick La Salle and Paul Atkerson have been added to the Maugham play in the edition to be presented in La Jolla. Ann Lee, producer at the Playhouse, is appearing in the role originated on Broadway by Miss Winwood. Miss Lee, incidentally, had a small part in a musical version of the play, presented at the Belasco Theatre, Los Angeles, in 1940.

The 1940 production was adapted for Max Reinhardt by Okie and Karla Martell. Okie was also responsible for the lyrics, while the music was composed by Bronislaw Kaper.

CONN. BARDFEST GETS $44,891 RECORD GROSS

Stratford, Conn., Aug. 18.

The Amercan Shakespeare Festival, heading for the biggest season's take in its five-year history, registered another record gross last week, $44,891 for two performances each of "A Midsummer Night's Dream," "Romeo and Juliet," "All's Well That Ends Well" and "The Merry Wives of Windsor."

The 1,453-seater is now running a regular schedule of two performances each of the four shows in this season's repertory. The previous week's take was $44,166 for three performances of "All's Well," three performances of "Romeo" and two performances of "Windsor."

'Darling' Morose $5,400, Corning (N.Y.) Strawhat

Corning, N.Y., Aug. 18.

"Say, Darling," costarring Karen Chandler and Slapsie Maxie Rosenbloom, grossed a disappointing $5,400 last week at the Corning Summer Theatre. The previous week's take at the house was $8,755 for "Li'l Abner."

"Separate Tables," with the resident company, is current.

Weekend Heatwave Hits B'way Merm's $82,900 Paces 5 Sellouts, 'Redhead' $39,100 Without Verdon

Business was satisfactory for most Broadway shows last week. B.o. activity was generally strong except for a slowdown over the hot weekend.

There were five capacity shows last week, "Flower Drum Song," "La Plume de Ma Tante," "My Fair Lady," "Raisin in the Sun" and "Gypsy."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Billy Barnes Revue, Golden (R) (2d wk; 15 p) ($4.85; 800; $22,000). Almost $10,400. Previous week, $9,100 for first seven performances.

Destry Rides Again, Imperial (MD) (17th wk; 132 p) ($8.35-$9.40; 1,427, $67,500) (Andy Griffith, Dolores Gray). Nearly $49,700. Previous week, $50,100.

Flower Drum Song, St. James (MD) (37th wk; 296 p) ($8.05; 1,615; $53,752). Almost $63,700. Previous week, $63,100.

Gypsy, Broadway (MC) (13th wk; 99 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Another $82,900.

J.B., ANTA (D) (36th wk; 284 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $22,200 with two-for-ones. Previous week, $22,500 on two-for ones.

La Plume de Ma Tante, Royale (R) (36th wk; 287 p) ($8.05; 1,050; $44,500) (Robert Dhery). Holding at $45,000.

Majority of One, Shubert (C) (26th wk; 208 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $46,700. Previous week, $45,800.

Music Man, Majestic (87th wk; 692 p) ($8.05; 1,626; $71,000). Over $66,000. Previous week, $63,700.

My Fair Lady, Hellinger, (MC) (179th wk; 1,427 p) ($8.05; 1,551, $69,500) (Edward Mulhare, Pamela Charles). Over $70,500. Previous week, $70,100.

Pleasure of His Company, Music Box (C) (43d wk; 342 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $19,200. Previous week, $20,000.

Raisin in the Sun, Barrymore (D) (23d wk); 182 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Nearly $41,700. Previous week, same.

Redhead, 46th St. (MD) (27th wk; 212 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Almost $39,100, with Allyn McLerie subbing for Miss Verdon. Previous week, $47,700.

Sweet Bird of Youth, Beck (D) (23d wk; 183 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $36,800. Previous week, $36,300.

Two for the Seesaw, Booth (CD) (83d wk; 660 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Nearly $12,200 with twofers. Previous week, $11,000 with twofers.

World of Suzie Wong, Broadhurst (D) (44th wk; 351 p) ($6.90; 1,214; $47,400). Over $27,600 with two-for-ones. Previous week, $27,400 with two-for-ones.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (14th; 112 p) ($4.60; 1,150; $29,382). Nearly $16,200. Previous week, $19,000.

Palmer-Kasznar 'Feeling' $19,800 (9), Laconia, N.Y.

The "Once More With Feeling" package, costarring Betsy Palmer and Kurt Kasznar, grossed a walloping $19,800 for nine performances last week at the Lakes Region Playhouse, Laconia-Gilford, N.H. The comedy played an extra matinee Friday (14). The take for the regular eight performances was $18,400.

The tour ends this week at the Lakewood Theatre, Skowhegan, Me.

Storm Shreds Chi Tent; 'Feeling' Moves Indoors; Actors Ambush Producer

Chicago, Aug. 18.

The Edgewater Beach Playhouse, its tent lacerated by winds Saturday (15) afternoon, will play the remainder of the season at the same site, but without overhead cover. The company of "Once More, With Feeling" gave two Saturday evening performances in the ballroom of the Edgewater Beach Hotel, and will have that recourse during inclemency for the rest of the season. Some 350 customers asked for refunds over the weekend.

The deluxe strawhatter ran into a second emergency over the weekend, when actors touring with "The Law and Mr. Simon," the Menasha Skulnik-starrer, made last-minute contractual demands for $50 extra per week apiece. Contracts had been held back by the performers until the 11th hour.

Noel Behn, producer for the Edgewater, denied the extra salary bid and promptly cast eight Equity members from Chicago in their stead. The show opened al fresco last night (Mon.) after only two days rehearsal.

Slate Miami Preem For MacArthur-Loos 'Parlor'

Palm Beach, Fla., Aug. 18.

"Every Girl Needs a Parlor" written by the late Charles MacArthur in collaboration with Anita Loos and revised by her after his death in 1956, is tentatively scheduled to preem Jan. 25 at the Royal Poinciana Theatre here as the season opener.

The play, based on the life of Lady Mendl, who, at 90, was supposed to have exercised every day by standing on her head, was written for MacArthur's wife, Helen Hayes. Plans call for the star to appear in the projected local preem. The vehicle, originally titled "Cock-a-Doodle Daisy," is based on Ludwig Bemelman's book, "To the One I Love the Best."

A summer workshop at the Poinciana closed last Saturday (15) and Frank Hale, owner of the theatre, and Paul Crabtree, managing director of the operation, are contemplating a permanent Academie Royale workshop, to be staffed by professionals and operate 11 months a year. The Academie Royale, of which Hale is president and Crabtree vice-president, is sponsoring a seminar here next Sept. 10-12.

The seminar, to be directed by Prof. Sawyer Falk, drama head at Syracuse Univ., will be attended by some 50 heads of theatrical departments of universites and colleges.

Gielgud-Leighton Open 'Much Ado' in Cambridge

Boston, Aug. 18.

The Cambridge Drama Festival closed its revival of "Macbeth" Sunday night (16) with Jason Robards Jr. in the title role and Siobhan McKenna as Lady Macbeth. "Much Ado About Nothing," costarring John Gielgud and Margaret Leighton opens next Tuesday night (25) at the Boston Arts Center theatre.

"Much Ado," final production in the festival's first Shakespeare season of three revivals, holds through Sept. 12, then goes to Broadway.

Russe Music & Dance Co. 500G for 7, H'wood Bowl

Los Angeles, Aug. 18.

Two-night added stand of the Russian Music and Dance Festival at the Hollywood Bowl was a virtual sellout, bringing the total gross for the original five-day appearance, plus the two extra nights, to nearly $500,000.

The added shows drew more than $135,000 at the 18,123-seat arena, scaled to a $7 top for the two nights, Aug. 9-10, same scale as the original engagement, July 29-Aug. 3.

A simultaneous opening in New York and Paris is planned by **Paul E. Davis** for **Norbert Terrassault's** "Comedie Macabre."

Broadway

Dorothy Hirsch (VARIETY) recuperating at Medical Arts Hospital, after heart attack.

After year at London School of Economics, son of concert manager Getta Strok (now Mrs. John Sebastian) is back in U.S. and will finish at Oberlin College this year.

K. C. Smith (Hans Schwieger, conductor) has set U. S. preem of Everett Helm's new Concerto For Five Instruments; ditto Werner Egk's "Variations on a Caribbean Theme."

New Toots Shor restaurant on West 52d St., next-door to "21," will be housed in a multiple-story garage, latter in turn connected with the new Zeckendorf Hotel across the street on the 51-52d St. and 6th Ave. site. Shor's eatery would be on the street and first floor.

Ex-Mayor, ex-Ambassador Bill O'Dwyer, here from his Mexico City legal base, is polishing his memoirs, "The Higher You Climb," for Messner publication "possibly by Dec. 1." O'Dwyer states that "nobody has the picture rights closed," although there have been bids.

RCA prexy John L. Burns back from Moscow, via Rome and Paris, enthusiastic about color tv's reception at the American Exhibit. RCA chairman of the executive committee Frank M. Folsom to Vienna next month on his annual trip as the Vatican Ambassador to the Atomic Energy Conference.

George Jessel probably will officiate at dedication ceremonies of the George M. Cohan memorial Sept. 11 at 11:30 p.m. at the south end of Duffy Square. Memorial comprises a statue of the actor-songwriter-playwright executed by Georg Lober. It will have inscribed, "Give My Regards to Broadway," a Cohan pop perennial.

Walter Jacobs' Lake Tarleton Club at Pike, N. H., has these "encores" to his Aug. 16-31 "Festival of the 7 Arts": Dore Schary, Al Schacht, WOR's Galen Drake, foreign correspondent Hal Lehrman, Don ("FBI Story") Whitehead, AP's Jack Bell, Bob (WHDH, Boston) Clayton, Arthur Moss, Dorothy Sarnoff, Dr. Saul K. Padover, among others.

N. Y. Post columnist Earl Wilson, his wife Rosemary and their 16½-year old son "Slugger" who wants to be a songwriter (Wilson and Jr. have collabed on a couple of pop tunes), flew to Paris Monday night (17) "for three or four weeks in a small hotel, sans Americans, where we can pick up some real French." "Slugger," a Lawrenceville prep undergrad, majors in French but his parents figure he'll "dig" it more authentically under these circumstances.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil;* 5920)

Last six months of film production below that of previous years.

Gilbert De Goldschmidt producing his first pic in three years, "The Wolf in the Sheep Pen."

Jacques Becker now shooting a pic on a jailbreak, "Le Trou" (The Hole), sans any professional thesps.

Alphonse Daudet's classic, "Tatarin De Tarascon," will be done on screen next season by Pierre Brasseur.

Serge Lifar will choreograph a ballet based on Alfred De Musset's "One Does Not Joke About Love" for Ballet De Marquis De Cuevas next season.

French producer Joseph Lisbona to Spain where he will finish a script, "The Crab Basket," which he will produce and direct himself here next season.

Clown Achil'e Zavatta to do his first important pic role opposite Bourvil in Claude Autant-Lara's filmization of Marcel Ayme's book, "The Green Mare."

Jeanne Moreau denying reports that she will give up pix to devote herself to legit after doing three more films. She is now winding a role in the Italo-Yank pic "Jovanka" (Par., being directed by Martin Ritt in Yugoslavia and Rome.

Jacques Charrier, Brigitte Bardot's husband, pulled out of the Robert and Raymond Hakim film, "Plain Soleil," because starting another pic, "Las Fauves," in September. Late starting Rene Clement pic, "Soleil," would have delayed Charrier for "Fauves."

Munich

By Werner Katzenstein
(*Georgenstr.* 85; *tel.*: 376102)

Margot Hielscher, singer and actress, got married to composer Friedrich Meyer.

Munio Podhorzer of Casino Film Exchange, New York, seeing German pictures here for U.S. market.

"Off-Broadway Theatre" opened with Stephen Crane's "The Blue Hotel" under direction of Jane Debran Alberts.

Bayreuth's Wagner Festival was opened with "Der Fliegende Holländer" (The Flying Dutchman) in a new version by Wieland Wagner.

Claude Hellman rented two sets of Bavaria Atelier GmbH in Munich-Geiselgasteig to produce "Islandia" in Todd-AO with David Lean directing.

Romy Schneider won her suit to enjoin Defir Film, which had announced a picture under the title "Romy." Defir cannot use "Romy" for a motion picture, it was ruled.

Edward D. Sonney, of Sonney Amus Enterprises, Los Angeles, acquired "Liebe wie die Frau sie wunscht" ("Love As The Woman Likes") and negotiating co-productions.

Norman Mailer and James Jones invited by the city of Munich to read from their works in the Cuvilliestheater. Other lecturers are Andre Malraux, Albert Camus, Johne Osborne and John Steinbeck.

In Reichenau (Bodensee) Hans Quest started with exteriors for the Seitz-Carlton production, "Die Blonde Katrein" (The Blond Kathryn) with Marianne Hold and Gerhard Roedmann in the leads for Union release.

Hungarian-born director Ladislao Vajda, now a resident of Madrid, started "Ein Mann geht durch die Wand" (A Man Goes Through The Wall) with Heinz Ruhmann and Nicole Courcel in the leads for Deutsche Film Hansa release.

Boston

By Guy Livingston
(342 *Little Bldg.; DE* 8-7560)

Dick Richard opening refurbished Upstairs Room at his Black Angus Sept. 14.

Frankie Avalon current at Denny Mulcahy's Salisbury Beach Frolics. Teresa Brewer opens Sunday (23).

June Ericson in "Bells Are Ringing" at John Lane's Ogunquit, Me. Playhouse.

Harvey Sabinson, p.a., in for first musical legit season, "Take Me Along," with Walter Pidgeon, Eileen Herlie and Jackie Gleason, opening cold at Shubert Sept. 7.

Hub's first Boston Jazz Festival opens for three nights Friday (21) in Fenway Park.

Alex Francis-Smith resigned as manager of Beacon Hill Theatre because of illness.

"Much Ado About Nothing" opens as final production of Cambridge Drama Festival at Boston Arts Center Theatre Aug. 25, with John Gielgud and Margaret Leighton; it's skedded for Broadway.

Veep Richard Nixon will be guest of honor at Eastern States Exposition, Springfield, Sept. 23.

Shelley Winters in "A Piece of Blue Sky" current at Falmouth Playhouse.

Marilyn Monroe and Arthur Miller in to catch "Macbeth" at Boston Arts Center theatre by Cambridge Drama Festival, Friday (14).

Spyros Skouras in for confabs with 20th-Fox division manager Al Levy on preem of "Blue Denim" at Memorial Thursday (20).

Omaha

By Glenn Trump
(201 *Patterson Bldg.; JA* 8333)

Tommy Allen's Orch now featuring vocalist Jeanne Carroll.

National Orch Service agency here signed singer-dancer Gloria Sparks.

Omaha Symphony prexy Kermit Hansen named assistant veepee of U. S. National Bank here.

Playmates currently at Colony Club here, with Four Coins coming in Aug. 21-29, and Henny Youngman due Sept. 17-26.

Toronto

By Bob McStay

Mary Moran of the MacLaren Agency here has joined CFCF, Montreal.

Irving Herman, former p.a. for WB here, now doing publicity for Consolidated Building Corp.

Phillis (CBC) Marshall off to Britain where she has been signed by the BBC to do three tv shows during next six weeks.

Replacing Roma Hearn as a principal in "Jubilee" is Marie Gauley who sang last in "Orpheus in the Undergrand" at the Stratford (Ontario) Festival.

Back from 10 months in Australia, Muuray Davis to run the Crest Theatre this season while his brother, Donald, takes a year's sabbatical in Europe from his repertory duties at jointly-owned house.

An indication that "Swing Easy" will be carried into the CBC fall season is fact that Alan Miller, the emcee, will be joined next month by his singing wife, Terry Dale of the Coast.

London

(*COVent Garden* 0135-6-7)

Sam Eckman Jr. has become a director of Stanley Kramer Productions.

Arrived to make his first British film, "Too Young To Love," is Thomas Mitchell.

J. R. Myers, general manager of TWW Ltd., is headed for U. S. for a six week vacation.

Dawn Addams makes her tv debut in a play Sept. 6. It is Shaw's "The Millionairess" and it's for the BBC.

Aldo Ray is cast for "The Day They Robbed The Bank of England" which starts on location Sept. 7.

Composer Leroy Anderson threw a 300-strong cocktail party in foyer of the Covent Garden Royal Opera House.

Publicity girl Ruth Lipton is hospitalized and has had to bow out of drum-beating for new Peter Sellers pic, "Catbird Seat."

Broderick Crawford was guest of honor at a party thrown by producer John Nasht to announce Crawford's new British tv series.

The Agents Association gave a presentation luncheon to Leslie Macdonnell, Moss Empires boss, as a "thank you" for his services as prexy from 1951-58.

A. H. Campbell upped to the general manager's chair of Overseas Cinematograph Theatres and will control the Rank Group's Overseas exhib interests.

Currently in town are Charles Boyer and his wife, Pat Paterson; Joseph Pincus, 20th-Fox's casting director; Herman Levin, and David Golding, representing Otto Preminger.

Anglo-Amalgamated sent a team consisting of star Kenneth Connor, chairman Stuart Levy, producer Peter Rogers and director Gerald Thomas for preem of "Carry On, Teacher" in Jersey.

Jayne Mansfield accepted "a chromium-plated All-American bicycle" from the makers. It will be auctioned in November at the "International Cultural Centre for Youth in Jerusalem" ball at the Plaza Hotel, New York.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Americana's Larry Tisch looking for an original revue to play the Bal Masque, come snowtime up north.

The Ritz Bros. tee off the Deauville (and associated hotels) "Cavalcade of Stars" come Xmas time, for 10 days.

Montmartre Hotel (in the Roc-Font area orbit) will definitely set weekly sked of middle-budget acts for winter season. Current is Phil Foster, and biz is good.

Eden Roc's Harry Mufson has Pearl Bailey, Joe E. Lewis, Eydie Gorme, set and tentative deals with Sammy Davis, Jr. and Keely Smith & Louis Prima for winter season Cafe Pompeii run.

The Five Giovannis completed eight-month run in the Roc's Mona Lisa and headed for delayed date at the Riviera, Las Vegas. They'll be back here for winter. Songster-guitarist Michael Strange replaced.

Most cafes will shutter for September, with all reopening in October, but the Lucerne's three-year runner "Havana Mardi Gras" will continue. Betty Reilly replaced vacationing Diosa Costello in top spot for four weeks.

Copa City not up for auction, as erratumed here in a recent item. It was the Latin Quarter, over a small bill which owner E. M. Loew took care of. Hence, both biggeries are still with the owners, who still don't know what they'll do with the indies this winter.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

Jaime Prades, Spanish producer, here for biz confabs.

Henry Fonda to Nice; later goes to Greece for vacation with wife.

Edmund Purdom, John Barrymore Jr. and Georgia Moll to Yugoslavia for location work on "The Cossacks."

Anna Maria Ferrero is latest cast addition for "La Notte Brava," which Mauro Bolognini is directing on Rome locations.

WB has taken on Italian release of locally-shot "Death of a Friend," directed by Franco Rossi with a cast of unknowns.

"Don Camillo and Peppone at Gates of Rome" is title of next film in this series, once more to co-star Fernandel and Gino Cervi.

Ten elephants arrived in Rome from Togni Circus for work in "Hannibal," the Victor Mature-Rita Gam starrer. Eight more due soon.

Caterina Valente returns to Italy soon for exteriors of "Du Bist Wunderbar" (You Are Wonderful) in which Rudolf Prack co-stars under Paul Martin's direction. It's a CCC-Arthur Brauner production.

Cole Porter's "Kiss Me Kate" had its Italian preem in Trieste's San Giusto Castle during an operetta festival. Italo Tajo, Olive Moorefield and Hubert Dilworth among stars of initial performances.

Gina Lollobrigida and Vittorio DeSica to co-star in "Austerlitz" under the direction of Abel Gance. Henry Fonda, Gerard Philipe Lilli Palmer, Michel Simon and Daniel Gelin sought for other roles in pic, which would be shot in Yugoslavia.

Paul Anka winds his Italo tour at San Remo with three dates, having played Arenzano, Santa Margherita, Forte Dei Marmi, Chianciano, Riccione, Cesenatico, and Jesolo at a reported $2,000 per concert. His "Lonely Boy" is a local seller.

Giulietta Masina, Vira, Silenti, Unitalia topper Lidio Bozzini, Salvatore Argento and Ermanno Donati in Moscow to rep Italy. Italo entry, "Winter Vacations," was yanked when subtitles were delayed and Roberto Rossellini's "India" substituted. "Cabiria" will be shown out of competition.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.; WA* 6-6955)

Freddie's has Irwin Corey and Buddy Greco.

Circuit owner Ted Mann in N.Y. on picture-buying visit.

Old Log strawhatter offering "Once More With Feeling."

Bobby Freeman into Key Club with Three Leggers, McCoy Sisters and Pete Digg's band.

Singer Marvin Rainwater due back at Flame nitery Sept. 1 for one of his numerous return engagements.

Minneapolis Morning Tribune staffer Miriam Alburn did series of articles on state's summer theatres.

Minneapolis Symphony conductor Antal Dorati conducted opera "Juliette," a world preem at Salzburg (Austria) festival this week.

Minnesota Theatre U. presenting new revue, "A Stitch in Time," by localite Robert Moulton and with material by Minneapolitan Paul Freedman.

Veteran jazz trombonist Wilbur de Paris and jazz pianist Knocky Parker guest artists with Doc Evans' Dixieland band at weekly Walker art gallery courtyard concert.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1-A; 356156)

American Jerome Robbins Ballet guesting Aug. 12-17 in Salzburg.

Paramount shooting in Carinthia on "Jovanka" film, with Silvana Mangano.

Jugoslavian director Mladen Basic (Zagreb) inked as chief of Salzburg City Opera.

Ronacher, variety house, will reopen Sept. 26 with a guest performance of Paris Folies Bergeres.

Robert MacDonald and Margareth Moul toured smaller Austrian cities, giving "American Folksmusic" performances.

Samuel Taylor's "Pleasure of His Company" being translated by Alexander Lernet-Holenia for Academy Theatre preem in December.

Annual voting of Josefstadt Theatre audience resulted in "Kitty and World Conference" (Robert Stolz musical) and "Jakobovsky and the Colonel" being named as best liked productions.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 776751)

Germany now has 4,591 C'Scope equipped houses.

Carlos Thompson signed for "Der schwerze Panther" (The Black Panther) as his next role. Berolina produces.

Bertold Brecht's play, "Das Leben des Galilei" (The Life of Galileo), will be made for Hamburg's Real Film by Helmut Kautner with Ulrich Haupt in lead.

Peter Kraus (whose records sold an amazing high of 800,000 copies during 1958) is set for five films during the next 12 months in Germany, starting with "Sing Baby Sing."

Marcel Marceau and his ensemble, and the Davidoff Ballet with Karin Bold and Helmut Ketels, set to appear in Real color film, "Die schoene Luegnerin" (The Beautiful Liar), with Axel von Ambesser directing.

Herbert Tischendorf bought the pix rights to the British best-seller, "The Enchanted Arabella," by Georgette Heyer and will produce the pic in September with Johanna von Koczian in the lead, and UFA releasing.

Hollywood

Cantinflas being angled for "Don Quixote."

Jack L. Warner named to state central committee of Republicans.

Sid Solow and Ted Hirsch drew top posts with Consolidated Film Lab.

George Englund scouting locations and talent in far east for "Ugly American."

Wayne Morris back on the Warner lot for the vidpic, "Bourbon Street Beat."

Ed Wynn will play a fairy godfather in Jerry Lewis' picture for Paramount, "Cinderfella."

John Livadary departed Columbia after heading studio's sound department 31 years.

Frank Capra flies to Rio Aug. 18 to speak at conference sponsored by the Brazilian government.

Robert Horton got time off from tv's "Wagon Train" to open Detroit's legit season as star of "Guys and Dolls."

Russell Birdwell joined John Wayne's Batjac company as veepee in charge of publicity. He has been an indie p.a.

Chicago

(*Delaware* 7-4984)

Bob Murphy, ex-radio-tv here, in Mercy Hospital.

Joan Fontaine into Tenthouse Theatre in new play, "Hilary," for fortnight.

Variety Club of Illinois holding its annual golf outing at Elmhurst Country Club this Friday (21).

Menasha Skulnik opened three-week stand in "Law and Mr. Simon" at Edgewater Beach Playhouse this week.

Forrest Tucker of "Music Man" feted at cast party Monday (17) for not missing a single performance of tuner's first full year on road.

Cookie Kupcinet, daughter of the Sun-Times gossiper, featured with Linda Darnell in "Royal Family" at Hinsdale Summer Theatre.

Orch leader Jimmy Blade, who has just ended 365 consecutive weeks in Camellia House of Drake Hotel, signed a new contract for an indefinite stand.

La Rabida Institute, favorite charity of Variety Club of Illinois, dedicated "Room of Hope" last week in honor of comedian Bob Hope.

Ruth Bailey, producer of Cherry County Playhouse in Traverse City, Mich., in for a day last week to sign Pat O'Brien for a week in "Loud Red Patrick." O'Brien was doing same show here at Tenthouse Theatre.

Carlos Chan, radio announcer who was bounced by WMAQ last month for letting a nasty word slip on a live mike, emceeing the Latin American fiestas being held in city parks during current Festival of the Americas. Chan was engaged by the Sun-Times, which is auspicing the park events.

Philadelphia

By Jerry Gaghan
(319 *N. 19th St.; Locust* 4-4848)

Smiley Hart, local AGVA boss, convalescing in Boston.

Fred and Hines set to reopen the Celebrity Room (Sept. 14).

The Penrose Club, Locust St. after-hours spot, chalks up 70th anni.

Clarence Fuhrman marks 11th consecutive year as director of Ocean City's concert orch.

Thomas Cannon named ballet-master of Philadelphia Grand Opera Co., for 1959-60 season.

The Stratford Players, Connecticut Shakespeare troupe, skedded to appear next season have cancelled.

Richard Rodgers and Oscar Hammerstein to receive the Poor Richard Club's Gold Medal of Achievement at annual Franklin Day Dinner next January.

Yuan Tung, of the New Orleans Philharmonic Symphony, added to 'cello section of the Philadelphia Orchestra.

Fire Island, N. Y.

By Mike Gross

Pressagent Gabe Sumner wound up a 10-day holiday in Seaview.

Agent Lloyd Leipsig weekending at photographer Dick Nadel's place.

Music bizites Larry Utall and Duke Niles talking shop on the beach.

Ed Aaronoff, MCA's press chief, winding up a two-weeker at Houser's Hotel.

Rose Tobias, Talent Associates' talent scout, back at the beach after her Soviet trek.

Nancy Walker resting here before going into rehearsal with "The Girls Against The Boys."

Lou Contey will co-produce the Fire Island Jazz Festival with deejay Art Ford. Now set for Aug. 28 at McGuire's.

OBITUARIES

BENNY FIELDS

Benny Fields, 65, born Benjamin Geisenfeld, vaudeville's famed "Minstrel Man," and latterly partnered with his wife, Blossom Seeley, died Aug. 16 in New York of a heart attack.

Details in Vaude.

THERESA HELBURN

Theresa Helburn, 72, co-administrator of the Theatre Guild since its inception 40 years ago, died of a heart attack Aug. 18 in the Norwalk (Conn.) Hospital. Miss Helburn, who had been in ill health in recent years, was associated in the management of the Guild with Lawrence Langner and his wife, Armina Marshall. She had been inactive in the last year.

Miss Helburn helped form the Guild with Langner in 1919. During the two years prior to that she had been a drama critic for The Nation. She was primarily responsible for the Guild's production of "Away We Go," which because of her steadfast support, was known among her associates as "Terry's Folly" until it clicked on Broadway as "Oklahoma." That show's huge financial success was credited with saving the Guild from bankruptcy. More recently, Miss Helburn personally sponsored another Guild hit, "The Tunnel of Love."

Miss Helburn was also a playwright. Among her scripts was "Crops and Croppers," produced in 1918 and again in 1919 under the title "Alison Makes Hay."

The Guild's New York headquarters will be closed today (Wed.) in tribute to the deceased.

HAROLD BOXALL

Harold Boxall, 62, longtime film executive, died Aug. 10 in London. He was managing director of Shepperton Studios and chairman of Modern Screen Play Productions Ltd.

He entered the film business after World War I when Sir Michael Balcon formed Gainsborough Pictures. He then went to Gaumont-British at Shepherd's Bush and from there to Denham with Metro before joining Sir Alexander Korda.

Boxall later became joint managing director of London Film Productions and chairman of London Films International. After Korda's death, he was named managing director of the British Lion Studio company.

His wife survives.

OLIVIA MacDONALD

Olivia MacDonald, ballerina, who also used the professional name Olivia Wyatt, died Aug. 7 in Waterville, Wash., from injuries sustained in an auto accident near there.

Winnipeg-born, she had danced with Canadian Ballet and last year was soloist with Royal Winnipeg Ballet. She co-directed the two-year-tourer, "My Fur Lady," with her husband Brian MacDonald, who survives. Formerly assistant artistic director of Vancouver International Festival production of "Orpheus and Eurydice," he directed the revue, "Jubilee," which opened Mon. (17) in Toronto.

FREDERICK MASON

Frederick Mason, 80, veteran trombonist of the Toronto Symphony and teacher, died Aug. 13 in that city. Earlier, he had played in the pit orchestras of most of Toronto's vaude theatres, such as the old Princess, Regent, Star, Gaiety and Shea's.

Survived by wife, three sons and three daughters.

CHESTER DEMAREE

Chester Demaree, 60, prez of the Louisville motion picture projectionists local, died of a heart attack Aug. 3 in that city. Besides his job as projectionist at the United Artists Theatre, a downtown firstrun, he long served as the operators' business agent.

Surviving are his wife, stepdaughter, brother and sister.

HARRY A. EASTON

Harry A. Easton, 81, pioneer scene painter, died Aug. 10 in Buffalo. He started painting advertising backdrops about 1915, later specializing in lobby displays for the Shea theatres in Buffalo and continuing with the Shea organization for over 40 years.

Survived by wife and son.

T. E. CRONK

T. E. "Ted" Cronk, 43, who produced outdoor dramas in Kentucky since September, 1953, died Aug. 14 in Bradstown, Ky., of a heart attack. He managed Berea College's outdoor drama, "Wilderness Road," which drew 60,000 its first summer.

Cronk produced Paul Green's "The Stephen Foster Story," which opened June 26, and is now playing at the Dan Talbott Amphitheatre in Bardstown, about 30 miles from Louisville. Cronk was general manager of the Foster production.

His wife and two sons survive.

HARRY J. CHALMERS

Harry J. Chalmers, 84, onetime vaude harpist, died July 25 in Akron, O. Known as "Uncle Harry," he composed harp music and also authored such tunes as "All Things of God Are Real."

A sister, two nephews and a niece survive.

JOSEPH T. CONNOLLY

Joseph T. Connolly, 46, general manager of Station WCAU, Philadelphia, died Monday (17) in same city of complications following brain tumor removal. Connolly was with WCAU since 1940 and served as a veep of CBS which owns and operated the Philly station.

Wife and three sons survive.

MARTIN J. McGEEHAN

Martin J. McGeehan, 49, sales exec for the ABC radio network in the midwest, died Aug. 12 in Chicago. Prior to joining ABC he had been general manager of radio station WCFL in Chi.

Wife, two sons and daughter survive.

CARL TINNON

Carl Tinnon, operations manager and film buyer for station KTVI, St. Louis, died Aug. 12 in an auto accident near that city. He joined the tv outlet in 1957.

Surviving are his wife and three daughters.

LESTER COLWELL

Lester Colwell, 37, stage technician with the Stardust Hotel, Las Vegas, Nev., died there Aug. 6 following a heart attack. At one time he was a projectionist at the State Theatre, Gainesville, Tex.

Surviving are his wife, two children, mother and a sister.

HUGH HENDRICKSON

Hugh Hendrickson, 31, former featured skater in Shipstads-Johnson "Ice Follies," was electrocuted Aug. 12 in a freak accident in the brine room of his new San Francisco Ice Arena.

His wife, former Pollyanna Crawford of the "Ice Follies," and two children survive.

F. 'JOCK' AVIS

F. ("Jock") Avis, 56, for the past five years assistant publicity manager with the Walt Disney org in London, died there Aug. 11. He spent about 35 years in the movie industry, 25 with Gaumont-British Picture Corp.

His wife, four sons and two daughters survive.

Robert D. Singleton, 57, who with his wife Nina did a mentalist act for 20 years at Chicago's Riverview Park, died Aug. 10 in Evanston, Ill., of cancer. Act was known as "Lady Nina—Girl With a Thousand Eyes." Singleton retired last year, then became associated with the Telex Hearing Aid Corp. in Chi.

George W. Hinkel Sr., 64, who played in vaude with his wife in an act, "Hinkel and Mae," died Aug. 14 in South Coventry, Conn. Surviving are his wife, son, brother and two sisters.

Leo Terry, 67, organist in several Chicago deluxers before the advent of sound pictures, died Aug. 9 at Lake Geneva, Wis. Survived by his wife, a daughter, two sons and a sister.

Mrs. Christian Crawford Daniels, 84, onetime singer who toured the U.S. under the stage name of Tina Crawford, died Aug. 12 in Salem, N.H.

Dolores Brandon, 42, vaude and film comedienne who appeared on the stage for 10 years with Dante the magician, died Aug. 9 in Hollywood.

LeRoy Virtue, 71, retired clown who traveled with the Cole Bros. and other circuses until 1954, died July 24 in Zanesville, O.

Louis J. O'Connor, 80, who took up acting at 51 after being a prison guard, died Aug. 9 in Los Angeles.

Father of Warren Caro, executive director of the Theatre Guild-American Theatre Society, died Aug. 17 in New York.

Mother, 74, of Jack Hagerty, announcer for station WOPA, Oak Park, Ill., died Aug. 11 in that city.

House Review

Continued from page 56

Roxy, N. Y.

Robert C. Rothafel, its managing director, who is gaining in stage-show savvy.

In the three acts currently presented, there are elements of variety and amusement as well as name value with Tommy Leonetti, who platters for RCA. The sole drawback is the amount of time allotted each turn. It seems that a general trimming would give the layout a punchier effect. It is wrong to attempt to stretch three turns in a vaudery to nearly 45 minutes.

Leonetti is a fresh and vigorous voice and has a personable stage demeanor. He is backed by strong arrangements and makes an excellent impact on the audience. Leonetti has a good choice of material, hitting his peak with a medley of songs in several languages. His light-colored continental-cut suit is a little startling at first, but one gets used to it as time goes on. It doesn't interfere with a well-contrived and executed act.

No strangers in this area are Helene & Howard, the comedy dance pair, who seem to be improving constantly in the straight terp dept. before going into the zanyisms. Helene is a funny and petite chick and the comedy dance passages come off excellently. The gab, however, isn't strong enough despite the fact that it's used primarily as a means of getting into fresh costumes and catching up on the breathing processes. In view of the fact that the zoot-suit, the major peg of later numbers is no longer a factor and has passed into limbo along with sleeve garters, almost makes it mandatory to get a new design for the latter portion of the turn. However, they are still a strong and entertaining opener.

Jessie Elliott, a youngish vet in the business, comes in with a multi-faceted turn. She's an accomplished performer, and presents a well-rounded act. However, she relies too much upon the memory of her audience. Two of three impressions are of performers who have long been extinct, and the virtual one-act playlet closing her act, while having lots of merit, seems overdrawn at times and with an obvious end. With all these accomplishments, it seems she could put more fun into her act. A great many in the audience like her quite well, but it seems that her talent rates a more universal acceptance.

Robert Boucher backs the acts and emcees with his accustomed assurance, and the Bruno Maine set is impressive. *Jose.*

Paris Fashions

Continued from page 2

alds . . . and Mrs. Saint-Laurent was heard to say she would wear *her* hemlines anywhere sonny-boy chose to put them.

Nina Ricci's rising star, Jules Francois Crahay, hit it again with a new version of his safari suits and slashed-to-the-waist necklines—the Fords of last season. Buyers went for his feminine line, huge pushed-up sleeves and well-tailored suits. When his story, with pictures, comes out in Life next week, he will be as well-known in the U. S. as Saint-Laurent. Pierre Cardin—third man in the race—proved a sleeper. He got rave notices. His Russian-bloused silhouette, long-belted jerkin suits, loose dresses (What! is the chemise sneaking back?), and coats, brilliant in cut and color, will be snatched off the hangers on 7th Avenue. At Lanvin-Castillo, a silent girl in diamonds, named Hutton, watched the ladylike, much longer skirts. Suddenly, Barbara realized she had nothing to wear. "I'll take the lot," she said. Some 150,000,000 francs—$300,000—not to show her knees!) As for Chanel—same suit; same snob-appeal; same Chanel.

This year, Paris Fashions are getting the big break, publicity-wise. Hollywood celebrities are learning to be fashion models: Dinah Shore for Town & Country; Audrey Hepburn and Zsa Zsa Gabor for Harper's Bazaar (with Mel Ferrer and Buster Keaton as partners), in a strange scenario by Truman Capote, involving the couturiers' best creations.

CBS-Films is giving nationwide coverage of the Paris fall openings—first time on tv—on Sept. 1.

U.S. Expo Boffo in Moscow

Continued from page 2

a keener interest in the displays of literature and art, but the public voting machine in the exhibition grounds indicate they're giving the nod, almost neck and neck, to cars and color tv.

About 10,000 books are on show, ranging from popular novels to classics, from textbooks to foreign language publications, including several in Yiddish. It's an interesting sidelight that D. H. Lawrence is represented by "Sons and Lovers," but the recently approved "Lady Chatterley's Lover" is nowhere to be seen.

The main pavilion puts the emphasis on the results of the American economic system, which has brought an abundance of consumer goods to the general public. Air-conditioners, a complete range of household appliances, an American-type home, radio and tv receivers—all the things that the average man in the United States is now taking for granted, are on show to an audience which is visibly impressed, and rarely scoffs.

Films and Color TV

Presumably acting on the principle of anything you can do we can do better, the Russians have topped Disney's Circarama—the cinema-in-the-round with its 11 screens and a like number of projectors—with their own Circlarama, which uses 22 screens and projectors in two tiers. The Russian version is on show at the Soviet Exhibition of Economic Development, a permanent display which is updated each year to record new achievements.

The Russians reluctantly must concede victory to the United States in the sphere of color television, although their system, also on show at the Economic Exhibition, is quite primitive in comparison. The Soviet system is still in the experimental stage, but the Russians say they'll be on the air with it by the end of the year.

The RCA studio in the main exhibition hall has been a constant draw, with crowds milling around the receivers from early morning to closing time. On average, there are around 16 shows a day, partly live, partly film. The unit, under Mike Gargiulo of NBC, is on the air for about 6-7 hours at a stretch.

Recently, to fill a time gap at the end of a day, the crew introduced musical chairs to the Russian kids, and it's become so popular that it's now a regular feature of the nightly program. The winner gets an apron as a prize as a gift to his (or her) mum. The studio is under the control of Richard Hooper of RCA.

The NBC unit, apparently, startled Nikita Khrushchev on opening day by playing back immediately after the event, the tape of the now famous clash with the Vice-President. Immediate repeats of taped interviews are also surprising the regular exhibition visitors.

The display of Sevenorama, the creation of Hollywood designer Charles Eames, takes place in a large domed hall, with a capacity approaching 5,000, and the floor space is jammed for most of the 15-daily presentations. Using still photographs on seven interlocking projectors, the shots are projected on seven 30-ft. screens suspended high in the dome of the building. The film, with a Russian soundtrack, is designed to show off key features of American life. Both Sevenorama and Circarama are under the supervision of Willis Warren, a motion picture engineer on the staff of the U.S.

Ramac, Pepsi, Polaroid

Another offbeat exhibit in the same hall is the electronic brain, christened "Ramac 305," which gives split-second replies in Russian to thousands of questions on the United States. Popular outdoor attractions include a beauty parlor, where selected visitors get a hair-do, etc., with an audience of Russians always on hand to look; a fashion parade, with male and female mannequins, showing the latest styles—which are also quite startling to the Muscovites; a Polaroid camera demonstration, with souvenir photos for the Russians; a selection of U.S. auto, from the most luxurious to the cheapest; a completely furnished, six-room, ranch-type home; and, of course, the Pepsi Cola kiosks where free refreshment is provided throughout the day by a staff of American and Russian girls.

Two photographic displays, housed in separate plastic pavilions in the grounds of the park, have also attracted special attention, notably the Museum of Modern Art's "Family of Man" exhibit of 500 stills assembled by Edward Steichen. The other, which deals with contemporary American architecture, also includes a number of models.

On its own, the American exhibition is a brisk and worthy attempt, which should erase many false impressions about the mode of life in the United States. The mere fact that it is being staged here in Moscow is seen by many Russians visitors alike, as one of the most heartening events since the cold war began some 14 years ago. But in an exhibition-conscious city such as Moscow, it does not compare, inevitably of course, with many of the more permanent displays which are always on show.

White Way

Continued from page 2

picked up a few stray check-ins. Traffic in the midtown sector was off, which was contrary to expectations earlier in the day, when midtown businesmen figured that many would come in for meals and possibly a theatre just to avoid staying home in hot and dark apartments. Apparently, the cliffdwellers found a modus vivendi. By use of flashlight, gas ovens, the people ate and groped their way in their homes. Many felt that once having climbed the stairs to their abodes, it was useless to go out.

The Hotel Assn. of New York reported that anybody who wanted a room in midtown Manhattan on Monday could have gotten it with no difficulty. They said there must have been some added business, but there was no extraordinary upsurge of registrations.

Lindy's Restaurant, which is a key to midtown eatery trade, reported business was nearly normal for a hot Monday night. If anything, it was down a bit, and other eateries were in a similar situation.

MARRIAGES

Elizabeth Wright to Bernard Bresslaw, London, Aug. 8. Bride is a musicomedy dancer; he's an actor.

Margaret Love to Scott Alcorn, Glasgow, Aug. 8. Bride is a tv and radio actress.

Gayle Walton to John Kocsis, Omaha, Aug. 12. Bride's a nitery organist.

Patricia Bernstein to William Morton, London, Aug. 18. Bride, daughter of Granada Theatres topper Cecil Bernstein, is a member of VARIETY's London bureau; he's a tv director.

Virginia Oswald to Harold Cannon, Brunswick, Me., Aug. 16. Bride is an actress, currently at the Brunswick Summer Playhouse.

Joan H. Bourbeau to Armand A. Poirier, Manchester, N.H., recently. He's assistant manager of the Fox Theatre, Fullerton, Cal.

Joyce Ebenstein to William Perlberg Jr., Beverly Hills, Cal., Aug. 16. He's associated with his father in Perlberg-Seaton Productions at Paramount.

BIRTHS

Mr. and Mrs. Mike Ryan, daughter, Brooklyn, Aug. 14. Father is a VARIETY employee.

Mr. and Mrs. Jack McCormick, daughter, Ft. Wayne, Ind., July 24. Mother is daughter of Harvey Cocks, general manager of Quinby Theatres there.

Mr. and Mrs. Phil Wasserman, daughter, Hempstead, L.I., recently. Father is publicity director of Reach, McClinton ad agency.

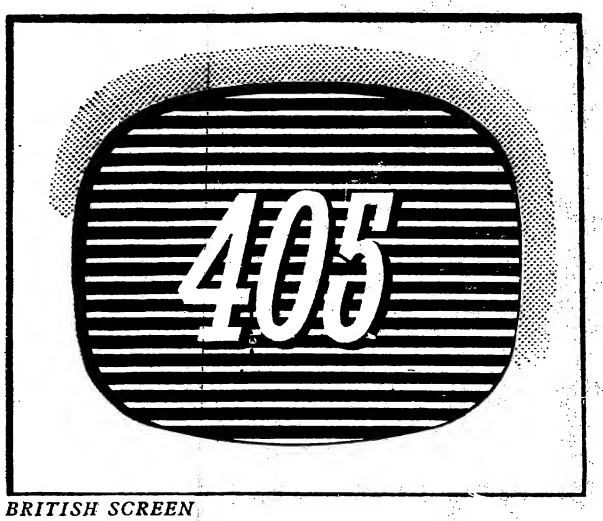
Mr. and Mrs. Colin Reid, son, Surrey, England, Aug. 7. Father is a publicist for Exclusive Films.

Mr. and Mrs. Murray Kash, daughter, London, Aug. 14. Mother is Libby Morris, tv comedienne and singer, father is an actor.

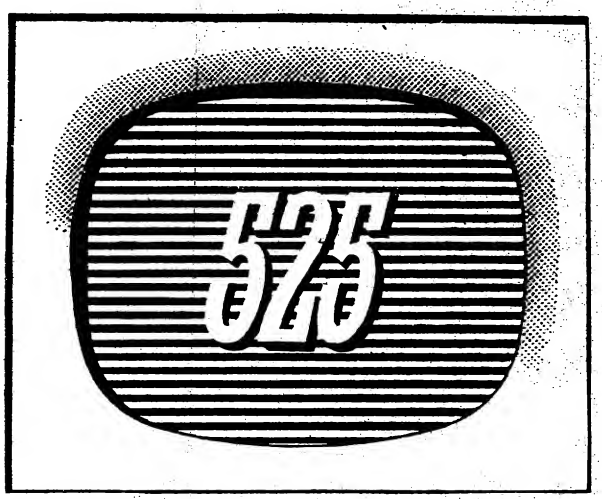
Mr. and Mrs. Jerry French, son, Albuquerque, Aug. 3. Father is manager of Sunshine Theatre, Albuquerque Theatres Inc. downtown house.

Mr. and Mrs. Adam Riggs, daughter, Philadelphia, Aug. 7. Father is a WFIL-TV time salesman.

Mr. and Mrs. Joseph Bonaduce, son, Philadelphia, Aug. 14. Mother is daughter of Jack Steck, WFIL exec., father is radio-tv coordinator for the city's Zoo.



BRITISH SCREEN



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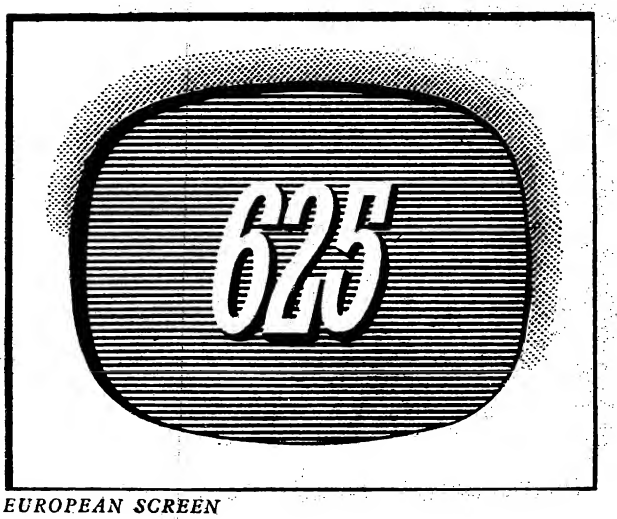

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**When the Papal Coronation was televised last November, Granada began converting the Eurovision transmission at 7.30 a.m. The first recordings left London by Comet at 11 a.m., due New York at 4.35 p.m., American time, and the final edited recordings caught the Boeing jet clipper from Paris at 6 p.m. reaching New York 9.30 p.m., American time. GRANADA conversion thus made it possible for C.B.S. to transmit full recordings of this unique ceremony on the evening of the day it took place in Rome.*

GRANADA TV NETWORK, ENGLAND

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HOLLYWOOD-ON-THE-VOLGA

'Climate Is Right,' H'wood Stars, Producers More Receptive to TV

By BOB CHANDLER

Hollywood, Aug. 25.

In the course of a single year, Hollywood's top stars and creative talents have changed their attitude toward television from one of coolness and hostility to high interest and receptivity toward entering the medium. That's the viewpoint of Herb Sussan, NBC-TV director of special programs, who's been doing much of the spadework in lining up top Hollywood talent for NBC's roster of specials.

Sussan finds receptivity and enthusiasm among film stars and creators about doing tv specials and programming whereas just a year ago he ran into indifference or outright distaste of the medium. Sussan believes the reason for the change stems from the new scope and vigor of tv's roster of specials, the upgrading of budgets for the specials, the types of deals the networks are willing to make with top talent, and the emergence of tape both as a protection and a residual factor.

The result is that top Hollywood stars and producers, who, Sussan inevitably has found, have had some tv idea they've been mulling for some time, now find the timing is right and the effort worthwhile. With tape, they can fit such projects into their own schedule; their availability is no longer a real problem. Moreover, with tape they can get residual values out of their projects and can also have the pro-

(Continued on page 34)

New Actors Fund Home Set for Englewood, N. J.; To Have Donor-'Owners'

A new fireproof building, at an estimated cost of $600,000, is planned by the Actors Fund of America on the site of the present Actors Home, Englewood, N. J. The pitch by Fund president Vinton Freedley is for donors to endow and "own" certain facilities, each with an appropriate commemorative plaque.

As a sample, one of the projected five wings will be dedicated, "The Charlotte Cushman Wing, donated in memory of Janet French by the Charlotte Cushman Charitable Foundation of Boston." That is already set and will apply to Wing 2. The four remaining wings are to be "sold" for $75,000 each.

The approximately two dozen present inmates of the home have been moved to temporary quarters elsewhere, and demolition of the old building is to start within a few days. Construction of the new building is expected to take about six months.

The Fund, which cares for needy members of the theatrical profession, including authors, direc-

(Continued on page 59)

Italo-Americans Resent Film's Accent on 'Mafia'

Philadelphia, Aug. 25.

Arnold Orsatti, cafe operator and head of the Italian-American Community Relations Committee, has asked his cousin, Hollywood agent Vic Orsatti, to help ward off the proposed new film, "Brotherhood of Evil."

Edward G. Robinson has been mentioned as the pic's star, the story of which allegedly is based on the Mafia. If his cousin can't help, Orsatti will go into Federal Court, seeking an injunction against the film, which, he declares, presents an untrue picture of Italian-American life.

Playwrights Co. Set to Dissolve; Stevens to Solo

By HOBE MORRISON

The Playwrights Co., one of the most successful producing organizations in Broadway history, will ring down the curtain after the upcoming season. The firm, which has presented numerous prizewinning plays and boxoffice hits during its 21 seasons, will either be liquidated or perhaps continue merely as an agency for the collection and distribution of royalties from former productions.

Roger L. Stevens, producer-realtor and now the major activating force in the firm, will produce under his own name after this season, instead of using the Playwrights Co. banner. He will probably use members of the Playwrights staff, including general

(Continued on page 57)

Fell Asleep on Train, Got Off at Wrong Stop, Became Exhib Pioneer

Danville, Va., Aug. 25.

The man who 50 years ago came to Danville by accident—to remain and become a theatre pioneer—is calling it quits.

Nathan Newman, a native of Leeds, England, when told in New York at the turn of the century that there was a goldmine in the motion picture business in the south, decided to try it at South Boston, Va.

But the conductor of the Richmond-to-Danville train forgot to awaken the traveler and he landed

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SOVIET'S 7-YEAR PIX PROD. PLAN

By HAROLD MYERS

Moscow, Aug. 25.

It sounds like paradise, this picture of the Soviet film industry, as told to VARIETY by Rostislav A. Semenov, deputy director of the Mosfilm Studio, the biggest production centre in the Soviet capital. Here are some of the highlights:

(1) *The average Soviet film recoups its production cost at least 20 times over;*

(2) *There is an insatiable demand for pictures which has led to an increasing theatre building program;*

(3) *Capacity performances are the general rule rather than the exception; and*

(4) *Star salaries are rather below those paid for bit players in Hollywood and other studios in the West.*

The Soviet film industry, like everything else in Russia, is subject to state planning. Currently, the expansionist program is governed by a seven-year plan introduced last year and due for completion in 1965. Under that plan, it is the aim to hike the volume of feature production from the present level of 120 a year to a total of 300.

The seven-year plan also involves a considerable extension of existing studio facilities. In Moscow, there are two studios—the Mosfilm and the Gorki, and both are being enlarged. Each of the

(Continued on page 16)

Nix Cap Gain On 'Right of Privacy' For Runyon's Son

Compensation for "right of privacy" cannot be reported as a capital gain, but is subject to taxation as regular income, a U.S. District Court in Florida ruled recently.

The decision stems from acquisition of the film rights to the life of Damon Runyon. Marshall Grant Pictures Inc., which had bought the screen rights, also felt it necessary to buy up the rights of privacy of Runyon's son, Damon Jr., for $25,000 plus 3% of the profits. Young Runyon had reported this income as a capital gain on the theory that right of privacy is a property right. The Government, however, taxed the amount as regular income.

Runyon Jr. took the case to court and the court sided with the Government. The judge ruled that right of privacy is a personal, not a property, right and therefore is taxable in the regular way as income.

Film Industry Trying to Stave Off 'Damn H'wood' Resolution by Legion

Minneapolis, Aug. 25.

Film industry is battling here to avert adoption by the American Legion national convention of a resolution condemning Hollywood for alleged Communist re-infiltration. The Legion's contemplated move stems from the action of its California post which recently passed a number of actions rapping the picture business. The industry is marshaling some support among influential Legionnaires who are said to believe that the picture business is being unjustly assailed.

The resolutions arise from the fact that Charlie Chaplin pictures are being distributed and a few of the alleged malefactors—writers and directors—have been re-employed by the independent producers in repudiation of an industry pledge to ban them permanently.

The industry is represented at the convention by Columbia v.p. Ben Kahane in his role of v.p. of Assn. of Motion Pictures Producers and prexy of Motion Picture Academy of Arts & Sciences.

After a Kahane plea before the American Legion Americanism Commission last weekend to restrict critical resolutions to specific cases instead of having them hit out at the picture business generally, the industry had on its side influential James F. Daniel Jr., South Carolina, the commission's chairman.

Following the statement of the industry case by Kahane who said he was "shocked" by the California resolutions, Daniel told the commission he agreed with the latter

(Continued on page 20)

Seek Belafonte to Cut Peace Disk for Nikita

Harry Belafonte is being sought to record the "Universal Prayer for Peace" on one side of a record which the Music Research Foundation plans to present to Soviet Premier Nikita Khrushchev when he arrives in the U.S. next month. Other side will carry a recording of the prayer by the United Nations chorale group.

Number was penned by Francis Papert.

Everyone in U.S. Yearns to Book 'Big Act'—Mr. K.

Washington, Aug. 25.

Everyone wants to get into the act when Soviet Premier Nikita S. Khrushchev visits the U. S. in September.

A small educational film producer in Los Angeles wants to show him a home pic about California.

A radio station in Albany promises to "place our entire staff and facilities at Mr. K.'s disposal to let him examine one of the leading independent station in the U. S. and see the speed with which all truth is transmitted to the American public."

A tv corporation in Miami says a trip through their studios will prove how free tv news operates on a local level.

A Connecticut radio station can prove to him that "democracy is at work."

A Richmond radio station claims

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Britain's Vice Cleanup Works Fast; London's Automotive Technique

London, Aug. 25.

An all-out government slam against Britain's prosties and pimps has already resulted in a virtual 100% cleanup of the streets of London and the provinces. For the first time visitors to London—disgustedly tagged "The Shocking City"—can walk freely in the streets without being molested by streetwalkers. A new Vice Law, a delayed but direct outcome of the Wolfendon Report of a few years back, has swung into being with swift effect.

Heavier fines and the threat of

(Continued on page 22)

Merm Due Back Tonight; 'Gypsy' Dropped $11,100, Still Top B'way Grosser

Ethel Merman, who's been out of the cast of "Gypsy" since last Thursday (20) is tentatively due back in her starring role in the Broadway smash tonight (Wed.). The singer-actress ruptured a blood vessel in her throat and was ordered by her doctor not to return to the David Merrick-Leland Hayward production pending examination today.

Miss Merman, who's been able to get around and converse in soft tones, used the rest period to take in a matinee of "Sweet Bird of Youth" last Saturday (22). The understudy, Jane Romano, subbed during her absence. Miss Merman missed four performances last week, and the gross was $11,100 under the usual $82,900 capacity figure. It was the first time in the star's career that she had been out of a show so long.

Despite the drop, the musical was still the top grosser on Broadway, with a $71,823 take for the frame.

Russia's Grand Prix Well-Deserved At Its Own Moscow Fest Sloganed 'For Humanism In the Cinema Art'

By HAROLD MYERS

Moscow, Aug. 25.

Although the award of the Grand Prix at Moscow's first film festival went to a Soviet picture, it was by no means a walkover victory as the jury was almost equally divided in favor of the winner, "Man of Destiny" and the West German entry, "Wir Wunderkinder" (Aren't We Wonderful), which collared a gold medal. "The Day Will Come," entered by Pakistan, emerged a strong third and was also in the gold medal class.

While there is a natural inclination to regard the final result as evidence that the dice were loaded, the general consensus of opinion was that the best film had won, though it was generally agreed that the overall quality was well below international festival standards. The Russian victory was therefore scored over limp rivals.

Whatever its failings, and indeed they were many, the festival served an invaluable purpose in bringing together filmmakers and distributors from East and West in friendly exchanges which may well lead to increased trade. The territory covered in the talks ranged from Czechoslavakia to China, and all the Iron Curtain countries in between participated. In the main there was a desire to trade, but two major problems remain to be overcome before films can start flowing across to the East. Firstly, all the countries concerned want some measure of reciprocity—not necessarily on a one-for-one basis—and, secondly, they've got to be educated to pay realistic prices, and not take advantage of the monopolistic situation that exists in each territory.

More so than at any of the major European junkets, there was hefty government backing for the Moscow festival, notably by Minister of Culture Nikolai Mikhailov who met all the delegates individually at a reception, spoke at a gala

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Toots' $50-a-Head Dinners Plus Closed-TV Sports

More important than a private projection room, although Toots Shor will have his new West 52d St. eatery equipped with CinemaScope and as well as 16m booths, is closed-circuit television. He envisions $50-a-head VIP dinners to watch major sports events over closed-tv for the sporting fraternity which his new restaurant, at 27-33 West 52d St. will favor, as did the just-razed Shor's on West 51 St., N.Y.

Shor expects his new eatery to be ready in seven months "once they start bulldozing which should be in two weeks." The new Shor's will be housed in an eight-story garage building connected via underpass to the new Zeckendorf Hotel. His restaurant will occupy the basement, street and first floors. Capacity will be the same, 850-900.

Urge Johnston Scram U.S. While Mr. K.'s Visiting

Eric Johnston, president of the Motion Picture Assn. of America, has been advised by several of his associates to leave for London in early September so as to avoid a meeting with Nikita S. Khrushchev, the Soviet leader, who's due in Washington mid-September.

Johnston has a legitimate excuse (if he wants it), i.e., he's due in Britain for a renegotiation of the Anglo-American film agreement. There's considerable doubt that the MPAA topper will skip a meeting with Khrushchev, whose guest he was in Moscow last year.

What some of Johnston's associates would like to avoid is a repetition of what happened earlier this year when A. Mikoyan, the Soviet Vice Premier, visited the States. The State Dept. at that time asked MPAA to play host, which it did. There were those in the industry who weren't too happy about the resulting publicity.

So far, according to MPAA, not a single film biz function for Khrushchev has been set. It's noted that Congress plans to adjourn prior to the Soviet leader's visit so as not to be embarrassed by the necessity of having him address House and Senate. Also, the AFL-CIO has decided to shun all contact with Khrushchev.

Milton Prell Reported Recovering From Heart Attack in Honolulu

Las Vegas, Aug. 25.

Las Vegas hotel man Milton Prell, prexy of the Sahara, was reported in good condition at Queens Hospital in Honolulu, Monday (24), where he is recovering from a heart attack he suffered last week. Prell arrived in the Hawaiian city more than a week ago, with his wife and their 14-year-old daughter Sheila. The couple celebrated their 23d anniversary in Prell's hospital room Sunday (23).

The 53-year-old hotel owner operates the Sahara, the Mint, and the Lucky Strike Club.

Chas. Holland 1st Negro To Sing Role of the Moor

Amsterdam, Aug. 25.

Charles Holland, American Negro tenor who is a featured member of the Amsterdam Opera Co., has been signed to sing the title role of "Othello" in a full-length television airing of the opera over BBC in London next month. The opera is to be sung in a new English adaptation.

Holland is the first Negro ever to sing the role of the Moor, which he has already sung in French and Italian on the Continent.

Hawaii Fears For Its 'Hospitality'

Honolulu, Aug. 25.

Is the mushrooming volume of tourist biz sabotaging so-called "Hawaiian hospitality?" Could be, admits Charles G. Braden, head of the Hawaii Visitors Bureau. Mounting number of complaints from tourists are interpreted by Braden as "potential danger signs for the future."

In effect substantiating criticisms leveled recently by Arthur Godfrey, longtime Isle booster, Braden said the situation calls for immediate attention "before these storm signals develop into real trouble." Most complaints received by the bureau involve gripes over hotel and transportation reservations. There are gripes about overcharging.

And an entire teachers' convention group reported they were turned away from a Waikiki nitery on grounds that "teachers don't spend enough money."

Waikiki has deteriorated into a "Coney Island with palm trees," Arthur Godfrey told an interviewer here last week after completing the filming of portions of his "comeback" tele show.

"If you don't do something for Waikiki within five years, it'll be dead," the long-time Hawaii booster warned. "All you get on the beach today are insults and insubordination. The reason is lack of proper schooling for beach employees."

Godfrey asked the question that quietly is being pondered by more and more Island residents and tourism reps: "If there's not a return to the charm that once was

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Ed Sullivan's Yank Brand Of Vaudeo Whams 'Em In Moscow and Leningrad

Moscow, Aug. 25.

Vaudeville, American style, brought to Moscow under the auspices of the U. S. State Department as a concurrent attraction to the American Exhibition, was a smash hit with the Russkis who jammed the 10,000-seater open air theatre in the Gorki Park of Rest & Culture for the entire fortnight's run, and then packed the even larger sports palace for two nights, before the unit moved off to Leningrad for a four-night stand which ended last weekend (22).

Caught by this reviewer on the last night of its run at the Green Theatre, the program was greeted with unique enthusiasm, and, as the grand finale began with all the cast on stage (half waving the Stars & Stripes, the others the Red flag) the audience surged forward towards the stage in an unprecedented demonstration of applause.

Green Theatre
GORKI PARK, MOSCOW

Ed Sulivan Show, with the Barry Sisters (2), Conrad Buckner, Erich Brenn, Charles Davis, Dick Contino, Marvyn Roy, Margaret Tynes, Eddy Manson, Hubert Castle, Johnny & Bonnie Shirley, Rise Stevens, Marge & Gower Champion, Elliot Laurence and the Moscow Television & Radio Orchestra; top 20 roubles ($2).

Admission to the theatre was scaled from 20 roubles ($2) down to 7 (70c at the tourist exchange rate) and as it was a state enterprise, the entire gross was collected by the state. The show was never washed out by the weather, although strangely it did rain on each of the two nights the cast had a day off.

Ed Sullivan, who was also film-

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German Pix Spotlight 'Guilt'

The German film industry, which since the war has specialized in romantic comedies and other escapist fare, is turning the spotlight on the German people with the accent on the Nazi period and the postwar period of the Wirtschaftswunder (Miraculous Recovery).

Distributors in N. Y. who've screened some of these new German films, or have caught them in Europe, express astonishment at the extraordinary frankness and biting social criticism inherent in these pictures. What's even more surprising is the fact that a good many of these attractions appear to enjoy considerable popularity with German audiences.

'Good Export Material'

"It's an easy way of getting rid of our guilt feelings," German director Rolf Thiele opined in N. Y. last week. "These feelings aren't the kind Germans will talk about easily, but they exist nonetheless. There is identification, but it's a lot easier when it takes place in a dark room, with a girl next to you. And, of course, the producers know that these themes, with their self-accusation, make good export material."

One of these pictures, "Wir Wunderkinder" (Aren't We Wonderful), just won a prize at the Moscow film festival. Another, "Hunde Wollt Ihr Ewig Leben" (Stalingrad) is the German entry at Venice. Still another, "Rosemarie" (which is Thiele's own film) is being prepared for showing in the States. It caused a sensation when released in Germany, not only because it dealt with a wellknown prostitute but also because of its merciless portrayal of the present-day industrial "upper class."

Coming up is "Rosen Fuer den Staatsanwalt" (Roses for the Prosecutor) which deals with a man condemned to die during the war for a minor defense. Through a fluke, the sentence isn't carried out. In present-day Germany, the man comes up against the judge who condemns him and who is again in a high position.

Nom-de-Nazis

Thiele said he was thinking about doing a picture about the thousands of Germans, former bigshots, who live in West Germany today under assumed names, fearing arrest.

Th German producers since the war have turned out a couple of anti-Nazi films, but not too many. Virtually none have dealt with the crimes committed against the Jews and others, and some have struck American observers as cases

(Continued on page 21)

Albert of Maxim's Dead at 76; Head Of Maitre d' Class

Death of Albert (Blaser) of Maxim's, at 76, last week in Paris, removed perhaps the last famed international maitre d'. He ranked with Oscar of the Waldorf—and after that there are few, if any, hosts, greeters and maitres d'hotel as world renowned. Few knew him by his last name. Maxim's (Paris) owners, Maggie and Louis Vaudable, told the regulars "Albert will be back" but it was generally suspected that the aging custodian of the tables at the famed Rue Royal (Paris) restaurant was too old.

Swiss-born Albert was especially a favorite with American tourists with whom he wasn't as austere as with the so-called moneyed "international set" who, if they violated some of the protocol, as did the visiting Yanks, were not as readily overlooked, or forgiven. Even the austere tenue de soiree (formal attire) for the Friday night galas, at Maxim's, were not inviolate to the otherwise prepossessing Albert if he knew the customer was "traveling light," or for some other understandable human shortcoming.

He seemed particularly partial to the American newspaper bunch, and even more so after he made his first trip to America four or five years ago. It was part-holiday and part-ballyhoo for the Vaudables' canned-goods Maxim's business. Albert appeared on television in panel and interview shows and otherwise became even better known to mass Americana as a jovial greeter who, despite the fact that Maxim's rates among the No. 1 social crossroads of the "fancy groceries" circuit, telegraphed a kindly understanding. His austerity and frown could relegate almost anybody to a table "the other side of the railroad tracks"—mean-

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Cisco Kid Raps Cleve. Promoters for 'Run-Out'; His Horse No 'Imposter'

Chicago, Aug. 25.

Duncan Renaldo, television's "Cisco Kid," has fired counter-charges against a pair of Cleveland show promoters who claim he failed to live up to his contract for a rodeo at the Berea (O.) Fairgrounds last May 7-10. He not only denies the charge, but says the pair "ran out" owing him some $3,000.

Cowboy states he was only paid $1,000 of his promised fee and claims the suit was designed to embarrass him in hopes of a payoff to avoid the notoriety.

Promoters John Tipton and Neil

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SEGUE FROM SOLID SUMMER

10 TOP AMUSEMENT BUSINESSES

Following is a list of total grosses for each of 10 film and theatre companies, including Paramount Theatres (incorporating American Broadcasting) for the year 1958 compared with unofficial estimates for 1959:

	1958	1959 (Est'd)
AB-PT	$244,600,000	$280,000,000
UA	84,000,000	95,000,000
Columbia Pics	113,600,000	110,000,000
Loew's Inc.	112,800,000	130,000,000
Loew's Th.	42,500,000	45,000,000
Nat'l Th.	53,700,000	63,000,000
Par Pics	101,800,000	97,000,000
Stan-War	113,300,000	126,000,000
20th-Fox	123,500,000	114,000,000
WB	70,100,000	82,000,000
Totals	$1,059,900,000	$1,242,000,000

A Top Statistic on 10 Pix Outfits: $1,242,000,000 Gross Revenue in '59, Or a Rise of $183,000,000 Over '58

On the basis of returns already in, plus those anticipated, 1959 is figured to provide 10 representative film and theatre corporations with gross business of $1,242,000,000. This amounts to a walloping jump of about $183,000,000 over total revenues in 1958. (See accompanying chart.)

Gross income, of course, doesn't tell the important story so far as stockholders are concerned. The main concern is net profits. But it does mirror in large degree the impact on the economy which each outfit, as listed, maintains.

It's an unpredictable business and any attempt to call the turns on grosses admittedly is hazardous. Figures used came from various sources, including some film execs and the Arnold Bernhard investment advisory outfit of Wall Street. They've been arrived at on the basis of the b.o. experience of the year to date and an assumed continuation of the b.o. pattern.

A major gainer was American Broadcasting-Paramount Theatres. Virtually improvement all was on the broadcasting end, with theatres about remaining steady.

United Artists is doing fine, primarily because of the picture business.

Loew's Inc. appears going from $112,800,000 in '58 to a highly impressive $130,000,000 in the current year. This corporation has been gaining ground on a variety of fronts—pictures, tv, music, etc.

Diversification again is to be noted, as in the case of Stanley Warner, whose gross is up $12,700,000. The International Latex subsidiary is the key factor.

Warners is up $11,900,000, thanks to both improved theatrical product and enhanced tv income.

National Theatres has a solid position; Loew's Theatres, slightly better; 20th-Fox, Paramount and Columbia, all down.

Pix and Civic Biggies Lined Up By Sol Lesser For H'wood Museum Panel

Hollywood, Aug. 25.

Sol Lesser, chairman of the Hollywood Motion Picture & Television Museum Commission, has lined up a group of film industry and civic leaders to act as an advisory council for upcoming project.

Accepting service on council, with others still to be added, are Buddy Adler, Desi Arnaz, Charles Beldon, Edward O. Blackburn, Charles Boren, Samuel J. Briskin, Daken K. Broadhead, Steve Broidy and Frank Capra.

Others include Irene Dunne, William Dozier, Y. Frank Freeman, Alfred P. Chamie, Ralph Clare, Charles Detoy, Walt Disney, Louis Edelman, Claire Grimes, Mrs. Jean Hersholt, Alan Livingston, Harold Lloyd, Edward Muhl, Adrian McCalman, George Murphy, Otto E. Oleson, Dick Powell, Ronald Reagan, Sol C. Siegel, Harry Sugarman, C. E. Toberman, Maurice Unger and Richard Walsh.

Tisch in Loew's: 385,400

Tisch Hotels Inc., by far the biggest individual stockholder in Loew's Inc., has purchased an additional 45,300 shares of the film corporation's stock.

This brings to 385,400 the total number of Loew's shares owned by Tisch.

Franco-U.S. Film Pact Renewal In Suspense 'Til Nov.

Moscow, Aug. 25.

Negotiations for renewal of the Franco-U. S. film agreement are in suspense until November, Jacques Flaud, head of the French governmental Centre du Cinema told VARIETY last week while here with the French delegation at the Moscow Film Festival. In the meantime, Yank distribs have been given a temporary number of visas to enable them to carry on business until a new accord is concluded.

Flaud explained that he had to head for Vienna to iron out certain difficulties which had arisen for French pictures; that Fred Gronich, who was negotiating for the Motion Picture Export Association, had to go to Africa; and that the Ministers of Culture and Finance who were directly concerned with the negotiations, were due for vacation. Flaud thought that November would, therefore, be the earliest date at which all the parties involved would be in Paris at the same time.

The last agreement, which expired more than a month ago, gave the Yanks a total of 110 visas and free convertibility up to $3,000,000 annually. The MPEA is striving to secure a more satisfactory arrangement, particularly in view of the strengthened French economy since the last agreement was concluded.

Robt. W. Selig to Chair TOA 'Showmanship' Panel

Robert W. Selig, president of Fox Intermountain Theatres of Denver, will chairman the showmanship program at the 12th annual convention of Theatre Owners of America in Chicago, Nov. 8-12.

The program has been titled "The Show in Showmanship" and has been scheduled for the third day of the convention, Nov. 10. It will be devoted to business holding and ticket selling.

Myron Blank, president of Central States Theatres; George G. Kerasotes, TOA prexy, and Albert Floersheimer Jr., TOA public relations chief, will assist Selig in the planning and development of the day's program.

EXHIBS' JITTERS RE SEPT. & OCT.

Despite a Sindlinger & Co. report indicating that summer biz this year is the best in a decade, exhibitors are fearful that the momentum of the hot weather days will be dissipated unless the distributors offer a stronger lineup of product for September and October.

On the basis of present release plans, theatremen are extremely pessimistic and have initiated efforts to bolster the lineup lest the filmgoing habit be destroyed by a series of lacklustre entries. Exhibitors tend to disbelieve the Sindlinger analysis that biz should continue beyond the summer because there are now more frequent filmgoers (those who attend a theatre more than once a month). The only way these patrons can be held, theatremen contend, is for distributors to make available during September and October the type of strong product that attracted audiences to the theatres during the summer.

As ascertained by exhibitor sources, 17 pictures are scheduled for release in September and 19 in October. However, they stress, basing their views on story and cast contents, that perhaps only six or seven of the entries in the two-month period represent true blockbusters.

TV's Annual Return

The situation has caused considerable alarm in view of the fact that the top television shows, bolstered by a series of tv spectaculars, will be hitting the airwaves in the early fall. There is a feeling in some exhibitor circles that the "orderly release" campaign has

(Continued on page 22)

Carter's $7-Mil Stake in Rep

Victor M. Carter, Republic's new chairman-president, this week officially disclosed the extent of his holdings in the film corporation, as acquired from former president Herbert J. Yates and associates.

It was further revealed that the Yates-controlled Associated Motion Picture Industries, which had owned more than 10% of the Rep common, has divested itself of all Rep securities.

Carter's Rep portfolio represented an investment of close to $7,000,000. He directly owns 347,720 common shares, 15,200 of the preferred through Metalsmith's Inc., 14,800 preferred through Holmes Mfg. Co., and 1,264,800 cumulative income debentures directly.

'The Decline in Movie Attendance Has Bottomed Out': Stand'd & Poor's; Other Analysts Spot Sharp Uptrend

By GENE ARNEEL

"The decline in movie attendance has bottomed out," states Standard & Poor's. These Wall Street sleuths indicate that any new direction the industry takes must be up.

"Total movie attendance was higher than it has been in over a decade," according to Sindlinger & Co., market analysts.

Diversification promises new and greater things for the film and theatre companies, says Arnold Bernard & Co.

Thus, and these are but examples, non-trade sources of important stature are echoing what's been heard in the trade for some time. It amounts to this: Hollywood is continuing strong on potential; there's a fancy buck to be made with theatrical features plus the sideline stuff that can be had from non-theatrical activities. Foremost among these, naturally, is the variety of television enterprises upon which so many film corporations have embarked.

There's a big rub so far as individual producers are concerned. As Paramount president Barney Balaban put it, there's simply no

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The Problem in Capsule

This was taken as more or a reflection of a Gotham cab driver's isolation from the world rather than a non-solid campaign.

A Metro official, on his way to a promotion meeting at the homeoffice, asked the hackie what he thought of "Ben-Hur." The hackies' innocent response: "Do you mean a candy bar?"

Wall St. Alerted To WB Scoop-Up By Jack Warner

Management of Warners, principally president Jack L. Warner, reportedly has decided to offer a stock tender at $50 per share. Invitation to stockholders to surrender their holdings has been a subject of speculation in the Wall Street area for some time.

Warner, just prior to his departure for Europe recently, and his associates decided on the price. Number of shares to be sought by the company is open to a decision in the near future.

Contingency factor is the impending sale by WB of its holdings in Associated British Pictures Corp. It's generally figured WB can realize $15,000,000 to $16,000,000 via this divestiture.

The outcome of this obviously will determine the amount of cash the film company will have on hand for the buyup of its own stock through the tender.

Shrinkage Program

WB has been pursuing a capitalization shrinkage program for the past several years. As shares are bought in, the value of the remaining outstanding securities is enhanced. And, of course, the dividend burden is reduced commensurate with the reduction in the outstanding issue.

Suspicion in some Wall Street quarters is that Jack Warner's ultimate aim is to buy out all public stockholders, leaving himself and close associates as sole owners. Jack Warner at present is the biggest individual stockholder. Estates of Harry and Albert Warner some time ago relinquished their holdings, as did Boston banker Serge Semenenko. Latter last year

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M-G Osculating 33 Indie Radio Stations to Bally 'It Started With a Kiss'

Metro has contracted for a radio package, said to be aimed at reaching 70% of the nation's radio listeners, for the promotion of "It Started With A Kiss." The campaign, worked out by station rep resentatives John Blair & Co., and Metro's ad agency, Donahue & Coe, involves 36 independent stations in 31 key cities.

Timed to the openings of the Glenn Ford-Debbie Reynolds picture, the basic campaign will give Metro a minimum of 126 announcements on each station, at least one per hour every day from 6 a.m. to midnight from the Monday before opening through the first Sunday.

Programming structure of each station is being utilized to tiein the announcements with weather reports, traffic bulletins, sports news, women's shows, etc. Deal has been set for disk jockeys and other personalities to "sell" the picture.

The lining up of indie stations, it's said, solves the problem usually involved with the purchase of network time. With various opening dates—dates liable to change—film companies could not commit the same dates and times for all cities. Under the indie package plan, the commercials and promotions will be broadcast just before and after the opening in each city.

Campaign has started in New York with stations WMGM, WINS and WABC, and in Cincinnati with station WCPO.

'LION' AS CINERAMA'S 1ST IN STORY-LINE?

Marking its entry into production, Cinerama Inc., formerly exclusively an engineering and equipment firm, has acquired the film rights to the bestselling novel, "The Lion," by Joseph Kessel. A Book-of-the-Month selection, the tome was published by Alfred Knopf.

"The Lion," if it is first on Cinerama's production program, backed by a $12,000,000 loan from the Prudential Insurance Co., will be the first story-line film ever made in the three-strip process. Background of the book's story is the hunting preserves in Africa. The property was acquired from David Henley and British Lion which originally purchased the screen rights.

Encouraging Product Hypo

Although trade practices are of major concern to exhibitors, the fundamental issue in the differences between theatremen and distributors is "more product." Exhibitors feel that the trade practices problems can be resolved if they can be sure of surviving the product drought.

As a result, exhibitors are concentrating their efforts in inducing the film companies to make more pictures, especially more big pictures. However, they are willing to settle for so-called "best effort" pix, that is, films that show ingenuity and introduce new talent.

Attempts are being made to reach some conclusion in the exhibitor-distributor talks whereby a system would be evolved for theatres to guarantee playdates to the film companies which place more pictures on the market. Suppose a company has been in the habit of providing 18 pictures annually. If this company ups its output to 21, for example, the guarantee would be given to certain of the so-called "bonus" pictures. No method has as yet been determined, but talks are proceeding on a friendly level to achieve some sort of modus operandi.

What theatremen are especially anxious to overcome is the practice of one of the major film companies. This firm is said to release a certain number of pictures during its first and second financial quarters. If the pictures do well enough to pay stockholder dividends and leave a slight profit, the company is said to reduce its releases for the second half of the year rather than risk the chance of any losses.

One conclusion reached by exhibitors is that money is not the factor that is preventing additional production. There's plenty of coin available, but the task is to find a way so that it brings a fair return for the investment involved.

Skouras Hammers at Yanks For Frigid Stance on Moscow Festival; Calls It Serious Error in Judgment

Spyros P. Skouras, president of 20th-Fox, feels that the American film industry committed a serious error in failing to participate fully in the Moscow international film festival. A number of other top executives at the companies share his view.

Skouras made his opinion known at a staff meeting at 20th last week when, for three hours, he reported in detail on his Soviet journey, reception and impressions. Last night (Tues.), at a dinner at "21" in N. Y., before an invited group consisting of company presidents, foreign managers, domestic managers and ad-pub heads, the 20th prez was to give another report on his trip.

He was to make essentially the same points, i.e., that the standoffish attitude re the Moscow fest was a mistake in judgment, that the Soviet market was potentially a huge one which ought to be carefully developed by the Americans, particularly in the currently-developing positive relationship between Russia and the U. S.

Skouras told his staff that he had been asked by the Soviets to

(Continued on page 13)

UA, Kramer Study 'Tough Sell' Angle Of 'On the Beach'

United Artists and Stanley Kramer are currently trying to dope out the best and most effective formula for selling "On the Beach." Gregory Peck-Ava Gardner-Fred Astaire-Tony Perkins starrer about the end of civilization through radiation fallout.

All those who've seen the picture, and that by now includes quite a few of the magazine critics, are in agreement that its "message" is of such impact and importance that any person concerned with survival should see the film. In fact, UA confidently counts on massive critical support for the picture.

Problem isn't whether audiences will like the production or whether they'll be impressed. There appears to be little doubt on either score. Question is: How to sell "Beach" to the widest possible audience without frightening off a large number of people who don't want to come away depressed and who wouldn't go to see a film with an absolutely tragic ending in which everybody is due to die and the Government hands out suicide pills against the day when radiation sickness becomes unbearable.

Kramer's film is based on the Neville Shute novel of the same title and the pic's script is said to stick very close to the book.

It appears clear that UA isn't going to play the "end of the world" angle in the campaign. UA promotion experts, sharply aware of the problem, are huddling on the intricate question of the ad approach for the picture to give it the stature it deserves without frightening off the customers. UA is making a big ad splash for the film which opens in some 20 cities around the world on Dec. 17. A special unit has been formed to promote these preems.

William Danziger, a vet exploiteer, has taken over as supervisor and coordinator of promotion for the international openings of the film. The special unit created to help promote it was headed by Maurice Bergman, who resigned.

'Paul' Portsmouth Preem

Portsmouth, N.H., Aug. 25.

This seaport N. H. spot gets the New England preem of "John Paul Jones" (WB) in a benefit at the Colonial Theatre, sponsored by Ye Strawberry Banke Project, Sept. 2. The "project" is a historic citizenship group dating from the early settlement days.

Exploitation is being handled by Floyd Fitzsimmons, WB, Boston, the "project," and John How, Colonial manager.

'Magnificent 7' Switch From Yul to Mirisch

Hollywood, Aug. 25.

"The Magnificent Seven," which originally was to have been turned out by Yul Brynner's Alciona Productions, will now be made by Mirisch-Alpha Co., joint firm of the Mirisch Co. and John Sturges, who will produce and direct. Brynner will star in United Artists release.

Lou Morheim is skedded to act as co-producer and Walter Newman will write screenplay based on the Japanese film from which new venture is adapted. New version will be transferred from a Japan setting to Mexico.

Par 2d Qtr. Nets $1,175,000, Plus 400G from Sales

Paramount for the second quarter of 1959 had estimated consolidated net earnings from operations of $1,175,000, or 69c per share, in addition to special income of $440,000 which represents a profit from liquidation of a foreign investment. Although not officially stated, it's understood the latter refers to payment on the sale of theatres in England. Total income for the period comes to $1,615,000, or 94c per share.

Comparative earnings for the same period in 1958: from operations, $1,160,000, or 63c per share, plus special income of $760,000, or a total net of $1,920,000, equal to $1.04 per share.

For the first six months of 1959 Par had earnings from operations of $2,493,000 ($1.45 per share) in addition to special income of $2,767,000, for a total of $5,260,000 or $3.07 per share.

First half of last year brought operational earnings of $2,565,000 ($1.39 per share) and special income (from films to television) of $7,707,000 for a total of $10,272,000, or $5.58 per share.

Europe to U. S.

Licia Albanese
Lorenzo Alvary
Barry Sisters
Erich Brenn
Horst Bucholz
Conrad Buckner
Hubert Castle
Irene Castle
Gower & Marge Champion
Montgomery Clift
Dick Contino
Charles Davis
Elliott Lawrence
Jacqueline MacKenzie
Eddy Manson
Claude C. Philippe
Munio Podhorzer
Bob Precht
Marvyn Roy
Honey Sanders
Johnny & Bonne Shirley
Rise Stevens
Ed Sullivan
Margaret Hires

High Court of Mass. Gets Underground Garage Issue Pushed by Hub Deluxers

Boston, Aug. 25.

The underground garage issue has been referred to high court.

The full bench of the State Supreme Judicial Court Friday (21) was asked to rule on the validity of the action of the newly formed Massachusetts Parking Authority in taking part of Boston Common for a multi-million-dollar underground garage.

Judge Reuben L. Lurie of Suffolk Superior Court reported the case to the high court after counsel for the parking authority and Atty. Richard Wait submitted a joint statement of facts. Wait represents 14 individuals challenging the legality of the eminent domain action.

The downtown Hub deluxers have long looked at the proposed underground garage as a stimulus to filmgoing. The petitioners contend in their suit that the City of Boston must give the Parking Authority a deed to that part of Boston Common to be used for the parking facility. They set forth that the Authority had no power to use eminent domain proceedings. It is expected that the case will be argued before the full bench of the high court next October.

L. A. to N. Y.

Peter Arnell
Carroll Baker
Leslie Barrett
Betty Comden
Gary Cooper
Louis G. Cowan
Valentine Davies
Robert Evans
Mike Frankovich
Sid Garfield
Harvey Geller
Mitchell Gertz
L. Wolfe Gilbert
Adolph Green
David Hedison
George Hermrich
John J. Hill
Mortimer Hall
Haya Harareet
June Havoc
Oscar Katz
Nick Keesley
Louis L'Amour
Roger H. Lewis
Robert M. Light
Robert L. Lippert
Mike Maltese
Irving Mansfield
Vincente Minnelli
Ozzie Nelson
Bob Newkirk
James Nicholson
Pat Notaro
Luciana Paluzzi
Arnold Picker
Gene Plotnick
Richard A. R. Pinkhan
Hubbell Robinson Jr.
Tom Ryan
Ed Saxe
Max Shulman
Jule Styne
Jacqueline Susan
Joni Taps
Dan Triester
Harvey Williams

N. Y. to L. A.

Stuart L. Daniels
Kathleen Freeman
Robert V. Newman

U. S. to Europe

Sol Hurok
Gaby Lapointe
Paul Martin
Ralph Martin
Edward R. Murrow
Jo Ranson
Stanley Rothenberg
Arthure Sergi
Irving B. Strouse
Ruth Whiteside

New York Sound Track

From **Elizabeth Poe's** article on "Blacklisting and Censorship," appearing in the first issue of a new magazine, Mass Media: "It has always been the fashion among American intellectuals to regard Hollywood as the corrupt source of low-grade entertainment cranked out by money-obsessed vulgarians. This view, whatever its degree of accuracy, is dangerous because it naively fails to notice the worldwide influence of Hollywood, despite its faults. Since 60% of the screening time of the world's theatres is provided by the American film industry, attitudes expressed in these films are perhaps more potent than any conveyed in any other mass media."

Neil and Margaret Rau, legmen for **Louella O. Parsons,** are collabing with **Charles Chaplin Jr.** on his book, "I Remember," for Random House, said to be a "definitive closeup on his father's domestic life" when he was married to **Lita Grey Chaplin,** who is also the mother of **Sydney Chaplin.** Both boys are close to her and counsel with their mother who resides in Hollywood . . . **Errol Flynn,** having delivered his first book, "My Wicked, Wicked Ways" to Putnam, for fall publication, has contracted for another, which he'll title "The Wild Women of Hollywood," said to deal frankly with his romances. "Wicked Ways" accents his autobiog and, for a time, was titled "In Like Me," but the publisher and Flynn's agent, **Carlton Cole,** ruled against that now familiar gag . . . **George Sanders,** another soon-due Putnam author, also agented by **Cole,** is titling his book "Confessions of a Professional Cad," referring to his type-cast stage and screen roles.

Douglass Sinclair, Canadian producer of documentaries, is planning a feature-length color and CinemaScope picture on the Arctic. It'll have Canadian and U.S. backing and should roll this winter. Sinclair has finished a half hour film, "Light From an Arctic Window," which he's peddling to tv . . . **Tennessee Williams** came in from Cuba and is going out to Japan . . . **Martha Thiele,** wife of German director **Rolf Thiele,** helps her husband write film scripts, but refuses to take the credit. Explanation: She doesn't care much for motion pictures . . . **Spyros P. Skouras,** 20th-Fox prez, passed through a town called Adler during his Soviet tour . . . Eric Johnston flew in from Spokane over the weekend . . . Producer **Morris Engel** got a Venice fest invite . . . **Brigitte Bardot,** currently before the cameras in Nice, has to do the picture under an old contract, i.e., with pre-star salary. It'll be a Columbia release here . . . "Around the World in 80 Days" getting big drive-in playoff . . . MPEA expects to send someone (probably **Fred Gronich,** its Continental topper) to study the African mart later this fall and report on its potential . . . There's film interest in **Eugene Vale's** well-reviewed "The Thirteenth Apostle."

Concluding a review of **Phil Koury's** "Yes, Mr. DeMille" book in the Toronto Telegram, film critic **Clyde Gilmour** remarked, "His next picture would have been a saga of the Boy Scouts. How DeMille planned to put sex and bathtubs into THAT story, nobody will ever know."

Kirk Douglas, drumbeating his (claimed) $9,000,000-budgeter, "Spartacus," on a Universal luncheon "pour" in New York last week, observed (1) this has been the longest he's been in the U.S. consecutively for the past several years (10 months); (2), has been the first-time he has enjoyed the airconditioned and less hectic life of a mid-summer in New York; and (3), said he was surprised at how many of the so-called "international set," who travel with the seasons to the fashionable Florida and Riviera spas, "have never been to California or seen some of America's own great natural sites."

Michael Gordon, who just completed "Pillow Talk" for Universal, set to direct the studio's **Lana Turner** starrer "Portrait in Black." **Ross Hunter** will produce from the screenplay by **Ivan Goff** and **Ben Roberts** . . . **Rock Hudson** makes his vocal-record debut on a Decca release, etching two songs from "Pillow Talk" in which he costars with **Doris Day** . . . **Lee Remick,** who costars in "Anatomy of a Murder," off to the Venice Film Festival in which the film is the official U.S. entry . . . **Harry Foster,** producer-director of Columbia's Musical Travelark series, to Ontario to shoot sequences for his newest short, "Wonders of Ontario." Metro seeking **Marlon Brando** for "Four Horsemen of the Apocalypse." . . Screenwriter **Valentine Davies** representing the U.S. State Dept. at Edinburgh Film Festival this month. He's in New York on his way to Scotland . . . **Montgomery Clift** back from London after completing his role in "Suddenly Last Summer." . . . Director **Vincente Minnelli** filming backgrounds for "The Bells Are Ringing" in New York . . . Metro's "Libel," starring **Dirk Bogarde** and **Olivia de Havilland,** set for national release in October. Courtroom mystery drama was filmed in England . . . Drama coach **Claudia Franck** to the Coast to confer with pupils **Joni James, Tuesday Weld** and **Sal Mineo** . . . **Theodore R. Kupferman,** v.p. and general counsel of Cinerama Productions Corp., discussed copyright protection for commercial prints and labels before the Patent, Trade Mark & Copyright Section of American Bar Assn. at Miami Beach on Saturday (22).

Biggest Allied Artists grosser in England in the company's history figures to be "Big Circus." So states **Norton V. Ritchey,** president of AA International, on the basis of pre-release engagements.

Louella O. Parsons is calling her personal memoir, "It's News to Me," due via Putnam's this fall. Her agent, **Carlton Cole,** incidentally, has about 50% of **Jayne Mansfield's** autobiography already in hand, for publication negotiation; it's titled "Am I Really Jayne Mansfield?"

Ketti Frings, playwright-screenwriter (and wife of agent **Kurt Frings**), has been designated for the "Distinguished Achievement Award for Outstanding, Continuous Performance in Letters" by Theta Sigma Phi.

Incorporations: Richard D. Heffner Inc. authorized to produce motion picture films, broadcasts, etc., with offices in N.Y. Capital stock is 200 shares, no par value. **Benjamin Heffner** is a director and filing attorney. Nathan Milco Enterprises Inc. formed to conduct a motion picture and television production business in N.Y. Directors are **Nathan Milco** and attorneys **Donald E. Wilkes** and **Floryance R. Kennedy.** Film Enterprises Inc. established to carry on a motion pictures business in N.Y., with 200 shares of capital stock. **Milton Brachfeld** is a director and filing attorney. St. Cronin Distributors Inc. authorized to conduct a motion picture distribution business in N.Y., with capital stock of 200 shares, no par value. **Robert G. Baker** and **Milton Ross** are directors and filing attorneys.

'SOS' (Save Our Studios) Loans

Two undisclosed theatre chains recently loaned Allied Artists more than a $1,000,000 for the company's program. The loan was similar to the one made to United Artists several years ago by Loew's Theatres and RKO Theatres when UA, then a privately-held company, required ready cash to implement its production schedule.

It's understood that one circuit provided AA with $750,000 at no interest. The loan was made before AA clicked with "Al Capone" and "The Big Circus" and, on the basis of the returns from these two pictures, AA may have begun to start paying back.

With the product supply continuing to diminish, exhibitors and particularly the well-heeled chains have shown an inclination to come to the aid of film companies having financial difficulties. Only by keeping the companies in business and seeing to it that a supply of films, little as it may be, is available can the theatres survive has been the reasoning of the theatremen willing to provide the necessary coin in times of distress.

One of the aims of the American Congress of Exhibitors, as outlined in its initial program, was to serve as a money source for producers or film companies showing a desire to make films.

Clem Perry Resigns From Rugoff & Becker

Clem Perry, v.p. and general manager of the Rugoff & Becker circuit in N.Y., has resigned effective Sept. 18. He'll go to Europe immediately after and plans to announce his future location upon his return.

Perry has been with the circuit for some 15 years, starting in a supervisory capacity, then graduating into booking and specializing in the art house operations which are the mainstay of the R&B chain. Perry had an important hand in building the prestige of such key theatres as the Sutton and the Beekman, one of the newer first-runs in the city.

COMPO STILL BEATS BIZ-BUILDING DRUM

Film industry is not giving up on the idea of institutional campaigning. Ben Marcus, chairman of the business building committee of the Council of Motion Picture Organizations, discussed the matter at a meeting of his group last week in New York, and other such sessions are in work.

Idea is to work out specific business-building projects for all areas around the country patterned after a recent, successful project undertaken in Wisconsin.

This had exhibitors and distributors working jointly on the promotion of specific pictures

CODE RIDING STORMY SEAS

Protestants Now in Anti-Code Mood; 'Some Kind of Action' Threatened

Hollywood, Aug. 25.

Hollywood's alleged "overemphasis on sex and violence" and easing of the Production Code have aroused local Protestant church leaders to the point where they contemplate seeking a moratorium on film attendance. Such a move, if sanctioned by the National Council of Churches of Christ in the U.S.A., conceivably could influence 30,000,000 to 60,000,000 American Protestants to participate in a boycott of theatres.

It was revealed over the weekend that an eight-member clerical committee of the Council's West Coast Broadcasting and Film Commission has been meeting for some months "in deep concern over the numbers and types of Hollywood films that overemphasize sex for sex's sake and violence for violence's sake." In its first official action, it has sent commission director George A. Heimrich to New York for a week's meetings with eastern religious leaders to evaluate the group's findings. This marks the first time an official Protestant organization —historically opposed to the banning of films—has gone on record regarding the motion picture industry as whole.

Taking 'Definite Stand'

Prior to his departure, Heimrich declared, "We are concerned to the point we are going to make a complete study. We are going to take a definite stand. And we are going to take some kind of action." At this point he noted the commission's belief that banning a film increases its big city audience via sensationalism. He confirmed that

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Tipton's Tipoff

Things can't be so bad, or so it would seem from intelligence passed along by E. B. Tipton, theatreman from Gastonia, N. C., concerning operations in his state.

He states:

No theatre has closed this year, "so I guess we have hit bottom and started back up."

Reopened are the Astor, North Charlotte; the Palace, Gastonia; the Buddy Theatre, Bessemer City, and the Gem, Belmont, all N.C.

And in the planning stage is a new indoor house in Charlotte.

'Social Realism' In Pix as Segue To the Blacklist

Films of social realism are returning to the American screen in the wake of the decline of the blacklist in Hollywood, Elizabeth Poe writes in the first issue of the publication, Mass Media, put out by the Mass Media Fellows of the Fund for Adult Education. Title of her piece is "Blacklisting and Censorship in Hollywood."

Miss Poe, who was research associate on the Fund for the Republic's study on blacklisting back in 1956, cites such film as "Friendly Persuasion," "The Defiant Ones," "On the Beach," "Bridge on the River Kwai" and others as proof that, with Hollywood less responsive to pressures for maintaining a blacklist, a new era of social commentary in pictures was starting.

"It is clear that a part of the American film industry, after a decade mostly devoted to westerns, horror pictures, historical spectacles, and what one critic described as 'the disease of gigantism,' is returning to the signs of maturity it showed shortly before, during and shortly after World War II, when the developing trend toward social realism in film content was abruptly halted," the article notes.

Miss Poe's view is that, caught between the U.S. State Dept. and the blacklist, Hollywood had shrunk from any social commentary. The "informal' and 'voluntary' cooperation with the State Department was doubtless a principal factor in removing the social dimension from American films during the McCarthy era, but it seems clear, now that the period is receding, that the powerful machinery devised to blacklist anyone who might be critical of American life was the key enforcer of this policy," she writes.

According to the author, the industry blacklisted some 300 persons over a period of 12 years. "Today most blacklisted writers are working either in movies or television," Miss Poe says. "Things

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St. Louis Park, Mpls., Nabs 'Disciple' 1st-Run; Future Status Weighed

Minneapolis, Aug. 25.

Another important picture, "The Devil's Disciple," is having its Twin Cities' first-run and area preem in a local non-art neighborhood house, the St. Louis Park, ordinarily subsequent-run in the earliest clearance slot, 28 days.

Picture was awarded to the Harold Field house on competitive bids, with regular loop first-runs having been invited to participate.

Previously, the St. Louis Park had obtained "The Horse's Mouth" for its Twin Cities' first-run. It enjoyed a click five-week engagement.

Field, who recently installed 70m equipment in the St. Louis Park and acquired one of the other leading nabe theatres here, the Uptown, relinquished by the Minnesota Amusement Co. (United Paramount), has asked for the St. Louis Park privilege of bidding competitively with loop theatres for first-runs. United Artists, "Devil's Disciple" distributor, has granted the Field request. As far as other companies are concerned, its status is described as being still "in the works."

Bill and Sidney Volk fought unsuccessfully in the courts to get first-run status for their local Terrace, one of the country's biggest grossing uptown theatres, which still is in the 28-day slot.

The St. Louis Park will boost its regular 85c admission to $1.25 for "Disciple."

NT's Sept. Meet in K.C.

Kansas City, Aug. 25,

National Theatres' midwest division, until recently known as Fox Midwest Theatres, holds its annual convention of managers and execs at the Prom Motor Hotel here Sept. 1-2. This one is the circuit's 30th annual, and is marked for a special emphasis, according to Richard Brous, president.

Spencer Leve, v.p. in charge of theatre operation, will come on from L. A. to join with about 90 managers and execs from the area and the homeoffice here.

NO OUTSIDE PRODUCT FOR BUENA IN '60-'61

Hollywood, Aug. 25.

Buena Vista Film Distributing Co., with firm release sked for next two years, won't take on any outside product during that period, to bolster Disney product, according to company spokesman. Among upcoming releases are "Third Man on Mountain," "Toby Tyler," "Pollyanna," "Swiss Family Robinson," "101 Dalmatians."

Outfit additionally will continue its release of "Darby O'Gil and the Little People" and Rowland V. Lee's "Big Fisherman." Expect company-made product for 1960 and 1961 seasons.

MPAA 'SITS OUT' MULTIPLE RAPS

By FRED HIFT

Attacks on the film industry, particularly when they're aimed at the Production code, face the Motion Picture Assn. of America with the difficult problem of how to reply or, for that matter, if there's any percentage in replying at all.

Currently, criticism of the Code operation is again mounting. Several newspapers have carried articles taking the industry to task for allowing its films to become "too frank." A Congressman has asked closer adherence to the Code to avoid showing the U. S. in a bad light abroad. Reviewers have made a big point of commenting on the "relaxed" Code, and always with a raised eyebrow.

Appraising "It Started With a Kiss," the N. Y. Herald Tribune noted that Debbie Reynolds "sizzles her way through a role that would have rocked the old Hays Office to its foundations." And the World-Telegram & Sun observed the picture was "a jubilant flouter of convention, impudently violating rule after rule that has had a respected place in the Hollywood morals code for a quarter century and more."

MPAA's View

While the MPAA is a trade association which, normally, could be expected to stick up for its members, MPAA executives concerned with these things so far haven't come up with any reply to the various charges. MPAA's view, essentially, is that "the best defense is an offense" and that little is to be gained in engaging in public squabbles with powerful news outlets.

Here and there, where individual newsmen have gone out on a limb in rapping the Code, MPAA has addressed letters to them, but the practice is not general. "The question is whether it's a good idea to start battling unless you have

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UA-Mirisch's $600,000 For Michener's 'Hawaii'

In one of the largest deals of its kind to date, United Artists and the Mirisch Co. have acquired film rights to the upcoming James A. Michener novel, "Hawaii." Price reportedly is $600,000 against 10% of the gross, which sets a record for book purchases by Hollywood.

UA will release and Fred Zinnemann, via his own Highland Films, will direct the picture, which is to be in color and widescreen. It'll be shot on location in Hawaii. The Michener novel depicts the history of Hawaii.

The book will be published by Random House in November. It's a book-of-the-month selection for that month and will be issued by the Reader's Digest Book Club in two installments.

'New Cultural Climate' (Sex & Co.) Keys H'wood Themes: 'Pillow' Gordon

Hollywood's new boldness in the selection of themes and in the treatment of sexual and other human relationships would not have been accepted if there had not been "a change in the whole cultural climate" of the country, states veteran director Michael Gordon. Although brought about by the competition of television, the new freedom, Gordon maintains, is actually a result of the period in which we are now living.

He pointed out, for example, that Hollywood's first effort to compete with television was on a technical level, as evidenced by the introduction of 3-D, the various widescreen processes, and the spectacle pictures. He contends that this was part of the effort to convince the public that the theatrical film can offer more than tv. As the competition from video became stronger, American filmmakers sought to give the public the type of story content that was not available on television. "If the time were not ripe for the acceptance of the new story ideas, they would have been discontinued immediately," Gordon declares.

The latitude in story content is one of the most noticeable of the changes in Hollywood observed by Gordon, who has been absent from film-making for seven years. During that period, he directed some 13 plays and it was his handling of the play, "The Tender Trap," that induced producer Ross Hunter to bring Gordon, a product of the Group Theatre, back to Hollywood to direct Universal's "Pillow Talk," starring Rock Hudson and Doris Day.

During his previous excursions to Hollywood, as a director for

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'Paradise' Lost

There's a good reason why the Paris Theatre, N.Y., won't show a reissue of the French classic, "Les Enfants du Paradis" (Children of Paradise).

The negative fell apart when they tried to strike a print off it.

Col's Kahane As Trouble-Shooter On Commie Issue

B. B. Kahane, Columbia studio vice-president, appears emerging as the film industry's front man in dealing with veterans' groups on matters relating to the Communist issue. As such he's taking over the job left by the late Nate Spingold, who was a Col. v.p. at the homeoffice at the time of his death two years ago.

Kahane was in Minneapolis this week seeking to kill two proposed resolutions offered at the national convention of the American Legion which would indict the picture business in blanket fashion for alleged Red infiltration.

Convention of the Legionnaires opened officially yesterday (Tues.) with such matters as the Hollywood resolutions not on the immediate agenda.

Kahane appeared before the Legion's Americanism Commission to voice objections to the projected resolutions. These were advanced by Legion units in California and Nebraska and held that, contrary to previous understandings with the Legion, the film colony was accepting known Commie sympathizers in its employ in key positions.

Kahane, it's understood, rebutted that any such resolutions, if called for, should be directed against individual producers and not against the entire industry. Outcome of his effort is not yet known.

Spingold, as public relations officer of Col., dealt extensively with the vet organizations on the "un-American" matter, not only for Col but for the entire industry as well.

Websco Gets Rockett

Hollywood, Aug. 25.

Frederick K. Rockett Co., pioneer commercial film company whose owner died Oct. 2, 1958, has been acquired by Websco Inc., a Delaware holding corporation.

F. Stanton Webb and John J. Hennessy will head the new management.

Prime Smell-O-Vision To 'Scent' Up 25-40 U.S. Houses and 40 Abroad

"Scent of Mystery," first film in the Smell-O-Vision process, will play between 25 and 40 houses in the States and about 40 abroad, Mike Todd Jr., the producer, estimated last week. Film, which will feature around 40 smells ranging from oil paint, roses, coffee and shoe polish to peppermint and seafood, was shot entirely in Spain. It's due to open in Chicag before the end of the year.

Production carries a nut of around $2,000,000, Todd said. It's produced by the Mike Todd estate, which is owned 50-50 by Todd Jr. and Elizabeth Taylor, Todd Sr.'s widow. The Smell-O-Vision version will be handled by Todd himself. Eventually, the film (without smells) will be offered to the theatres as a regular feature. Special footage was shot to make this possible.

Todd said he'd make 90-10 deals with exhibitors in picking the houses that will show Smell-O-Vision. The machine to dispense the various smells is being produced by the Belock Instrument Co. "The machine is half the cost of installation," according to Todd. "The other half goes to labor." Apparatus is automatically cued by one of the eight soundtracks to dispense the smells, which will come to each individual seat.

Negotiations for a N. Y. show-

(Continued on page 21)

Skouras-Lippert Gabs

Talks will continue in N.Y. this week between Spyros Skouras, 20th-Fox prexy, and Robert L. Lippert on new distribution deal for Lippert's Associated Producers Inc. product Producer accompanied company topper east over weekend.

Initialer on new deal, which calls for upped budgets, will be "The Young Jesse James," which Jack Leewood will produce from Orville Hampton's original screenplay. First year's deal for 12 pix will wind with "The Voice," slated to roll Sept. 14.

Warwick Films Toppers Head Group Taking Over Eros Films Sept. 1

London, Aug. 25.

The takeover of Eros Films by a syndicate headed by Warwick Films toppers, Irving Allen and Cubby Brocolli, exclusively reported in VARIETY last month and subsequently denied, will take effect Sept. 1. Contracts now being prepared will be ready for signature by next Tuesday.

Phil and Sid Hyams, present heads of Eros, will retain seats on the board of Eros, but will play a less active role. Norman Hyams, Phil's son, will resign his directorate and will quit the film industry to concentrate on real tv activities in which he has been interested for some time.

Michael Shipman, a director of Shipman and King, theatre circuit, will assume the managing directorship of Eros while Sam Eckman Jr., formerly Metro chairman in London, and now repping several indie producers, has been invited to become chairman of the Eros board. He's expected to accept. Eckman will make his decision this week.

Warwick still has three more pictures to deliver to Columbia under its existing pact. However, it's assumed that Allen and Brocolli meantime will play an active role in guiding production for Eros. Eros, an indie production and distributing outfit, is currently releasing the Republic backlog in Britain, as well as a batch of American reissues. One of its latest productions, "Cry From Streets," was the official British entry at the recent Moscow Film Fest.

The Blue Angel
(C'SCOPE—COLOR—SONGS)

Remake with Curt Jurgens and May Britt in the original Emil Jannings-Marlene Dietrich roles. Action updated to 1956-59 in present-day Western Germany. Fair boxoffice.

20th-Fox release of Jack Cummings production. Stars Curt Jurgens and May Britt. Directed by Edward Dmytryk. Screenplay, Nigel Balchin based on German screenplay (1930) by Karl Zuckmayer, Karl Vollmoeller & Robert Liebmann, from novel by Heinrich Mann. Camera (DeLuxe Color), Leon Shamroy; music, Hugh Friedhofer, conducted by Lionel Newman; songs, Frederick Hollander, Jay Livingston & Ray Evans, Mack Gordon & Harry Warren; dances, Hermes Pan; special effects, L. B. Abbott, James B. Gordon; editor, Jack W. Holmes; asst. director, Joseph E. Rickards; art, Lyle R. Wheeler & Maurice Ransford; sets, Walter M. Scott & Paul S. Fox; costumes, Adele Balkan; orchestrations, Karlo Hagen; color consultant, Leonard Doss. Tradeshown N.Y., Aug. 21, '59. Running time, 107 MINS.

Prof. Immanuel Rath	Curt Jurgens
Lola-Lola	May Britt
Kiepert	Theodore Bikel
Principal Har:	John Banner
Relf	Fabrizio Mioni
Prof. Braun	Ludwig Stossel
Clown	Wolfe Barzell
Gussie	Ina Anders
Keiselsack	Richard Tyler
Mueller	Vaclav Dolinski
Ertzum	Ken Walken
Lohmann	Del Erickson
Emilie	Edit Angold

When UFA made "Der Blaue Engel" it catapulted Emil Jannings, Marlene Dietrich, producer Erich Pommer and director Josef Von Sternberg into international repute. Later that year ('30), Paramount dubbed an English version and "Legs" Dietrich was on the road to Hollywood renown. This Jack Cummings-produced remake, his first indie for 20th-Fox release, may not have as electric an end-result but it will do much to further Germany's Curd (now Curt) Jurgens' and Sweden's May (pronounced "My") Britt's repute in the global film market generally and with Yank fans particularly. Both, of course, are no strangers to U.S. audiences, with good Hollywood credits already garnered.

As a boxoffice commodity "The Blue Angel" will be a fair entry. It will not be the rocker that the Jannings-Dietrich impact made and, while suffering inevitable comparison, neither Jurgens nor Miss Britt need be ashamed of their performances. Perhaps counting the most against them is the somewhat familiar plot motivation—the femme fatale and the destruction of the German professor who succumbs to her wiles—plus the indelible impact Jannings and Miss Dietrich made in their earthier approach to the same plot. In its era it was pretty daring stuff. The shocker also came from Jannings' complete professional and physical degradation as the crazed, disillusioned, lovesick former professor whom Lola-Lola and the impresario of this nondescript magico-grielesque had metamorphosed into becoming a cheap, abject clown.

Jannings was a sort of Teutonic forebear of the Rev. Davidson school of respectability. His were feet of clay, too, the moment he dropped his dignity. In the UFA original (in those days Paramount had an American correspondence-business exchange with the German film cartel) Jannings went berserk and insane. In the 1959 remake scripter Nigel Balchin and director Edward Dmytryk gave Professor Immanuel Rath (Jurgens) a somewhat "happier" ending. He, too, seeks to choke the floozy that he had married in insane jealousy but the kindly high-school principal is the steadfast old colleague who indicates that the pedagogue - turned - buffoon would soon regain his professional position once he was "cured" of the faithless marriage and the indignities he had experienced.

But the prime shortcoming may prove to be the decision producer Jack Cummings, et al., made to give this saga a post-midcentury topicality in present-day Western Germany. The fantasy of the staid professor of botany is something that keys better in modern acceptance to another period.

Miss Britt is an eyeful as the seductress. Her shoulder-length blonde hair; her saucy mien and manner; the Dietrichesque style of straddling the chairs, which she utilizes as props, showing off her saucy gams, are eyefuls in every department. She handles two vocal reprises of Frederick Hollander's "Falling In Love Again" (which has served as Miss Dietrich's personal theme song over the years, and which also brought the composer-musician from Germany to Hollywood) and also projects the new thematic, "Lola Lola," which Jay Livingston and Ray Evans fashioned for her. The nondescript but still not too undecorative chorus also reprises an old Mack Gordon-Harry Warren tune, "I Yi Yi."

Jurgens proves a flexible performer in the Jannings original. He disguises his masculine attractiveness under an authentic German academician's mien, personating the unworldly schoolmaster with conviction. He makes the transition from the professor of botany, peering behind academic glasses, to the awkward swain of the capricious Lola-Lola, to her general factotum as a sort of house-broken stooge, and later her lowly luggage-carrier and still lowlier buffoon. His Pagliacci is not of a romantic concept as he permits eggs to be cracked on his clownish noggin while he emits the ridiculously embarrassing rooster's crows, under the proddings of the knavish Bikel (the magico), capping with the climactic attempt to strangle the faithless Lola-Lola.

Film was part-shot in Bavaria and the interiors in Hollywood. Support is authentic from the rowdiest students to Theodore Bikel as the machiavellian impresario-magician of this itinerant troupe. John Banner is stolid as the school principal; Italo newcomer Fabrizio Mioni is a new sleek type of juvenile; and the others are more than adequate in their roles.

"Blue Angel" ran 99 minutes 30 years ago and was deemed a shade too long then. Its present 107 minutes also leaves that conclusion despite the expanded canvas of the cinematurgy. *Abel.*

Blind Date
(BRITISH)

Better-than-average yarn of a cop's attempt to pin a murder rap on a young artist, with fine performance by Stanley Baker; worthwhile for all houses.

London, Aug. 18.

Rank release of a Julian Wintler-Leslie Parkyn (David Duetsch) production for Sydney Box Associates. Stars Hardy Kruger, Stanley Baker, Micheline Presle. Directed by Joseph Losey. Screenplay, Ben Barzman and Millard Lampbell, from novel by Leigh Howard; camera, Christopher Challis; editor, Reginald Mills; music, Richard Bennett. At Odeon, Leicester Square, London. Running time, 95 MINS.

Jan Van Rooyen	Hardy Kruger
Inspector Morgan	Stanley Baker
Jacqueline Cousteau	Micheline Presle
Sir Brian Lewis	Robert Flemyng
Police Sergeant	Gordon Jackson
Westover	John Van Eyssen
Postman	Jack Macgowran
Police Constable	George Roubicek
Police Doctor	Redmond Phillips

Here's a taut, well-written pic which gets away to a good, tense start and works up to a neat payoff. Very well acted by a small cast, "Blind Date" should be a brisk proposition for all types of audiences. Though there are several flashbacks they do not hold up the action which motivates from the discovery of a woman's body in a fashionable cottage. A Dutch painter (Hardy Kruger) is discovered in the house, admits that he was there to keep a rendezvous with the dead woman, agrees that he was in the house at the time the crime must have happened, but vehemently denies his guilt.

Detective Stanley Baker does not believe this filmsy yarn and by tough grilling eventually gets from Kruger the full story of how an accidental meeting with the wealthy and stylish French girl led over the weeks to a passionate affair, which had to be kept secret because of her marriage and position in society. But when Baker reveals that she was not married, but the mistress of a high-ranking diplomat the plot becomes thicker. Eventually Baker is convinced that Kruger is innocent but who did kill the mystery woman and why? Not till the last few minutes is it revealed, with a surprise switch.

The screenplay provides suspense. In the flashback scenes, there's some fairly torrid lovemaking between Kruger and Micheline Presle. The dialog is convincing and the police station and London sequences are authentic. Christopher Challis' camerawork proves very effective. Joseph Losey has kept his direction crisp and handled the flashbacks without fuss.

Baker, as the Welsh cop with a temper, a cold in the head, a passion for cold milk and a determination to get his man, gives a powerful and intelligent performance belying the old tag of London policemen being so courteous. Since Kruger has to spend most of his scenes either being grilled by Baker, making love to Miss Presle or quarreling with her, he does well to get so much variety into his performance, though much of his charm is masked by boorish and sullen behavior. She is cool, poised and elegant even when being slapped down by Kruger.

Richard Bennett's music is unduly obtrusive and loud, but Reginald Mills' cutting both fit handily into a better-than-average British suspense drama. *Rich.*

Wir Wunderkinder
(Aren't We Wonderful)
(GERMAN)
(With Narration & Subtitles)

Humorously clever, remarkably candid study of the German character in relation to Nazism and the postwar period. One of the best from Germany since the war.

I. G. Goldsmith presentation of Kurt Hoffmann (Filmaufbau) production of Constantin Film, directed by Hoffmann. Stars Johanna von Koczian, Hansjorg Felmy, Wera Freydtberg, Robert Graf; features Elizabeth Flickenschildt, Ingrid Pan, Ingrid van Bergen, Jurgen Goslar, Tatjana Sais, Liesl Karlstadt, Michl Lang. Screenplay, Heinz Pauck and Gunther Neumann from Hugo Hartung novel; camera, Richard Angst; music, Franz Grothe. Previewed in N.Y., Aug. 19, '59. Running time, 120 MINS.

Kirsten	Johanna von Koczian
Hans Boeckel	Hansjorg Felmy
Wera	Wera Frydtberg
Bruno Tiches	Robert Graf
Frau Meisegeier	Elizabeth Flickenschildt
Betty	Ingrid Pan
Evelyne	Ingrid van Bergen
Schally	Jurgen Goslar
Frau Hafliger	Tatjana Sais
Frau Roselieb	Liesl Karlstadt
Herr Roselieb	Michl Lang
Narrators:	
Erklarer	Wolfgang Neuss
Hugo	Wolfgang Muller

The Germans are not normally credited with much of a sense-of-humor, particularly when holding up the mirror to themselves in films. In "Wir Wunderkinder" (Aren't We Wonderful), recent winner of the Gold Medal award at the Moscow film festival, this tendency has been radically reversed. It is a remarkably well-done picture, a humorous and yet bitingly cynical commentary on the German mind, employing astonishing insight and an absolute willingness to call a spade a spade.

"Wunderkinder" offers proof positive that the Germans are quite capable of seeing themselves realistically and of getting the proper slant on the Nazi period. Oddly enough, Kurt Hoffmann has managed to weave into the picture a tender and quite charming love story involving an anti-Nazi journalist and a Danish girl, played respectively by Hansjorg Felmy and Johanna von Koczian.

The two key figures in the film are Felmy, who dislikes the Nazis from the start, but never actively fights them (he'll go only as far as losing his job over the refusal to join the party) and Robert Graf as the Nazi bully, the boy without brains who joins the brownshirts to get power and work out his inferiority complex. Anti-Semitism and persecution of the Jews is touched upon in the film, but not extensively.

There are many fine touches in this picture, which starts with 1913 and carries through to today, when Graf is back as a captain of industry, employing the same arrogance and ruthlessness that got him to the top under the Nazis, and Felmy is in an important editorial position where he exposes Graf's past. Final scene has Graf falling down an elevator shaft, with the narrator expressing hope that more of his ilk might follow. But at his funeral, he is honored as a loyal "comrade."

Acting is excellent. A good deal of the action is silent, with an English narrator speaking over it. Much of the commentary on the Germans, their sentimentality and their devotion to militarism is devastating. Device of running the whole thing as a flashback on a small screen of the old silent type, with a pianist and narrator interrupting from time to time with sarcastic songs of the "Three Penny Opera" genre, is effective.

"Wunderkinder" is clever, distinctly offbeat and highly attractive fare. It'll probably have its main attraction in the arties, though it's a treat for any thinking American concerned with the German problem. Best thing about the film is that it manages to say so much, and so well, with a light touch. *Hift.*

Invitation to Monte Carlo
(BRITISH-COLOR)

Well-made, amiable short feature bringing in Prince Rainier and Princess Grace and exploiting Monaco scenery; sound supporting job.

London, Aug. 18.

Hillcrest release of Richmond Film (Euan Lloyd) production. Features Germaine Damar, Gilda Emmanueli, Katharine Page, Jefferson Clifford and voices of Leo Genn, Nicole Maurey, E. V. H. Emmett. Written and directed by Euan Lloyd. Commentary written by Jack Davies; editor, Terry Trench; camera, John Wilcox, Tony Braun, Egil Woxholt; music, William Hill Bowen. Previewed at Metro Private Theatre, London. Running time, 46 MINS.

Jacqueline	Germaine Damar
Lindy	Gilda Emmanueli
The Matron	Katharine Page
The Postman	Jefferson Clifford
Tosca	Himself

Obviously designed as a boost for the Principality of Monaco, this easy-on-the-eye and pleasant travel feature pic stands up as good entertainment. Only 46 minutes in length, it is an agreeable supporting pic for most houses. It was made with the full cooperation of Prince Rainer and provides some interesting sidelights on Monte Carlo and neighborhood. The main gimmick is the work and play glimpses of Prince Rainier, Princess Grace and their baby. These are helped by excellent color photography and a slight but charming "fairy-tale" story, based on a true incident.

Gilda Emmanueli plays a British orphan child who is picked to take a present to the Royal babe. The present is Tosca, a kitten, and Gilda's adventures on the trip are the peg on which the travelog is hung. Prince Rainier in his private zoo, doing some slick underwater diving and playing with his child, proves himself a pleasant personality, and no mean actor. Shots of Princess Grace will remind audiences that Monaco's gain was distinctly Hollywood's loss. Even Frank Sinatra crops up in one scene.

Little Miss Emmanueli is a cute and promising moppet. Germaine Damar, a Luxembourg actress, play an air hostess who chaperones the child and reveals herself as a delightful, fresh performer. Katharine Page and Jefferson Clifford provide useful support.

Jack Davies' commentary is light and informative. It is put over well by Leo Genn, Nicole Maurey and E.V.H. Emmett. Lensed in Cinepanoramic and Technicolor, John Wilcox, Tony Braun and Egil Woxholt have done a very satisfactory job while William Hill Bowen's music, played by the George Melachrino orch. is just in the right mood for this vehicle.

As writer, producer and director, Euan Lloyd has pulled off a smooth treble. He can well be satisfied with the result of his brain child. *Rich.*

Les Rendez-Vous Du Diable
(Meetings With the Devil)
(FRENCH—DOCUMENTARY—COLOR)

Paris, Aug. 18.

UGC release of Jacques Constant production. Directed by Haroun Terzieff. Commentary, Paul Guimard, R. M. Arlaud; camera (Agfacolor-Kodachrome), Terzieff, Pierre Bichet, Aldo Scavarda, Wanwo Runtu; editor, Monique Fardoulis. At Marbeuf, Paris. Running time, 80 MINS.

This film deals with a voyage that takes in all the important live and extinct volcanos of the world. It has some daring footage alongside belching craters and symphonic montages of wholesale eruptions. Though repetitive, this has enough daring to hold interest throughout.

Its expert editing, commentary and general offbeat aspects could slant this for specialized commercial showings abroad or for schools use. Sheared a bit it could make an excellent medium length pic of an unusual art house program.

Film ends in a brilliantly conceived montage of a volcano in full eruption at night which adequately fits the title. Here is an off-beat documentary with exploitation possibilities. Color is good despite being blown up from 16m. *Mosk.*

Les Yeux Sans Visage
(Eyes Without a Face)
(FRENCH)

Paris, Aug. 18.

Lux release of Champs-Elysees production. Stars Pierre Brasseur, Alida Valli; features Juliette Mayniel, Francois Guerin, Edith Scob. Directed by Georges Franju. Screenplay, Jean Redon, Claude Sautet, Pierre Gascar; camera, Eugen Shuftan; editor, Gilbert Natot. Preemed in Paris. Running time, 90 MINS.

Professor	Pierre Brasseur
Louise	Alida Valli
Edna	Juliette Mayniel
Catherine	Edith Scob
Jacques	Francois Guerin
Paulette	Beatrice Altariba

Ambitious horror pic depends on clinical operation scenes and the showing of deformed faces for its effect. It has some queasy scenes, but unclear progression and plodding direction give this an old-fashioned air. Main offshore possibilities would be for dualer and exploitation chances on its theme, with arty chances also possible if well sold.

A plastic surgeon daughter's face is destroyed in an accident. He gets young girls, lured in by a woman whose face he has saved, and tries to transpose their faces to that of his daughter. The operations fail and the daughter finally kills the woman.

Director Georges Franju has given this some suspense and not spared any shock details. But the stilted acting, asides to explain characters and motivations, and a repetition of effects lose the initial impact. Lensing is excellent and technical effects okay. The editing is too leisurely and lacking in snap for this type of film. *Mosk.*

Los Seite Pecados
(The Seven Sins)
(MEXICAN)

Mexico City, Aug. 18.

Peliculas Nacionales release of a Filmadora Panamericana (Jose Diaz Morales) production. Stars Lilia del Valle, Luz Maria Aguilar, Linda Cristal, Emilia Guiu, Domingo Soler. Directed by Morales. Screenplay and adaptation by Jose Diaz Morales, Augusto Benedico, Jose Luis Galiana. At Olimpia Theatre, Mexico City. Running time, 85 MINS.

Idea behind this one are the seven capital sins, with the producer using seven attractive females from the star down to aspirants to stardom to be the fleshly embodiment of the major mortal sins.

What with the censors, it would have been better if film had been titled, "The Seven Female Sinners," for the sins are somehow bogged down in the rambling story although the curvaceous sinners are always even present. As this is a picture with the typical stamp of producer-director Jose Morals, the femmes never fail to parade their charms in as skimpy bathing suits as the censors allow, with here and there scenes getting in that would not pass the MPA code. Despite recent get-tough attitude of censors, the Mexican branch is not as finicky as their counterparts in Spain, the U.S. and England.

According to the script, the seven lovely sinners are models, thus giving them an excuse for exposing epidermis. About the most attractive of the lot is Linda Cristal, the close runner-up being Lilia del Valle. Emilia Guiu appears in a farewell performance here since she has foresworn the screen for life on an Arizona ranch.

Andrea Palma plays the female heavy or vixen in this off-pace story of sin. Domingo Soler in a father part and leading men Antonio de Hud, Augusto Benedico and Arturo Correa struggle with their roles. The film has one merit, judging from audience reaction: envisaged as a drama, this effort made the patrons laugh at many of the developing dramatic situations. *Emil.*

La Sentence
(The Verdict)
(FRENCH)

Moscow, Aug. 18.

Pathe release of Christine Gouzenal production. Stars Marina Vlady, Robert Hossein; features Roger Hanin, Beatrice Bretty, Lucien Raimbourg. Directed by Jean Valere. Screenplay, Georges Arnaud, Marcel Moussy from an idea by Robert Hossein; camera, Henri Decae; editor, Leonide Azar. At Moscow Film Fest. Running time, 80 MINS

Catherine	Marina Vlady
Georges	Robert Hossein
Antoine	Roger Hanin
Jeanne	Beatrice Bretty
Francois	Lucien Raimbourg

Five people, three men and two women, are herded into the cellar of a house on a beach to await execution in an hour after killing an important German officer during the last war. The condemned people are resistance workers and the time is just before the Allied landings.

Pic then follows the agonizing wait and their final execution as attempts to free them, and the delayed Allied landing, are too late. Direction fails to infuse this with the needed tension, and the forced characterizations make this lag in spite of a series of agitated bits sifted in with the wait and sudden character revelations.

Quickie aspects, with all military actions appearing off, and a lack of plausibility combine to cut the edge and heroics of the pic. Acting is theatrical and also is saddled with banal dialog. Film looms chancey in offshore markets except for possible arty slotting on its theme. *Mosk.*

Filles de Nuit
(Girls of the Night)
(FRENCH)

Paris, Aug. 18.

Warner Bros. release of CEC-Constantin-Prora Film production. Stars Georges Marchal, Nicole Berger; features Gil Vidal, Claus Holm, Kay Fischer, Renato Baldini. Directed by Maurice Cloche. Screenplay, Andre Tabet, Georges Tabet, Cloche; camera, Jacques Mercanton; editor, Fanchette Mazin. At Latin, Paris. Running time, 99 MINS.

Charlie	Georges Marchal
Neda	Nicole Berger
Paul	Gil Vidal
Father Herman	Claus Holm
Marlene	Kay Fischer
Marco	Renato Baldini

Warner Bros. has an okay exploitable item in this pic about how some prostitutes are reformed by a zealous priest. There are plenty of torrid scenes and, if somewhat overdidactic in its moral preachment, this emerges an actioner with exploitable handles on theme and treatment for offshore placement.

A priest creates a refuge for prosties and tries to win them away from their panderers. They come to grips over a young girl coveted by one of the hoodlums. Then she, her fiance and the priest, helped by repentant joy girls, win a moral and physical victory over the gangsters. *Mosk.*

FAMILY GOES FOR DRIVE (IN)

Yanks Settle for Single-O 'Murder,' Resolving Burning Issue at Venice

By ROBERT F. HAWKINS

Venice, Aug. 25.

Storm in the Venice teacup subsided this week, just in time for the international film festival to start unspooling. Following a heated exchange of cables, the Americans backed down and accepted the status quo. This sees only one Hollywood pic in the competition ("Anatomy of a Murder") and another ("Some Like It Hot") closing the fest, but out-of-competition.

At one point in the controversy, it appeared that the Yanks would pull out over the issue, i.e., Venice picking only one American film against three from Italy and two from France.

Finally, however, Frank Gervasi, Mediterranean chief for the Motion Picture Export Assn., decided to drop the complaint and go ahead normally, at least for this year. There appears little question that MPEA will pursue the matter further in relation to the 1960 fest.

Some years back, MPEA actually did refuse to participate at Venice. That was when the Italians insisted they had the right to pick the pictures for the fest. Later, a compromise was reached under which the Americans submit a preferred list and Venice agreed to select entries from it.

This year, MPEA submitted "Anatomy" as the first film and "Green Mansions" next. Venice nixed "Mansions," arguing that it had already been shown in Britain.

(Continued on page 21)

Japanese Pix Industry's Jaundiced View of 'Gate,' 'Rashomon' as Exportables

Though "Rashomon" and "Gate of Hell" served to alert American audiences to the artistic and entertainment values in postwar Japanese film production, the local Japanese industry had little regard for either of the two pictures, and it was only with the greatest hesitancy that they were permitted to become entries at international film festivals.

Story is related in a new book on the Japanese film industry by Joseph L. Anderson and Donald Richie. "Rashomon," a Daiei film, had been more or less accidentally selected for the 1951 film fest at Venice. Daiei topper, Masaichi Nagata, was extremely hesitant. Says the book: "He was afraid of failure and the consequent humiliation, but worst of all was the fact that the film had not been made 'especially for export.'"

History of the two Japanese pictures interestingly parallels that of some of the neo-realist postwar Italian pictures like "Shoe Shine," "Open City," "Paisan" and "Bicycle Thief." While they opened the world market to Italian films, and firmly established the Italian imports in the States, Italian audiences and critics found them average and were vastly surprised at their success.

In the instance of "Rashomon" in Japan, it almost wasn't made, being considered "too offbeat," Anderson and Richie relate. As far as "Gate of Hell" was concerned, "the Japanese critics were completely confounded by the foreign success" of the film and "their attitude was one of the insulted and the injured, since these foreigners seemed to suggest that the Japanese critics did not know their business." Some critics even felt that Japan had suffered a national insult.

'P&B' for Dallas in Oct.

Dallas, Aug. 25.

Samuel Goldwyn's "Porgy and Bess" (Col) is now seen as an October starter at the Melba Theatre. The tenancy is expected to be longterm.

It is figured that the Melba will close in September for the conversion to the Todd-AO process.

TEXAS DRIVE-IN CHAIN

Chas. Albert and Bill Rau Form Al-Ra Theatres

San Antonio, Aug. 25.

Charlie Albert and Bill Rau have teamed up to form Al-Ra Theatres Inc., and have purchased three ozoners in Corpus Christi. They are partners here in the operation of the Cirle 81 Drive-In. Albert and another partner operate the San Pedro Outdoor Theatre and Rau is partner with another individual in the operation of the Bandera Road Drive-In.

The duo have acquired the Surf, 62d and Lexington and the Twin Palms Drive-Ins in Corpus Christi.

Albert said that the Corpus Christi ozoners will follow his long established policy of operating with the family in mind. "We will give the best Hollywood has," he said, "without depending on sex movies to draw crowds. I have never run a sex picture in 31 years in this business."

'Spartacus' Soars To $10-Mil, New Coast-Made High

"Spartacus," Bryna Productions' initial film for Universal, will wind up costing close to $10,000,000, Kirk Douglas disclosed this week. In New York to discuss sales and release plans with U executives, Douglas revealed that another $500,000 will be spent to film a six-minute battle scene in Spain.

A crew is currently in Spain to make arrangements with the Spanish army to provide the necessary troops and to scout locations. Filming is scheduled for October. Present plans are to release the film about Easter as a 70m roadshow attraction.

Douglas described the film as the most expensive ever made in Hollywood. Although he preferred to shoot the entire film in Hollywood, he pointed out that it was impossible to obtain 10,000 men of the U. S. Army for the intricate maneuvers required for depicting an authentic battle scene. "It would have been impossible to employe ordinary extras," he noted.

Asked if it would have been less

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'PASSION PITS WITH PIX'? NO!

By GEORGE GILBERT

Suburbia, a sprawling area adjacent to most cities, is teeming with actual and potential drive-in patrons. What the individual ozoner is doing to entice and hold its share of that trade is revealed in a survey of three representative ozoners in metropolitan New York.

"Passion pits with pix," as driveins were often referred to in their infancy, is an outmoded term, for the outdoor theatres now cater almost exclusively to the family trade. At least that's the case as far as Harry Appleman's Rockland Drive-In Theatre, Monsey, N. Y.; the Skouras Route 303 Drive-In, Orangeburg, N. Y., and Eastern Management's Paramus, N. J., Drive-In are concerned.

These theatres - under - the - sky, within a comfortable 30-mile radius of Times Sq., tap Bergen County, N. J., and the adjoining Rockland County, N. Y. Wealthy Bergen, with an estimated 700,000 population and just over the Hudson River, has long been jocularly known as "New York's bedroom." Both counties are a maze of such superhighways as the N. J. Turnpike, Garden State Parkway, N. Y. Thruway and Palisades Interstate Parkway.

Mostly 1st-Runs

The Rockland, 303 and Paramus drive-ins are more or less typical of ozoners in New York's metropolitan area since practically all of them draw upon the same class of patron and are located on or near modern highways. With exception of occasional reissues, the drive-ins surveyed are committed to a first-run policy.

Business at the 303 is 10 to 15%

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Technirama Cues UA Sell on 'Sheba'

United Artists plans to sell Edward Small's "Solomon and Sheba" in a two-stage campaign, designed to help boost the picture via a strong accent on the new Super Technirama 70 process. The Biblical spectacle is due as UA's Christmas attraction. It'll open in 30 selected domestic and 13 foreign situations.

Extensive ad campaign hinging on the widescreen system is being prepared at UA. According to William J. Heineman, UA's distribution v.p., Super Technirama stands

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See H'wood's Revenue From Abroad In Dip for 1st Time in 10 Years

TRIAL ORDERED IN RKO PIC

Poe's Claim Re 'Naked Sea' to Be Adjudicated

Whether RKO Pictures owes Producers Representatives Inc. $8,828 in connection with services rendered on a tuna fishing documentary must be determined by trial. Ruling was made by N.Y. Supreme Court Justice Charles A. Loreto in denying PR summary judgment.

PR, headed by Seymour Poe, claims that under a June, 1958 agreement it was to assist in selling "The Naked Sea," an RKO release presented by Theatre Productions Inc. Deal called for PR to receive 3% of the film's gross over the first two years of distribution.

"Sea" grossed $294,000 in the two-year period, PR claims, and 3% of that sum is $8,828. RKO, on the other hand, denies that it owes anything. Pointing out that RKO is entitled to recover distribution fees, a bank loan and other expenses from the gross before other deductions are made, Justice Loreto held that there "appears to be a triable issue" as to whether any sum is due the plaintiff.

'Ivan' 2d to Janus; U.S. to See Soviet 'Eisenstein's Life'

Part two of Sergei Eisenstein's "Ivan the Terrible," along with an hour-long Soviet documentary on Eisenstein's works, have been acquired for U.S. distribution by Cy Harvey's Janus Film.

There were originally suposed to be three parts to "Ivan." Part one has been in release in the States via Artkino, the Soviet film agency. Part two was shot, but then criticized as deviationist. Eisenstein made a public apology, offered to make certain changes, and Stalin is said to have agreed to the release of the picture in that version. However, Eisenstein fell ill (he died in 1948) and the "corrections" were not made. The picture was never released.

The documentary on Eisenstein, considered to have been one of the world's great filmmakers, was finished recently in the Soviet Union. It includes excerpts

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Foreign earnings of American film companies abroad, probably for the first time in more than a decade, will be off quite sharply in 1959. Business done by Yank films in virtually all of the major markets save one—Brazil—has been off in varying degrees so far this year.

Drop in revenue, the extent of which cannot yet be determined, is the inevitable result of a pattern which has been developing for some time. American films, though individually still capable of doing bigger top business, are grabbing a smaller share of the market. In some instances—as in Britain—this has been due to the decline of the market per se. In others, as in Japan, competition from local films (both artificial and real) has begun to hurt.

It is virtually impossible to obtain exact figures. The most recent estimate of Eric Johnston, president of the Motion Picture Export Assn., has been that, in 1958, the Americans earned about $217,000,000 abroad. Johnston includes Canada in this figure and he tags it as funds potentially remittable to the U. S. Real dollar remittance to N. Y. is considerably less.

Both at MPEA and at the companies it's conceded that foreign earnings this year will be off. It is a subject for considerable concern, for the overseas revenue today represents a solid part of the base on which the industry stands. About 50% of overall revenue, and in the instance of some companies more than that, comes from the foreign market.

It is this development which has cued the distributors' interest in foreign tv and has sparked discussion on the exploration of the

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Monsarrat's Pre-Pic Novel ('White Rajah') Could Bring Him 175G

By PAUL GARDNER

Ottawa, Aug. 25.

Nicholas Monsarrat, English-born novelist who left the U.K. High Commissioner's Office in this capital (still his home) a few years ago for full-time writing, has more irons than ever in international fires.

Hottest is his assignment from Milton Sperling to write a novel for the latter to turn into a film. Sperling's United States Pictures releases through Warners. Monsarrat thinks it's the first such deal ever made, and it'll bring him up to $175,000, depending on book sales, for film rights only.

Working title is "White Rajah," about a sailor, probably a pirate, who sets up his own kingdom, around 100 years ago, somewhere in the Far East. Sperling owns all rights to real-life White Rajah material, through purchase from the wife of the third White Rajah of Sarawak, still living who wrote a book from it some years ago.

Monsarrat had long harbored the thought of doing such a book, having spent some time in Sarawak; but Sperling phoned him out of the blue from Hollywood with the same idea—getting his number from Monsarrat's N. Y. agent, Willis Kingsley Wing. Being familiar with that part of the world, he expects the project will take him only about a year; and and he has no wish to try writing screenplays, preferring to leave that to trained screenwriters.

Just before starting that, Monsarrat goes to England next month to deliver to his publisher, Cassel & Co., his new, yet untitled, novel —his first sea story since "The Cruel Sea," but set in peacetime; and a collection of short stories, whose Satevepost-published "The Ship That Died of Shame" was filmed in England three years ago. "Cruel Sea" and "The Story of Esther Costello" have also been filmed, and he has just sold film

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METRO ON A $3,000,000 AD-PUB BINGE TO KEEP 'BEN-HUR' CHARIOTS GREASED

An advertising-promotional expenditure of more than $3,000,000 is contemplated by Metro for the launching of "Ben-Hur." The campaign, which has been gaining momentum during the past few months, moves into high gear this week with the arrival in N. Y. of the company's fieldmen for a first-hand briefing on the promotional endeavors. The advertising campaign, including the formats of the ads and the placement procedure, was presented to prexy Joseph R. Vogel last week by pubad veepee Howard Strickling, with the latter receiving the greenlight to unleash the drive.

There will be no stinting in getting the $15,000,000 production, the costliest picture in the history of the film biz, off the ground. A total of $1,750,000 has been allotted for newspapers alone for the launching of the film in the first 40 cities. Of this amount, $200,000 will be spent in New York for the world premiere at Loew's State around Thanksgiving Day. Under the release pattern established by Metro—providing for exclusive territorial engagements—it's expected that the picture will be placed in approximately 150 situations on a hard-ticket run during the first year. Only English-speaking countries abroad—with London set to get it around Christmas—will see the picture during the first year because of the necessity of careful dubbing for foreign lingos.

'Know-About' Jackpot

Under the direction of Oscar Doob, who heads a special "Ben-Hur" promotional unit, considerable headway has been made in building word-of-mouth long before the picture is officially unveiled on Broadway. A Simminger & Co. survey, underwritten by Metro, indicated that 534 of every 1,000 persons knew about "Ben-Hur" as of July 25. This percentage of "know-about" is said to be the highest ever recorded for a motion picture.

The buildup has been a multi-faceted one, involving a variety of promotional gimmicks. Approximately 100 merchandise tieins have been signed. Many of these arrangements include the payment of royalties to Metro for use of the "Ben-Hur" title. Merchandise tieups involving royalties were concluded by Stone Associates, a firm specializing in this endeavor. The non-royalty deals were arranged by Doob's department.

Department Store

Among the merchandise items authorized are a pushmobile scooter type chariot, plastic toy breastplate and shield, chariot whip, sword and buckler, cut-out toys, chariot hobby kit, toy dagger and sheath, chariot race board games, arena toy play set, trace and erase coloring sets, bow and arrow set, assembled plastic chariots, adult paint-by-number sets, beach towels, biscuit and cookie arrangements, candy packages, ballets and billfolds, writing kits, key cases, purses, jigsaw puzzles, record albums, picture postcards, bookends, umbrellas, scarfs, sun suits, sweatshirts, jewelry, fashions, etc.

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'Hole' Wham $28,000, L.A.; 'Rocket' Big 18G, 'Denim' Dandy 15G, 'Phillys' 21G; 'North' Tall 13G, 'Porgy' Fat 22G

Los Angeles, Aug. 25.

Four fancy openers and some lusty holdovers are giving local first-runs a brisk backing in current frame. Current round is headed by first general release of "Hole In Head," smash $28,000 in four theatres. "Young Philadelphians," also on first general release, is looking for a mighty $21,000 or better in three houses.

"Have Rocket, Will Travel" is heading for a boff $18,000 in three spots. "Blue Denim" looks big $15,000 at Fox Bev opening week. "Big Operator" looms hefty in first Los Angeles week.

"North By Northwest" continues to head regular holdovers with a tall $13,000 on tap for fifth Egyptian stanza. "Nun's Story" looks robust in ninth week at Hollywood Paramount. "Anatomy of Murder" shapes socko in eighth round at Warner Bev.

Hard-ticket pix, all doing well, are being topped by "Porgy and Bess," fancy $22,000 in sixth Carthay round.

Estimates for This Week

Hillstreet, Hollywood, Uptown (Metropolitan-FWC) (2,752; 756; 1,715; 90-$1.50)—"Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col). Smash $18,000. Last week, Hillstreet with New Fox, Fox Whilshire, "Holiday for Lovers" (20th), "Here Come Jets" (20th), $11,000. Hollywood, Uptown with State, "Horrors Black Museum" (AI), "Headless Ghost" (AI), $19,000.

Los Angeles (FWC) (2,017; 90-$1.50)—"Big Operator" (M-G) and "Edge of City" (M-G). Hefty $6,500. Last week, with Loyola, "Say One for Me" (20th), "Miracle of Hills" (20th) (2d wk), $11,800.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Blue Denim" (20th). Boffo $15,000. Last week, "Hole in Head" (UA) (9th wk), $7,300.

Orpheum, New Fox, Fox Wilshire, Loyola (Metropolitan-FWC) (2,213; 765; 2,296; 1,298; 90-$1.50)—"Hole in Head" (UA) (1st general release) and "Guns, Girls and Gangsters" (UA). Great $28,000. Last week, "Orpheum with Pantages, "Big Circus" (AA), "Westbound" (WB) (2d wk), $11,700.

Downtown Paramount, Hawaii, Wiltern (ABPT-G&S-SW) (3,300; 1,106; 2,344; 90-$1.50)—"Young Philadelphians" (WB) (1st general release) and "Born Reckless" (WB). Wham $21,000 or over. Last week, Downpar, "Hercules" (WB) (3d wk), "Attila" (AA) (reissue), $8,900. Hawaii, "Valley of Kings" (M-G), "Ulysses" (Par) (reissues), $3,400. Wiltern with Iris, Downtown, "Five Pennies" (Par) (1st general release), "Tarzan's Greatest Adventure" (Par), $15,700.

Vogue (FWC) (810; $1.25-$3)—"Big Fisherman" (BV) (2d wk). Lush $11,000. Last week, $11,200.

State (UATC) (2,404; 90-$1.50)—"Horrors of Black Museum" (AI) and "Headless Ghost" (AI) (2d wk). Soft $3,500.

Iris, Downtown (FWC-SW) (825; 1,757; 90-$1.50)—"Five Pennies" (Par) and "Tarzan's Greatest Adventure" (Par) (2d wk). Handy $7,000.

Pantages (RKO) (2,915; 90-$1.50)—"Big Circus" (AA) and "Westbound" (WB) (3d wk). Okay $5,000.

Four Star (UATC) (868; 90-$2)—"Scapegoat" (M-G) (3d wk). Stout $6,000 or close. Last week, $8,000.

Egyptian (UATC) (1,392; $1.25-$2)—"North by Northwest" (M-G) (5th wk). Lusty $13,000. Last week, $19,000.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (6th wk). Sturdy $22,000. Last week, $23,000.

Warner Beverly (SW) (1,612; $2-$2.40)—"Anatomy of Murder" (Col) (8th wk). Socko $11,000 or near. Last week, $13,500.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (9th wk). Robust $11,000. Last week, $11,900.

Chinese (FWC) (1,408; $2-$2.40)—"Darby O'Gill" (BV) (9th wk). Sturdy $7,500. Last week, $7,900.

El Rey (FWC) (861; $1.50-$2)—"South Pacific" (20th) (9th wk). Fine $4,060. Last week, $4,600.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (15th wk). Hotsy $7,500. Last week, $8,200.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 48th week Sunday (23) after big $20,500 last week.

Key City Grosses

Estimated Total Gross

This Week $2,565,700
(Based on 21 cities and 221 theatres, chiefly first runs, including N. Y.)

Last Year $2,640,100
(Base don 21 cities and 241 theatres.)

'Disciple' Hot 15G, Philly; 'Beat' 12G

Philadelphia, Aug. 25.

Philly is still suffering from the long heat spell and fact that many folks are out of town. But there are some bright spots. Probably the most outstanding is the excellent showing being made by "Devil's Disciple" opening round at the Viking. "Yellowstone Kelly" is rated smooth at Stanton while "Beat Generation" looms hep on initial stanza at the Fox. Biggest money by a holdover is being racked up by "North By Northwest," still very big in second frame at Stanley. "Hole in Head" also shapes rousing in sixth Goldman session.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Five Pennies" (Par) (3d wk). Brisk $7,000. Last week, $9,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (27th wk). Fine $6,500. Last week, $7,500.

Fox (Milgram) (2,250; 90-$1.80)—"Beat Generation" (M-G). Hep $12,000. Last week, "Big Operator" (M-G), $13,000.

Goldman (Goldman) (1,000; $1.10-$1.80)—"Hole in Head" (UA) (6th wk). Big $14,000. Last week, $17,000.

Midtown (Goldman) (1,000; $1.10-$1.80)—"Blue Denim" (20th) (2d wk). Big $10,000 or near. Last week, $12,000.

Randolph (Goldman) (2,250; 94-$1.80) — "Anatomy of Murder" (Col) (4th wk). Sock $16,000. Last week, $20,000.

Stanley (SW) (2,900; 99-$1.80)—"North by Northwest" (M-G) (2d wk). Tall $28,000. Last week, $21,000.

Stanton (SW) (1,483; 99-$1.40)—"Yellowstone Kelly" (WB). Neat $10,000. Last week, "Last Train Gun Hill" (Par) (4th wk), $6,000.

Studio (Goldberg) (483; 94-$1.80)—"Room at Top" (Cont) (8th wk). Big $5,500. Last week, $5,800.

Trans-Lux (T-L) (500; 99-$1.80)—"Middle of Night" (Col) (7th wk-6 days). Fair $3,000. Last week, $3,500.

Viking (Sley) (1,000; 75-$1.80)—"Devil's Disciple" (UA). Smash $15,000. Last week, "Cry Tough" (UA) (2d wk), $3,000.

World (Pathe) (499; 99-$1.80)—"Lady Chatterley's Lover" (Indie) (5th wk). Okay $2,700. Last week, $3,000.

'Kelly' Brisk $22,000, Denver; 'Oregon' 10G

Denver, Aug. 25.

City is packed with holdovers, most of which are remaining quite big. Ace newcomer is "Yellowstone Kelly," rated great at Paramount. "Oregon Trail" is only fair at the Denver. "North by Northwest" continues fine in fourth Orpheum session. "Middle of Night" is hotsy in second at the Centre.

Estimates for This Week

Aladdin (Fox) (1,324) (90-$1.80)—"South Pacific" (20th) (10th wk). Big $4,000. Last week, $3,500.

Centre (Fox) (1,270) ($1-$1.45)—"Middle of Night" (Col) (2d wk). Hep $9,000. Last week, $11,500.

Denham (Indie) (1,584) (75-$1.25)—"Five Pennies" (Par) (3d wk). Oke $6,800. Last week, $8,000.

Denver (Fox) (2,432) (75-$1.25)—"Oregon Trail" (20th). Fair $10,000. Last week, "Anatomy of Murder" (Col) (3d wk), $10,000.

Orpheum (RKO) (2,690) ($1-$1.25) — "North By Northwest" (M-G) (4th wk). Nice $9,000. Last week, $10,000.

Paramount (Indie) (2,100) (90-$1.25)—"Yellowstone Kelly" (WB). Great $22,000. Last week, "Hercules" (WB) (2nd wk), $18,000.

'Denim' Bangup $12,000 in Pitt

Pittsburgh, Aug. 25.

Combination of heat and steel strike is not helping grosses here this week. The two new entries are "Blue Denim," being great at Fulton, and "Darby O'Gill and Little People" at Stanley, where shaping just good. "Anatomy of Murder" still is holding hefty in fifth week at Harris. "North by Northwest" still is big in third week at Penn. "Five Pennies" is only okay in third round at Warner.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Blue Denim" (20th). Great $12,000. Last week, "Go, Johnny, Go" (Roach), $4,500.

Harris (Harris) (2,100; $1-$1.50)—"Anatomy of Murder" (Col) (5th wk). Hefty $7,500. Last week, $7,700.

Penn (UATC) (3,300; $1-$1.50)—"North by Northwest" (M-G) (2d wk). Still big at $15,000. Last week, $18,000.

Squirrel Hill (SW) (824; $1.25)—"Middle of Night" (Col) (4th wk). Hep $2,500. Last week, $2,800.

Stanley (SW) (3,700; 85-$1.50)—"Darby O'Gill" (BV). Healthy $13,500. Last week, "Yellowstone Kelly" (WB), $9,800.

Warner (SW) (1,500; $1-$1.50)—"Five Pennies" (Par) (3d wk). Okay $8,500. Last week, $12,600.

'Diary' Hefty $11,000, Seattle; 'Story' 6G, 6

Seattle, Aug. 25.

There are too many holdovers at the first-runs here this week but some sprightly newcomers are bolstering the over-all picture. "Return of the Fly" looms tops among new entrants with big takings at Coliseum. "Diary of Anne Frank" is rated hefty on initial round at Paramount. "Hole In Head" is the most amazing extended-run pic now in sixth Music Box session.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-

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Balto Uneven But 'Tingler' Bright 10G, 2d; 'Lovers' 6G, 'Room' 4G, 17

Baltimore, Aug. 25.

Activity is generally uneven this frame with new pix making only a fair showing and the holdovers still in the lead at wickets. Strongest are "The Tingler," stout in second at the Hipp; "Anatomy of Murder," nice in fifth at the Stanley and "Room at Top" now in 17th week at the Playhouse and still doing big biz.

Not doing so well are "Holiday for Lovers," barely okay at the Town; and "Return of Fly," dull at Century, both in first weeks. "Five Pennies" is rated nice in third round at the New.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Return of Fly" (20th) and "Alligator People" (20th). Slow $5,000. Last week, "Big Operator" (M-G) and "Beat Generation" (M-G), $4,000.

Cinema (Schwaber) (460; 90-$1.50)—"Lady Chatterley's Lover" (Kings) (7th wk). Oke $2,700 after $3,000 in sixth.

Five West (Schwaber) (460; 90-$1.50)—"Man Upstairs" (Indie) (2d wk). Lusty $2,700 after $3,200 opener.

Hippodrome (R-F) (2,300; 50-$1.25)—"Tingler" (Col) (2d wk). Strong at $10,000 after $20,000 in first.

Little (R-F) (300; 50-$1.25)—"Third Sex" (Indie) (3d wk). Nice $2,200 after $3,000 for second.

Mayfair (900; 50-$1.25) — "Private's Affair" (20th) (2d wk). Slow $3,500 after $5,000 opened.

New (R-F) (1,600; 50-$1.25)—"Five Pennies" (Par) (3d wk). Nice $5,000 after $6,000 in previous week.

Playhouse (Schwaber) (460; 90-$1.50) — "Room at Top" (Cont) (17th wk). Sturdy $4,000 after $4,500 in 16th week.

Stanley (R-F) (2,800; 50-$1.25)—"Anatomy of Murder" (UA) (5th wk). Nice $8,000 after $10,000 in fourth.

Town (R-F) (1,125; 50-$1.25)—"Holiday for Lovers" (20th). Okay $6,000. Last week, "Hole in Head" (UA) (5th wk), $5,000.

Det. Dandy; 'Mummy' Mighty $21,000, 'Tamango' Great 35G, 'Hole' 22G, 3d

Broadway Grosses

Estimated Total Gross

This Week $591,000
(Based on 21 theatres)

Last Year $577,200
(Based on 23 theatres)

'Mummy' Wham $30,000, Toronto

Toronto, Aug. 25.

Among newcomers, "Count Your Blessings," is big while "The Mummy" at a five house combo shapes wham. "Have Rocket, Will Travel" looms very good for four houses. Of the holdovers, all in third stanzas, "Nun's Story" is doing turnaway weekend biz while "Porgy and Bess" is sold out four weeks ahead. "Hole in Head" and "Say One for Me" are rated lusty.

Estimates for This Week

Carlton, Danforth, Fairlawn, Humber (Rank) (2,318; 1,330; 1,165; 1,203; 75-$1.25)—"Have Rocket, Will Travel" (Col) and "30 Foot Bride" (Col). Very good $30,000. Last week, at Carlon only, "Because of You" (U) and "Thunder on Right" (U) (reissues), $10,000.

Downton, Glendale, Kingsway, Prince of Wales, State (Taylor) (1,059; 995; 697; 1,200; 695; 75-$1)—"The Mummy" (U) and "Curse of Undead" (U). Wow $30,000. Last week, "Big Circus" (AA) (2d wk), same.

Hollywood (FP) (1,080; $1-$1.25)—"Nun's Story" (WB) (3d wk). Weekend turnaways to fancy $16,000. Last week, $17,000.

Hyland (Rank) (1,037; $1)—"39 Steps" (Rank) (4th wk). Still strong at $7,000. Last week, $8,000.

Imperial (FP) (3,343; $1-$1.25)—"Say One for Me" (20th) (3d wk). Oke $10,000. Last week, $15,000.

International (Taylor) (557; $1)—"Gigi" (M-G) (56th wk). Still sturdy $3,000. Last week, ditto.

Loew's (Loew) (2,075; 75-$1.25)—"Hole in Head" (UA) (3d wk). Strong $13,000. Last week, $15,500.

Tivoli (FP) (955; $1.50-$2.50)—"Porgy and Bess" (Col) (3d wk). Capacity sellout at $14,000.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (13th wk). Hefty $6,000. Last week, ditto.

Uptown (Loew) (2,745; 75-$1.25)—"Count Your Blessings" (M-G). Lusty $13,500. Last week, "This Earth is Mine" (U) (6th wk), $5,500 in 5 days.

Hub Cooler, Biz Hotter; 'Denim' Rousing $22,000, 'North' Very Big 28G

Boston, Aug. 25.

Break in the heat wave, which plagued film biz for two weeks, came Saturday (22), with cooler weather bringing welcome lines to downtown deluxers. Loew's State joined the pix house graveyard closing down Sunday (23) after a 37-year-run. Stout new product is hypoing biz. "Blue Denim" shapes smash at the Memorial. "Yellowstone Kelly" is solid at the Paramount. "Return of Fly" looks slick at the Pilgrim.

Holdovers are strong with "Middle of the Night" smart in second at the Kenmore. "North by Northwest" is sockeroo at Orpheum in second. "Porgy and Bess" looks fine in third at Astor on hardticket.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30)—"Porgy and Bess" (Col) (3d wk). Slick $17,000. Last week, same.

Beacon Hill (Sack) (678; $1-$1.50)—"Isle of Levant" (Indie) (3d wk). Bright $7,500. Last week, $9,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (20th wk). Good $12,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50)—"Summer Wind Blows" (Indie). Opened Sunday (23). Last week, "Isle of Levant" (Indie) (2d wk), $6,000.

Exeter (Indie) (1,376; 75-$1.25)—"Wild Strawberries" (Indie) (5th wk). Fourth week ended Saturday (22), oke $3,000. Last week, $3,200.

Gary (Sack) (1,240; 90-$1.50)—"Anatomy of Murder" (Col) (7th wk). Fine $7,500. Last week, $9,000.

Kenmore (Indie) (700; 90-$1.25)

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Detroit, Aug. 25.

"Tamango" is doing great biz at the Fox to get top downtown coin in another healthy week here. "Mummy," however, is rated wham at Broadway-Capitol. "That Naughty Girl" looks nice at the Palms.

Meanwhile, "A Hole in Head" in third week at the Michigan and "Darby O'Gill and Little People" in second week at Madison continue great. "North by Northwest" flies high in seventh week at the Adams. "Anatomy of a Murder" continues smash in eighth week at United Artists. "South Seas Adventure" is wham in 47th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49) — "Tamango" (Indie) and "Orders to Kill" (Indie). Great $35,000. Last week, "Return of Fly" (20th) and "Alligator People" (20th), $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"A Hole in Head" (UA) and "Pier 5, Havana") (UA) (3d wk). Great $22,000. Last week, $22,500.

Palms (UD) (2,296; $1.25-$1.49)—"That Naughty Girl" (Indie) and "Beatniks" (Indie). Fine $14,000. Last week, "Cry Tough" (UA) and "10 Days Tulara" (UA), $16,000.

Madison (UD) (1,900; $1.25-$1.49)—"Darby O'Gill" (BV) and "30 Foot Bride" (Col) (2d wk). Hotsy $21,000. Last week, $23,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Mummy" (U). Terrific $21,000. Last week, "Tingler" (Col) and "Face of Fire" (AA) (3d wk), $18,500.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (7th wk). Great $13,500. Last week, same.

United Artists (UA) (1,667; $1.25-$1.50)—"Anatomy of a Murder" (Col) (8th wk). Big $12,000. Last week, $12,600.

Music Hall (SW-Cinerama) (1,208; $1.49-$2.65)—"South Seas Adventure" (Cinerama) (47th wk). Whamo $20,000. Last week, $19,900.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col) (6th wk). Slow $3,000. Last week, $3,500.

'Kelly' Fancy $10,000 In Mpls.; 'North' Loud 7G, 6th, 'Earth' Okay 6G

Minneapolis, Aug. 25.

The national American Legion convention is attracting an estimated 100,000 visitors here currently, but undoubtedly is not helping film biz to any extent. A real exception is "South Seas Adventure," being boosted to a giant total in ninth session.

Biz generally is holding up well, with holdovers in most first-runs. Sole big arrival is "Yellowstone Kelly," rated sock at Lyric. Sixth week for "North by Northwest" is socko. Fourth for "Hole in Head" also is smash. "This Earth Is Mine" is okay in second. Longest heat wave in years seems to be driving people into the air-conditioned theatres instead of away from them.

Estimates for This Week

Academy (Mann) (947; $1-$1.25)—"Hole in Head" (UA) (4th wk). Smash $6,000. Last week, $7,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (9th wk). Instead of suffering as a result of the Legion convention, this probably is an exception. Matinees all this week, and landing huge $26,000, same as last week.

Gopher (Berger) (1,000; $1)—"North by Northwest" (M-G) (6th wk). Socko $7,000. Last week, $7,500. This is one of best b.o. bets ever to play at house.

Lyric (Par) (1,000; 85-$1)—"Yellowstone Kelly" (WB). Big $10,000. Last week, "A Private's Affair" (WB) (2d wk), $5,000.

RKO Orpheum (RKO) (2,800; $1.25-$1.50)—"Anatomy of Murder" (Col) (3d wk). Sturdy $12,000. Last week, $15,000.

RKO Pan (RKO) (1,300; 75-90)—"Go, Johnny, Go" (Indie) and "Plan 9 From Outer Space" (Indie). For kids and teenagers. Tall $6,500. Last week, "The Mummy" (U) and "Curse of Undead" (U), $6,000.

State (Par) (2,200; 85-$1)—"This Earth Is Mine" (U) (2d wk). Will wind up nice fortnight run at okay $6,000. Last week, $10,000.

Suburban World (Mann) (800; 85)—"Ask Any Girl" (M-G) (2d run). Okay $1,800. Last week, "Don't Give Up Ship" (Par) split with "Old Man of Sea" (WB) (2d runs), $2,000.

Chi Biz Robust; 'Kelly' Sock $30,000, 'Affair' Nice 10G; 'Earth' Solid 24G, 'For Me' Sparkling 32G, 'Porgy' 25G

Chicago, Aug. 25.

First-run biz downtown, continuing robust, should be hypoed this round by several new entries. Roosevelt is preeming "Yellowstone Kelly" to socko $30,000. The World's initialer of "Lady Chatterley's Lover" looks record $14,000, "Private's Affair" at the Garrick expects nice $10,000.

In second frame, "This Earth is Mine" shapes trim at the Chicago. Oriental's "Say One For Me" is sparkling also in second. "Big Circus" is oke in State-Lake fourth. "Anatomy of Murder" holds to sock coin in seventh Woods sesh.

"North by Northwest" continues torrid in eighth stanza at the United Artists. Third week of reissued "Modern Times" at the Cinestage shapes good. Surf's "Diary of Anne Frank" is brisk in sixth lap. Carnegie's "Room at the Top" tallied a hotsy seventh week, and "Five Pennies" is rated good in eighth at the Esquire.

Of the hard-ticket pix, "Porgy and Bess" notched an excellent fifth week at the McVickers while "South Seas Adventure" scored a hotsy 48th frame at the Palace.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room At Top" (Cont) (7th wk). Torrid $4,500. Last week, $6,000.

Chicago (B&K) (3,900; 90-$1.80)—"This Earth is Mine" (U) (2d wk). Very good $24,000. Last week, $37,000.

Cinestage (Todd) (1,036; 90-$1.80)—"Modern Times" (Lopert) (reissue) (3d wk). Okay $8,000. Last week, $10,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (8th wk). Nice $8,000. Last week, $8,800.

Garrick (B&K) (850; 90-$1.25)—"A Private's Affair" (20th). Dandy $10,000. Last week, "Darby O'Gill" (BV) (7th wk), $8,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (26th wk). Great $10,900. Last week, $11,000.

McVickers (JL&S) (1,305; $1.80-$3.50)—"Porgy and Bess" (Col) (5th wk). Sturdy $25,000. Last week, $26,000.

Monroe (Jovan) (1,000; 65-90)—"Great St. Louis Bank Robbery" (UA) and "Cop Hater" (UA). Stout $6,000. Last week, "Watusi" (M-G) and "First Man Into Space" (M-G), $7,000.

Oriental (Indie) (3,400; 90-$1.80)—"Say One For Me" (20th) (2d

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Cincy Perks; 'Kiss' Sock $13,000, 'Jones' Okay 8G, 'North' Bangup 13G, 3d

Cincinnati, Aug. 25.

Cincy film trade is perking this week as heat wave lingers. New bills have winners in "It Started With a Kiss," shaping for a smash opener at suburban Valley, and "John Paul Jones," looming okay at Palace.

"North by Northwest" retains downtown lead for third week, being solid at Albee. "Anatomy of a Murder" is firm in fifth frame at Keith's. "South Seas Adventure" continues great in 43d week at Capitol. Grand bids for summer par with "Houdini" and "Loving You" reissues.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"North by Northwest" (M-G) (3d wk). Solid $13,000. Stays for fourth. Last week, $15,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (43d wk). Great $21,000. Same last week. Grossing second to "Seven Wonders" among four previous Cinerama releases. Bids to hold until late October. "Windjammer" (NT) follows.

Grand (RKO) (1,400; 90-$1.10)—"Houdini" (Par) and "Loving You" (Par) (reissues). No complaint at $6,500. Last week, "Beat Generation" (M-G) and "Nowhere to Go" (M-G), $7,500.

Keith's (Shor) (1,500; 90-$1.25)—"Anatomy of Murder" (Col) (5th wk). Hefty $6,500. Last week, $7,000.

Palace (RKO) (2,600; 90-$1.25)—"John Paul Jones" (WB). Oke $8,000 or near. Last week. "Last Train Gun Hill" (Par) (2d wk), $6,300.

Valley (Wiethe) (1,200; $1-$1.50)—"Started With a Kiss" (M-G). Smash $13,000 bow. Press splurge embellished by Cinderella contest and lobby broadcast on WCPO and tv spots. Last week, "Private's Affair" (20th) (3d wk), $3,700.

'HERCULES' WOW 16G, OMAHA; 'MURDER' 10G

Omaha, Aug. 25.

To say the picture is rosy at downtown first-runs this week is putting it mildly. The new entries at Tri-States houses are strictly wham, with "Hercules" the fattest at the Omaha and "Anatomy of Murder" also bright at Orpheum. Second week of "Mysterians" is healthy at the State and hard-ticket "South Pacific" looms continues hefty in its 44th stanza at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (44th wk). Perky $7,700 or over. Last week, $7,500.

Omaha (Tristates) (2,066; 75-$1)—"Hercules" (WB). Boffo $16,000 or close. Last week, "Hole in Head" (UA) (3d wk), $6,500.

Orpheum (Tristates) (2,877; 75-$1)—"Anatomy of Murder" (Col). Big $10,000. Last week, "Five Pennies" (Par), $7,300.

State (Cooper) (743; $1)—"Mysterians" (M-G) (2d wk). Still nice at $4,000. Last week, $6,000.

'Darby' Dandy 9G, L'ville; 'Ship' 6G

Louisville, Aug. 25.

Hottest weather of the year, with mercury hitting the 98-degree mark Saturday (22), is not helping film biz in downtown area. Department stores and shops too, are feeling the effects of the hot, humid spell. One newcomer is strong, the other weak, cool haven and a pleasant way to spend their leisure time, so patrons are taking advantage of the cool, comfortable downtown theatres. "Darby O'Gill and Little People" is sturdy at Rialto. "Beat Generation" coupled with "Angry Hills" at United Artists, however, looks slow. Both big-seaters H.o.'s are garnering moderate takes, everything considered.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Diary of Anne Frank" (20th) (3d wk). Okay $6,000 after second week's $6,000.

Kentucky (Switow) (900; 60-90)—"Don't Give Up Ship" (Par) (2d wk). Neat $6,000 after opener's $8,000.

Mary Anderson (People's) (1,000; 75-$1)—"Nun's Story" (WB) (4th wk). Oke $4,500, after last week got $5,500.

Rialto (Fourth Ave.) (3,000; 60-90)—"Darby O'Gill" (BV). Strong $9,000. Last week, "Holiday For Lovers" (20th), $6,000.

United Artists (UA) (3,000; 60-$1)—"Beat Generation" (M-G) and "Angry Hills" (M-G). Dull $6,500. Last week, "Hole in Head" (UA) (2d wk), $6,400.

K.C. Biz Better; 'Lovers' Boff $11,000, 'Kelly' 8G, 'North' Wow 13G, 2d

Kansas City, Aug. 25.

Pair of newcomers are strong here currently, "Holiday for Lovers" at the Uptown being sock and "Yellowstone Kelly" at Paramount where okay. Holdovers include "North by Northwest," great at Midland; "Anatomy of a Murder," solid at Roxy; and "Darby O'Gill," great at Fairway and Granada. Drive-ins are strongly in first-run picture this session, Dickinson circuit's Shawnee and Leawood being combined with their indoor Glen and Dickinson with "Tarzan's Greatest Adventure" and "The Man Who Could Cheat Death." Commonwealth's Crest and Riverside are first-run with "Oregon Trail" and "Son of Robin Hood."

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.50)—"South Pacific" (Magna) (22d wk). Unusually strong $7,500. Last week, spurted to $7,000.

Crest, Riverside (Commonwealth) (900 cars each; 90c)—"Oregon Trail" (20th) and "Son of Robin Hood" (20th) first-runs, with "Rally Round the Flag Boys" (20th) (2d run). Moderate $8,000. Last week, "Wasp Woman" (Indie) and "Beast From Haunted Cave" (Indie), "Alias

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

D.C.'s Dog Days, 'Lovers' Rugged 17G, 'North' 24G

Washington, Aug. 25.

With a few exceptions, b.o. trade is afflicted with a slight case of summer dog days here this frame. However, "Holiday for Lovers" shapes bright at Capitol opening week. "North by Northwest" continues socko at Palace in third. "Nun's Story" holds well in fifth stanza, two houses. "Son of Robin Hood" and "Sad Horse" double bill at Columbia looks thin opening round. "Middle of Night" in eighth session is fading at Playhouse, and "Hound of Baskervilles" is rated weak at the Town.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Nun's Story" (WB) (5th wk). Solid $14,000. Last week, $16,000.

Capitol (Loew) (3,426; 90-$1.49)—"Holiday for Lovers" (20th). Great $17,000. Last week, Russian Dance Festival onstage.

Columbia (Loew) (904; 90-$1.25)—"Son of Robin Hood" (20th) and "Sad Horse" (20th). Slow $7,000. Last week, "Have Rocket Will Travel" (Col) and "Legend Tom Dooley" (Col) (3d wk), $5,000.

Keith's (RKO) (1,850; 90-$1.49)—"Darby O'Gill" (BV) (3d wk). Fine $11,000. Last week, $12,000.

MacArthur (K-B (900; $1.10)—"Three Men in a Boat" (DCA). Mild $3,500. Last week, "Up Creek" (Rank) (2d wk), $3,000.

Ontario (K-B) (1,240; 90-$1.49)—"Five Pennies" (Par) (7th wk). Oke $3,500. Last week, $3,400.

Palace (Loew) (2,390; 90-$1.25)—"North by Northwest" (M-G) (3d wk). Wow $24,000. Last week, $31,000.

Playhouse (T-L) (458; $1-$1.80)—"Middle of Night" (Col) (8th wk). Sluggish $2,500. Last week, $3,000.

Plaza (T-L) (276; 90-$1.49)—"Lady Chatterley's Lover" (Kings)

(Continued on page 18)

New Films Lift B'way; 'Devil' Hot 54G, 'Kiss' Loud 38G, 'North' Mighty 185G, 3d, 'Hole' Smash 33G, 'Time' Fast 67G

Break in the nine-day heat wave last Saturday (22), followed by much cooler weather Sunday and more of same plus rain on Monday will give all Broadway first-runs a nice lift in current stanza. The heat came back yesterday (Tues.). Launching of two new, stout pictures also is proving a substantial help.

Standout newcomer is "Devil's Disciple," which is heading for a great $39,500 opening week at the Astor and a big $14,500 at the arty Normandie where day-dating. "It Started With a Kiss" also shapes big at around $38,000 on initial session at the Capitol.

Still champion at the wickets is "North By Northwest" with stageshow, which is holding at a mighty $185,000 or close in third week at the Music Hall. It stays a fourth and several more weeks at current gait. "For First Time" plus stageshow looks fancy $67,000 in second session at the Roxy.

"Hole in Head" wound its sixth stanza at the State with a smash $33,000. "Big Fisherman," with new policy of a matinee daily and slightly lower scale, looks to get an okay $15,000 in third Rivoli round. "Porgy and Bess," off from previous week, still is rated smash at $29,000 in eighth round at the Warner. It is now in ninth week.

"Private's Affair" looks fair $21,000 in second week at the Paramount, with "Blue Angel" (20th) due in Sept. 4. "Blue Denim" looks to get a fine $19,000 in current (4th) week at the Victoria.

"Anatomy of a Murder" looks to hold with a big $26,000 in eighth round at the Criterion and $12,000 in same week at the arty Plaza. "Middle of Night" held with fine $10,000 in 10th frame at the Forum and okay $5,000 in same week at the Trans-Lux 52d Street where day-dating.

"Diary of Anne Frank" finished its 23d round at the Palace with a fine $13,000. "Room At Top" moved up to a big $11,500 in 21st stanza at the arty Fine Arts. "Gigi" continues to amaze by holding at great $13,400 in 42d round at Sutton.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Devil's Disciple" (UA). Initial round winding up today (Wed.) is heading for great $39,500 or close. Holding. In ahead, "Horse Soldiers" (UA) (8th wk-6 days), $11,000.

Capitol (Loew) (4,820; $1-$2.50)—"It Started With a Kiss" (M-G) (2d wk). First stanza ended last night (Tues.) was big $38,000 or near. In ahead, "Last Train Gun Hill" (Par) (3d wk), $16,000.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of a Murder" (Col) (8th wk). This frame winding today (Wed.) looks to hit big $26,000 or close. Seventh week, $26,200. Continues.

Palace (RKO) (1,642; 90-$2)—"Diary of Anne Frank" (20th) (24th wk). The 23d round finished last night (Tues.) was fine $13,000. The 22d week, $14,000.

Forum (Moss) (813; 90-$1.80)—"Middle of Night" (Col) (11th wk). The 10th frame ended last night (Tues.) was fine $10,000. The ninth week, $10,500. Holds on until "Look Back in Anger" (WB) opens the middle of September.

Paramount (AB-PT) (3,665; $1-$2)—"Private's Affair" (20th) (2d wk). This round winding up tomorrow (Thurs.) is heading for fair $21,000. First week, $32,000. "Blue Angel" (20th) opens Sept. 4.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"North by Northwest" (M-G) with stageshow (3d wk). This session ending today (Wed.) looks to hold at mighty $185,000. Second was $195,000. Continues indef. natch!

Rivoli (UAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (4th wk). Third round ended last night (Tues.) was okay $15,000, being aided by new two-a-day policy and lowered mat prices. Second was $15,200.

Roxy (Indie) (5,705; 90-$2.50)—"For First Time" (M-G) and stageshow (2d wk). Current week finishing tomorrow (Thurs.) is heading for fancy $67,000. First was $75,000. Stays.

State (Loew) (1,900; 90-$2)—"Hole in Head" (U) (7th wk). Sixth round concluded last night (Tues.) was smash $33,000. Fifth week, $35,000.

Victoria (City Inv.) (1,003; 50-$2)—"Blue Denim" (20th) (4th wk). This stanza winding up today (Wed.) looks to hit fine $19,000. The third, $22,000. Stays a fifth.

Warner (SW) (1,461; $1.50-$3.75)—"Porgy and Bess" (Col) (9th wk). The eighth round finished Saturday (23) was great $29,000. Seventh, $31,000.

First-Run Artes

Baronet (Reade) (430; $1.25-$2)—"Grand Illusion" (Cont) (reissue) (9th wk). This session ending tomorrow (Thurs.) is heading for a trim $6,200. Eighth was $5,800. Holds again.

Fine Arts (Davis) (468; 90-$1.80)—"Room At Top" (Cont) (22d wk). The 21st week ended Sunday (23) was rousing $11,500 and ahead of 20th round, which was $10,300.

Beekman (R&B) (590; $1.20-$1.75)—"Wild Strawberries" (Janus) (10th wk). Ninth stanza concluded Sunday (23) picked up to hep $10,200. The eighth was $9,400. Stays on indef at this pace.

Normandie (M-L) (592; $1.25-$1.80)—"Devil's Disciple" (UA). Initial round finishing today (Wed.)

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National Boxoffice Survey

Milder Weather Tilts Trade; 'North' First for 3d Week, 'Hole' 2d, 'Murder' 3d, 'Porgy' 4th

Cooler weather after a lengthy heat wave in many key cities covered by VARIETY is boosting biz in current round. Some sectors are still plagued by torrid temperatures as well as the usual outdoor competition, and this, of course, hurts. Numerous exhibitors now are holding over pix in order to bring in strong fare for Labor Day.

"North By Northwest" (M-G) is finishing on top this frame for third stanza in a row. In its third week at the vast N. Y. Music Hall, it is grossing more than many pix do opening sessions at the Hall. "Hole in Head" (UA) is moving up from third to capture second place.

"Anatomy of Murder" (Col) is landing in third position, missing second spot (which it was last week) by a narrow margin. "Porgy and Bess" (Col) again is winding in fourth spot, same as a week ago. "South Seas Adventure" (Cinerama) is finishing fifth. It was sixth last stanza.

"Yellowstone Kelly" (WB) is copping sixth money, first week out in circulation to any extent. "Darby O'Gill" (BV) is winding in seventh position.

"Holiday For Lovers" (20th), top runner-up pic last session, is landing eighth place. "Middle of Night" (Col) is taking ninth money. "Nun's Story" (WB) is capturing 10th spot. It was 12th last week.

"Room At Top" (Cont) is taking 11th place while "5 Pennies" (Par) rounds out the Top 12 list. "Diary of Anne Frank" (20th), "Gigi" (M-G) and "South Pacific" (Magna-20th) are the runner-up pix.

A whole batch of new films are preeming this stanza. One of the best newies is "Mummy" (U), terrific in Detroit and wow in Toronto. "It Started With a Kiss" (M-G), sock in Cincy, looks big in N.Y. "Oregon Trail" (20th), also new, is modest in K.C.and fair in Denver.

"Devil's Disciple" (UA) looms as one of the best new entrants. It is sockeroo in two N.Y. houses and smash in Philly. "Return of Fly" (20th) is a bit uneven currently but big in Seattle and Boston.

"Beat Generation" (M-G), slow in Louisville, looks hep in Philly. Also new, "Big Fisherman" (BV) is okay in N.Y. and lusty in L.A. "Blue Denim" (20th) another newcomer, is boffo in Boston, L.A. and Pittsburgh. It is fancy in N.Y. and Philly.

"Have Rocket, Will Travel" (Col) is showing amazing strength this round, and likely will be heard from additionally in the future. Smash in L.A., it is fast in Toronto, Frisco and Buffalo.

"Wild Strawberries" (Janus), now in its 10th great week in N.Y., is good currently at a Frisco arty house.

"Earth Is Mine" (U), great in Chi, is okay in Minneapolis. "Big Circus" (AA), good in Chi, is wow in Frisco.

(*Complete Boxoffice Reports on Pages 8-9*)

'Rocket' Lofty $12,000, Frisco; 'Circus' Big 21G, 'North' Socko 11G, 4th

San Francisco, Aug. 25.

First-runs here shape strongly in current session. "Big Circus" shapes mighty at Golden Gate opening round while "Holiday For Lovers" is just fair at Fox. "North by Northwest" looms socko in fourth Warfield stanza. "Have Rocket, Will Travel" is rated fine opening week at Paramount. "Porgy and Bess" looks great in fifth stanza at Coronet. "Anatomy of Murder" is big in third round at St. Francis while "Hole in Head" still is smash in fifth at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Big Circus" (AA). Wow $21,000. Last week, "Don't Give Up Ship" (Par) and "Hangman" (Par) (3d wk), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Holiday For Lovers" (20th) and "Spy In Sky" (20th). Fair $11,000. Last week, "Return Of Fly" (20th) and "Alligator People" (20th) (2d wk), $6,500 in 4 days.

Warfield (Loew) (2,656; 99-$1.25)—"North By Northwest" (M-G) (4th wk). Sock $11,000. Last week, $17,000.

Paramount (Par) (2,646; 90-$1.25)—"Have Rocket, Will Travel" (Col) and "Legend Tom Dooley"

(Continued on page 18)

Thomson Rolling Von Braun Biopic Though Opposition High in Britain

By HANK WERBA

Madrid, Aug. 25.

British film director Lee Thomson, no stranger to political themes in his pictures, is girding for a fight in his latest assignment, "I Aim at the Stars," screen biog of the German rocket ace, Werner Von Braun. Pic rolls in Munich in early October. Charles Schneer will produce.

Thomson touched on politics in his last two pictures—"Ice Cold in Alex" and "Northwest Frontier." But neither has generated the controversy which "Stars" promises.

In Madrid for casting, huddles with young Columbia producer, Thomson told VARIETY "Anti-Von Braun forces in England have already been at it hot and heavy charging the scientist teamed with the Nazis to shower V-2's on the tight little island."

Thomson has not lost sight of this aspect in the Jay Dratler screenplay and has agreement from the producer, "I Aim" star Curt Jurgens and the scientist himself to tell the film story as it happened—without political whitewash.

"Many Britains feel Von Braun should have stood trial as a war criminal and no sooner did I sign to direct the biopic when a sizable section of the press advised: 'This motion picture should not be made'," he said.

Sitting on a political hot seat at home, Thomson nevertheless admits his preoccupation to air the innate moral problem of what to do with a politically-tainted great brain. "The U.S.," he said, "didn't hesitate a moment when Von Braun surrendered. They put him to work. Can rejection of a great brain be justified? Current examples of this dilemma are not wanting. And though I oppose rejection, in 'Stars' we will let the public decide for itself."

Central Von Braun note, Thomson said, will indicate his basic ambition from boyhood to send rockets to the moon. War and politics deflected him from this aim. But in siding with the Nazis and developing V-2 for the Rhineland arsenal, he was feeding hopes of continuing rocket progress to the moon. As a German, he was convinced his patria would win the war. Von Braun's surrender to American forces is appraised in the script by a Yank intelligence officer as seeking the best deal on the horizon at that moment. "This is one of the complex, controversial epochs of a man now changing the face of space."

"I'm not making this film to further a future war—nor do I intend to incite against the Russians," Thomson emphasized. Concluding theme, as he sees it, delivers a "wake-up" message urging unstinted effort to establish missile parity with Russia. When that stage is reached, the British director feels the danger of war will have been eliminated.

To reveal the fantastic reality of the space age, Thomson will have the services of Morningside's "Sinbad" and "Gulliver" dynamator Ray Harryhausen and concluding dynamation footage will be shot with the advice and cooperation of the Pentagon.

Before Britain's heated protest expands to a European cause celebre, producer Schneer and director Thomson will present Von Braun to the Continental press next month and then move to Munich studios where the moon-bent button-pusher's biog will be filmed.

RUSSO MUSIC, DANCE FEST 64G D.C. GROSS

Washington, Aug. 25.

Russian Music and Dance Festival collected rave reviews and grossed over $64,000 in three nights at the 3,426-seat Loew's Capitol here, with tickets scaled at $8.80 to $3.50. Engagement, under Patrick Hayes sponsorship, was first such August program in Washington in more than a decade.

Theatre was near capacity the first two nights and went capacity for final performance Wednesday (19).

To Show Ike Brit. 'Jack'

London, Aug. 25.

Prime Minister Macmillan has asked for a copy of "I'm All Right, Jack" to show at a private screening for President Eisenhower during the latter's visit here.

Pic, made by the Boulting Brothers, is a comedy poking fun at both labor and management. It registered an all-time boxoffice high in first week at the Leicester Square Theatre.

German Exhib's Rebuttal to UA

Duesseldorf.

Editor, VARIETY:

In re your June 24 issue and the Frankfurt report about "UA Thriving In Germany." Therein Eric Pleskow (UA) discusses the company's problems: "The company is instituting a revolutionary new system, whereby film-rental will be on a sliding scale tied to the success of a film." Pleskow said: "The German exhibitors object violently to this system," but he didn't say why they do so.

As a German exhibitor I like to clear this to you and your readers. We object on the following reasons:

(1.) We don't think it is fair that we agree with higher percentages for a high budget film since when the film isn't a success, the rentals are not lowered.

(2.) UA demands higher percentage for second-class films or flops.

The new system is only then useful, when it isn't just for two films but for the whole production, also that every film can get a higher rental if it is a hit but a lower rental (then 40% for black and white and 43% for color) when the film is a failure.

We know that high-budget films have to get more money. Therefore we give to the other U.S. firms who don't use this UA system our first-class houses and the longest and best dates. In this way they make money, as well for the producers, as well as for themselves.

Perhaps UA gets higher percentages in some theatres but in the end might receive less money because of exhibitors' resistance against the UA system.

In principle, we welcome the new sliding scale system and when it is corrected the UA "will be mentioned again favorably in the German film-trade."

Hanns Eckelkamp
(Europa-Palast)

Yugoslav Film Censors Comparatively Easy But Knife Many Yank Pix

Pula, Aug. 18.

Of all Communist countries, Yugoslavia is undoubtedly the most tolerant one.

On an average, 60 Hollywood feature films are shown here annually. The number of Yank pix that were banned from this country is not as big as possibly many expect. Yugoslavs claim that the number of American films turned down by USIA (U. S. Information Agency) for import into Yugoslavia is larger.

This country's distribs have been particularly interested in getting "Man With Golden Arm" (UA), "Hatful of Rain" (M-G), "Blackboard Jungle" (M-G), and "Baby Doll" (UA) in for release. Despite their efforts, they are still banned.

American films which didn't pass the censorship boys here include "White Christmas" (Par), "Rose-Marie" (M-G) and "Never Say Goodbye" (U). A Yugoslav rep here explained the why and wherefor as follows. "Christmas" was turned down because of religious reasons. "Rose-Marie" was considered of a too poor quality and some bad taste by the scissor brigade. "Never Say Goodbye" didn't get the greenlight because the pic has anti-Russian tendencies.

Irish Lift 'Devil' Ban

Belfast, Aug 25.

The Belfast Corporation has withdrawn its ban on James Cagney starrer "Shake Hands with Devil" (UA).

Picture was originally banned because the police commissioner expressed the opinion that screening of a story about Anglo-Irish war would not be in the interests of local peace.

'Kate' at Italian Opera Festival

Rome, Aug. 18.

"Kiss Me, Kate" has had its first exposure in the Italian language at the 10th Annual Festival of Light Opera held in Trieste. Claimed that this is the first time an American musical has been presented in Italian.

About 6,000 people witnessed the opening performance, first of four during the fest, in the courtyard of the San Giusto Palace, with press giving the show raves. Italo Tajo and Sonja Monttl-Preger (who's sung the role 65 times in the Vienna Volksoper production of "Kate") starred in the production. It was adapted for Italy by Marcel Prawy and Mario Nordio, staged by Ernst Pichler (also of Volksoper) and conducted by Heinz Lamprecht.

Other roles were played by Olive Moorefield and Hubert Dilworth, (Negro performers who have already racked up 100 performances of their roles in Vienna), and Ernesto Calindri, Loris Gizzi, Roberto Paoletti, and Checcho Rissone.

Venice Casino Workers' Strike Ended in Time For Film Fest Preem

Venice, Aug. 18.

The two-month strike of Venice Casino staffers, including croupiers, is said to have made a sizable dent in the Lido income, with many spenders usually attracted by the green tables going elsewhere or (Venice hoteliers hope) delaying their trips to the lagoon city.

Casino operator tried importing croupiers from the Riviera, but strikers and their wives kept many prospective customers away from the Casino by hooting, hollering, banging on lampposts, and lighting firecrackers through the night in front of the gambling house in protest, until the police broke it up.

Strike windup just before the influx of film festivaliers is providential because fest crowds usually provide the largest yearly slice of income to the Casino, which will now try to recoup losses.

Ilya Lopert, Richard Davis and Ed Harrison first of the New York buyer contingent booked into the Lido . . . It's reported that fest director Floria Ammannati is being groomed to succeed Nicola de Pirro as Italy's director of Entertainment, when and if latter steps down from post as he's often threatened to do.

80% OF VENICE FEST COIN FROM ITALO GOVT.

Venice, Aug. 18.

Venice Film Fest finances are said to be divided as follows: 80% from the Italian government, 18% from ticket sales and 2% from the city of Venice. Skeptics about the importance of a Venice prize on the Italian market are told that the three non-Italian prizewinners, "Ordet" (Carl T. Dreyer—Denmark), "Aparajito" (S. Ray—India) and "Rickshaw Man" (Japan), which would otherwise not have been seen in cinemas got regular releases here during the past season.

Next year, the Documentary and Childrens Films Fests will be held here from July 21-31, later than this year, to allow for increased attendance of film industry people. Also for these events, now flooded with entries, there'll probably be a pre-selection system to eliminate less worthy items as already is the case with the feature event.

'Japanese Film' Analysis

An excellent, well-written and comprehensive study of "The Japanese Film: Art & Industry" by Joseph L. Anderson and Donald Richie has been published by Charles E. Tuttle Co. in Vermont. It rates tops in both its historical and analytical values and deserves to be read by all those interested in the unique art and characteristics of the Japanese cinema and its creators.

Authors Anderson and Richie, both Americans, have intelligently arranged their information in two parts: Background and Foreground. It's a near dividing line and the book very thoroughly covers virtually all pertinent aspects of the Japanese film, from its beginnings at the turn of the century up to 1959. While the book (456 p.; $7.50) certainly crams in enough details, it isn't cluttered with them and the story of the slow and often painful development of the Japanese motion picture, both as a national art and as entertainment, is told with a lot of color and some unabashed opinionating.

One of the most interesting chapters in the book, though by no means the only one, deals with film actors in Japan. "Japan, which does so much to stretch one job into two, to hire three people where only one is needed, does precisely opposite with its actors," the tome relates. "Stars who are established are so busy that they appear in two or three times as many films as their foreign counterparts. Actors have little chance to study on their own. If they want to improve they must do so in public, while they are on the job, and the result is often a mediocre performance, confused and stylistically absurd."

This may explain why many westerners, when viewing Japanese pictures, find the performances difficult to appreciate and rigid. The book explains that Japanese stars are very insecure, the female star having an average professional life of only six years "after which she must either change her type or face extinction." Stars must provide their own costumes. The top earner, Hiberi Misora, gets $60,000 a year. Main problem for the directors is to keep the performers from over-acting, which is a common tendency among all stars.

"The Japanese Film" contains many revealing sections and some appealing tongue-in-cheek writing. Chapter on theatres and audiences ("By any international standard, Japanese theatres are extremely poorly managed") is revealing and, like the rest, well-balanced and written with a definite point-of-view. While there's no question that the authors have great admiration for the artistic achievements of the Japanese, the book also makes it plain that their enthusiasm hasn't carried them away.

The discussion of individual directors, their styles and techniques and the conditions that prevailed in the Japanese industry during and after the war, are interesting and clearly trace the changes in the thinking and attitudes of the Japanese filmmakers. A good deal of space is given to the Communist-inspired 1948 strike at the Toho studios, which was broken with the help of American occupation forces. Study also interestingly paints the effect of postwar democracy on the Japanese film, including the rise of some anti-U.S. pictures and the wave of films relating to the question of war guilt.

"The Japanese Film" is the result of much obvious work and research. It is Japan's industry seen through two pairs of western eyes, a history that does full justice to its difficult subject. *Hift.*

Greater Union Theatres Sets Deal With Wren On Aussie Unit Revues

Sydney, Aug. 18.

Deal has been signatured by Greater Union Theatres, key film loop operators here, and by Harry Wren, indie flesh-blood producer, for short term leasing of the 2,975-seat Capitol here, and the 3,400-seat State in Melbourne. This will give Wren a house in each keyer for an assured term. Previously he had to operate on a get-together with J.C. Williamson Ltd. on house availability.

With the Williamson outfit hitting a top tempo with stage production in both of these key cities, Wren found suitable houses to playdate his revues. The deal with GU now opens the door to him.

Spokesman for Greater Union said that the circuit had no intention of forsaking pix for revues at the Capitol and State, pointing out that the Wren deal was merely a limited switch from celluloid to live shows on certain dates. GU has no intention of quitting a film policy in the keyers. "As a matter of fact, both the Capitol and State will be available to other flesh-and-blood producers from time to time," one spokesman said.

It's understood here that top Far East stageshow operators are mulling an Aussie runaround now that key houses are available to them. There's also a possibility, it's said, that indie American producers, may make a deal with GU for the takeover of the two houses on a set term throughout each year and in between pic dating.

The Capitol, Sydney, has been using reissue pix over the past few weeks, but the State, Melbourne, is still strictly on first-release. Understood GU executives figure the big capacity houses are better suited to stage spectacles, with the medium-seater ideal for pix because of lower operational overhead. Some distributors, it's said, are not too happy about a policy change, figuring a product log jam with two fewer houses.

Mex Treasury Probes Wages Of Pix Actors

Mexico City, Aug. 18.

In the weeks ahead, Mexican film players from star levels down to bit players will have to answer a lot of embarrassing questions posed by Treasury Department agents. Investigators will want to have plausible answers to questions into the whys and wherefors of stars owning two or more homes, with the inevitable Acapulco villa, all luxuriously furnished including paintings, sculptures, etc.; three or more autos; private yachts, expensive jewelry and other luxury items.

What the Treasury wants to know is how all these costly items have been acquired on the penny ante salaries reported by film players. The Treasury charge is that stars, directors, producers and others chronically declare incomes far less than actual earnings, paying the government's due on a 1/10 or less of actual earnings. This, the Treasury insists, is not only "fraud" but "unpatriotic" of the high income bracket film elite. The department claims to have complete reports on film income tax evaders, with custom being to deposit funds in foreign banks, either U. S. or Swiss.

The Treasury Department plans an aggressive campaign under the income tax laws to get the full 15% levy (top federal bite on incomes) on total earnings of players. And it is promised that vigorous prosecution will be made no matter how "important" the personality.

Among the stars whose incomes purportedly will come under federal scrutiny are such top names as Maria Felix, Pedro Armendariz, Luis Aguilar, Silvia Pinal, Lola Beltran, Cantinflas and scores of others, including supporting and bit players whose per picture take is in the $2,000 class.

Distrib Urges 'Super Salesmen' For Mex Product Abroad; Hits Pix Pacts

Mexico City, Aug. 18.

A prominent distributor of Hollywood product in Mexico, commenting on the current turmoil over the usefulness of film pacts, categorically stated that these are "illusory" as far as guaranteeing wider distribution for Mexican films. The distributor claims that what the Mexican industry needs, and lacks, are super salesmen to sell highly selected product for each area. Unless Mexico really buckles down to an aggressive sales and promotion job, its markets will continue to be limited to Central America, South America, Spain and limited distribution in the U.S. and Europe.

Typical of the fact that a poor sales job is being done by the local industry is that "Sonatas," a Mexican film, was entered at the Venice Film Festival as a Spanish Film. They're still trying to find out just how this happened, with Jorge Ferretis of the Film Bureau, angered by the faux pas, readying an exhaustive reappraisal of Mexico's film pacts with various European governments.

As a matter of fact the Industry has been unsatisfied with results achieved by pacts. Mexican product is not getting the wider European distribution promised by Jorge Ferretis who began negotiating film agreements about four years ago. Ferretis has been attacked by some segments here who ask why it took him all this time to realize that film pacts were "useless." Actually what they have done is open the door for influx of foreign films here. But the reciprocal clauses do not work out for Mexico's benefit.

For example, under the Italian pact, according to Dino Maiuri, representing Italy's film Industry here, that country has a right to show 15 to 18 films in Mexico. Dino Maiuri could not state definitely how many Mexican pictures have been shown to date in Italy although the pact is on a reciprocal basis. Maiuri claims that Italy could use at least 12 Mexican films annually, and that these can come in free of dubbing, copies, etc. duties. Lack of promotion and exploitation has stymied distribution of films in Italy, Maiuri said.

Jorge Ferretis, irritated at industry and press attacks on his tenure of office as Film Bureau head, will not talk for publication now. However, he indicated that a wholesale investigation of film pacts is to be made, beginning with France and Italy and including those signed with England, Austria, Germany and Czechoslovakia. An analysis is to be made of actual exhibition of Mexican product in these countries to date as compared with exhibition of foreign films here. If the balance is unfavorable there will be a drastic revision of pacts or annulment of the agreements, it is learned from an official source.

48 Comely Girls Added To Edinburgh Festival Tattoo for 1st Time

Edinburgh, Aug. 18.

Comely girls will feature this year's Edinburgh Festival Tattoo, normally an all-male preserve. Forty-eight specially chosen distaffers, drawn from Women's Service units, will take part with 48 male dancers in a colorful Highland dancing scene. A new dance, "The Gallant Camerons," has been devised for their appearance in the outdoor spectacle of the ancient Edinburgh Castle esplanade.

According to Alasdair Maslean, director of the coin-spinning military tattoo, which draws SRO business throughout the junket's three weeks, the aim is to make the number highly attractive. More than 200 dancers will take part.

Britain's Royal Navy personnel will make their Festival bow. Fifty-eight officers and ratings, all specially chosen, will come from the Portsmouth naval base in southern England to represent the senior service in a drill and color-hoisting display.

Unknown If Price High

Madrid, Aug. 18.

A Hollywood overseas producer in London looked up English actor Lee Patterson (now co-starring in "Gulliver's Travels").

"I must have you in my next picture. I heard a lot about you on the Coast. How much will you cost?"

Sum quoted brought this instant rejoinder: "That's too much. After all, you're not known in the U.S."

U.S.-French Film Talks Resumed

Paris, Aug. 25.

Fred Gronich, of the Motion Picture Export Assn., and Jacques Flaud, of the Centre Du Cinema, have started talks on the recently lapsed French-U.S. Film Accords. However, nothing has been decided upon since continuing talks on the recent new French film decrees make it impossible for Flaud to make any decisions until the exact status of the French film is decided.

But to show their good faith, the French allocated three dubbing licenses each to all the majors until the Accord is signed. There is concern over exhib protests against being cut off from Film Aid and threatening to raise their takes. Until all is clear internally, the CDC will not be able to actively decide on the new accords with MPEA.

MPEA is holding to the plan of seeking more licenses over the annual 110, and greater remittances.

Film Producer-Writer Hassle Halts All Pix Prod. at Mex Studios

Mexico City, Aug 25.

The Mexican film industry has been completely paralyzed for more than two weeks with not one film before the cameras. Delay is now caused by technical differences of opinion between writers and producers.

The Secretary of Labor has asked the conciliation board to get both parties to come to terms. There's a difference of opinion as to scales to be paid for originals and adaptations.

Rafael Portas, head of the Authors and Adapters Section of the union, termed the producer's proposal of a 15% hike over current 12,000 pesos ($960) minimum to be "ridiculous." Writers of originals, backtracking to tune of $200, want $1,800 (22,500 pesos) and adapters want $3,000 (37,500) for screenplays. On these terms they are willing to sacrifice a payment of an additional 50% if the film on which they worked is still being exploited in five year periods from date of completion.

The producers' proposal is that writers agree to a 15% boost, which would mean 13,800 pesos ($1,104), but without any additional payment. Writers hold out for either the flat sum stipulated first or the 50% additional every five years during exploitation of picture.

While dispute is still being argued, unions figure this is costing all film workers a "conservative minimum" of 20,000 pesos ($1,600) daily.

Danube Film Finishes Ice-Show Pic Vehicle

Vienna, Aug. 18.

Danube Film Co. has completed the shooting of its latest production, "Dream-Revue." Robert Stolz contributed the music for the pic which was directed by Eduard von Borsody.

In this picture, the famed Vienna Ice Show is featured with its program, "Magic of Love." Top Austrian and German stars appear in this high-budgeted tinter. Neue Film Co. has world distribution rights.

Shipman & King Profits Rise, Divvy Unchanged

London, Aug. 18.

A $56,000 rise in profits is reported by the Shipman and King circuit, but the dividend is remaining unchanged at 5%.

The chain announced last week that its net for the last fiscal year was over $364,000 in spite of the general trend towards declining attendances.

Mex Film Strike Threat Fizzles

Mexico City, Aug. 18.

The Mexican film strike has fizzled out as producers and studios met compromise demands. These, according to union officials, are far from the maximums they sought, but the best they could obtain at this time. So there is to be labor peace in the industry until 1961 when the same pattern will repeat itself.

Outcome of all the labor wrangling, and despite protestations of the Union of Film Production Workers and the National Assn. of Actors that there would be no hikes in pay scales for work in Hollywood or foreign produced pictures made in Mexico, is that new tables have been set for acting talent, Hollywood producers contracting Mexican talent will now have to pay a 15% boost over former scale. Minimums for stellar rank performers, by the week, are now $813.12 as compared with $739.20.

Supporting players now must receive $495.90 as compared with $431.20 while second leads get $432.40 as compared with $376. Daily contracts give stars $85. as minimums; supporting players $64.92; second leads, $56.75 and bit players $44.40.

Jose Rodriguez Granada, general secretary of the technical and manual workers division of the Union of Film Production Workers, was unavailable for comment as to whether the general 17% increase won for stagehands, electricians, etc. will also apply to American productions. While no union officials care to comment, probabilities that the boosts will also affect future production of foreign pictures here, with new pay scales worked out for all segments.

General Hikes 8% to 18%

General increases for the Mexican industry range from a low 8% for extras to 18% won by the musicians union. Minimums for starring roles in Mexican pictures are now $986 with supporting players in third leads getting $440.

Studio personnel has received a 12% boost and 6% in social boosts (hospitalization, insurance, retirement pay etc.), plus an extra week's pay during Christmas. Minimums for directors now at $2.400 for either a two-week quickie or longer shooting schedules. Screenwriters and those producing originals are in final stages of technical negotiations to reach a salary accord, which may come to around $2,400 for original and screen plays.

Retirement fund and insurance boosts give more security to performers with an actor getting $6,570. when totally unable to work as a result of accident; for accidental death the premium is $4,560 and for natural death $440 if this occurs during life of contract.

W. VIRGINIA SOPRANO OPENS IN B.A., AUG. 28

Buenos Aires, Aug. 18.

West Virginian-born Phyllis Curtin, American soprano, is here for an Aug. 28 debut at Colon Theatre in "Manon" (Massenet). Miss Curtin told the press how impressive she found the Colon, and its accoustics, stating the U.S. has nothing as fine anywhere.

Miss Curtin is on a tour, which includes recitals in Brazil, Ecuador and Guatemala which will take her back to the New York City Center in October. She will sing next year in a work for vocalist and symphony orchestra, written especially for her by Carlisle Floyd, the lyrics translated from Gabriela Mistral's poems. This, of course, is another item to make her "simpatico" to South Americans.

Edinburgh Int'l Music, Drama Fest Preemed After Row Over Czech Orch; Big Attendance From U.S., Canada

By GORDON IRVING

Edinburgh, Aug. 25.

With thousands of lanterns brightening up this Festival city, the 1959 junket of the arts—officially titled the International Edinburgh Festival of Music and Drama—has been launched here despite the shadow of one unfortunate political cloud from the Iron Curtain terrain.

The actors, musicians, dancers and others have gathered from all parts of the world for the fest. Hotels are jam-packed, the concert halls are crowded, and, with the U.K. on the start of an economic boom, the public is in a really festive mood as they parade along handsome Princes Street beneath the shadow of historic Edinburgh Castle Rock.

Late-night entertainment also has come at last, after it being urged for the last 10 years. It has official blessing, too, and the bookings are heavy, showing the demand definitely exists.

The Edinburgh Fest is succeeding in forgetting that unhappy move of a few days ago, when the Czech Philharmonic was dropped from the show lineup because it refused to appear with Hungarian-born Johanna Martzy as solo violinist. London agent of the orch, Harold Holt, was told in a message from Prague last month that the outfit was not prepared to accept Mme. Martzy as soloist in the two concerts for which she was contracted. (She has lived in Switzerland for the last 12 years). Fest toppers were alarmed, knowing that the Czech Philharmonic on June 23, signed a contract in which Mme. Martzy's name was specifically mentioned. There was a clause in the pact stating that the orch accepted her as soloist.

Commie Angle In Hassle

There has been much dickering between the Festival Society and the Czech Embassy since July. Understood that, if the Hungarian violinist had been a refugee from the 1956 revolution instead of leaving Hungary in 1947, the Czechs would have raised no protests. This suggests she was disapproved of politically and is regarded as a confirmed anti-Communist.

The Edinburgh Festival Society now holds the situation as a breach of contract on the part of the Czech orch, and has cancelled the contract. The objection, it is emphasized here, is not on any musical or artistic grounds.

Comment from the chairman of the Festival Society, Sir Ian Johnson-Gilbert, Lord Provost of Edinburgh, pinpointed the fact that "we have always felt that art should be above ideologies and political views. It is quite wrong we should judge our festival artistes by their political views or public statements."

The prestige morning sheet, The Scotsman, said there was "no excuse for this abrupt change of mind. Madame Martzy is a Hungarian violinist who has lived in Switzerland for the last 12 years. Is this her offense, or has she sympathized with the victims of Hungarian rule as nearly all of us do here?

Robert Ponsonby, Artistic Director here, still hopes it will be possible for the Czech Philharmonic to take part in a future Festival.

Miss Martzy is planing here from Glarus, Switzerland, to stay on as soloist with the replacing Royal Philharmonic Orchestra, conducted by Dr. Schmidt-Isserstedt Sept. 10-12 and by Walter Susskind Sept. 11.

Czech Pix, Paintings Remain

Despite this international "incident," an exhibition of Czech paintings and screening of some Czech films are going on as per arrangement. Previous political situation in the Auld Lang Syne arts junket was in 1956. Then the Edinburgh Festival Society, in view of feeling at the time of the Hungarian uprising, dropped negotiations for bringing the Leningrad Symphony Orch to the Festival.

New legit offerings include the U.K. preem Sept. 7 of Sean O'Casey's "Cock-a-doodle Dandy," presented by the English Stage Company. Penned a decade ago, it has received only one earlier production in Britain by the Newcastle (Eng.) People's Theatre.

Eric Linklater's latest play, "Breakspear in Gascony," a modern theme set in the Middle Ages, has opened at the Gateway, presented by the Perth (Scotland) Theatre Company. Plot concerns a young Englishman involved in war and romance in Gascony of the Middle Ages.

Three Scot Rep Companies

Three Scot repertory companies are holding the official Fest fort at the Gateway, local legit house. In addition to the Perth group in the new Linklater drama, Dundee Repertory Theatre is staging Bernard Shaw's "Candida" and Glasgow Citizens' Theatre is producing the late James Bridie's "The Baikie Charivari."

An interesting revival is of the Scot oldie, "Ane Satyre of the Thrie Estaites," last staged at the Fest in 1951, and a hit of two festivals. It is colorful adaptation by Robert Kemp of the Sir David Lindsay oldie, in the Tyrone Guthrie production, and with music by Cedric Thorne Davie. Gateway Theatre Company is staging it in the spacious apron stage of the Assembly Hall.

Late night entertainments, all with Festival Society sponsorship, will feature, at the Lyceum Theatre (main legit house) the songs and poems of Scot poet Robert Burns, whose bicentenary is currently being celebrated, with leading guest artists. Also, Michael Flanders and Donald Swann are pacted to stage "At the Drop of a Hat," and Anna Russell, a click on her last "fringe" visit, will offer her celebrated one-woman show. Each of these late shows starts at 10:45 p.m., following the drama offering earlier at same house. Flanders and Swann will be trying-out new material in their late-night revue prior to a U.S. tour.

Numerous other drama and revue shows make up a wealth of offerings of varied qualities on the unofficial side of the Festival. Every available church and assembly hall has been booked, pointing up the city's shortage of main theatres.

Orchestral concerts are by the Royal Philharmonic, the Lucerne Festival Strings, London Mozart Players, and Scottish National Orch, under Sir Adrian Boult and new conductor Alexander Gibson.

A First for Swedish Opera

For the first time in its life the Swedish Opera Company has left its own shores to perform five operas by Verdi, Wagner, Berg and Blomdahl. The "Space-ship" opera, "Aniara," is being given its first performance outside Sweden.

Ballet is strong, as always, with the National Ballet of Finland in three programs, the Jerome Robbins Ballet featuring a new ballet by Copland, and Les Ballets Jean Babilee.

Outdoor spectacle has its main highlight, as always, in the full-scale Military Tattoo, presented under direction of Scottish Command, and staged by searchlight on the Esplanade of Edinburgh Castle, with massed pipes and drums of Scottish regiments, military bands and Highland dancing. An official Highland Games meeting sparked off the Auld Lang Syne spirit on opening weekend of the Fest.

U.S. and Canadian visitors are here in huge numbers, bringing useful dollar trade to the U.K. Hotel and boarding-house accommodation is more plentiful, though not up to required standards or capacity by any means.

Vienna Open-Air Theatre

Vienna, Aug. 18.

Sufficient funds were earmarked by the government to set up an open-air theatre during the festival weeks next year. Location selected is in the arcades of the Stallburg building in the centre of the Austrian capital.

Cast will consist of Burg Theatre members. Max Mell's drama, "Succession Christ Play" (Nachfolge Christi Spiel), was selected.

In case of rainy weather, the Redoubt Hall (exactly opposite) will be used.

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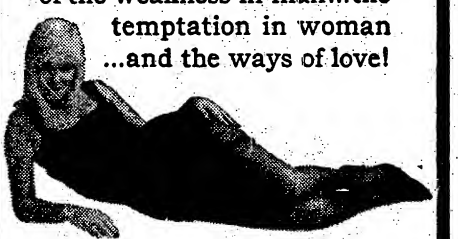

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Skouras Hammers At Yanks

Continued from page 4

go into co-production with them, and that his reply to them had been that he would not undertake to make such a decision on his own, i.e. without the State Dept., or at this time.

According to Skouras, who considers the large Soviet market as important both on commercial grounds and also as a means of dramatizing the American way of life and American accomplishments, the Russians listened politely to his arguments for percentage arrangements and appeared to be impressed by his reasoning. Soviets so far have bought only on a "flat" basis.

Skouras was sharply critical of the kind of reasoning that prompted the State Dept. and Eric Johnston, president of the Motion Picture Export Assn., to cold-shoulder the Moscow fest. He said that, had he been in N. Y. at the time the decision was made, he would have strongly argued against it. "We should have been in there with films and stars and everything that could make an impression," Skouras told his executives.

Skouras As Solo

Only 20th's "The Diary of Anne Frank" was shown at Moscow, and that film ran out-of-competition. With the exception of Skouras, who went as a private person and not representing Hollywood, not a single personality from the U. S. film industry showed up.

The reason: The U. S. State Dept. had specifically told the companies to stay out. Skouras said that, in reporting to President Eisenhower on his trip, he intended to voice his disagreement with this policy. He did feel that "Diary" was a perfect film to show in Moscow. This feeling is not unanimously shared by others.

There is, however, some strong sentiment agreeing with Skouras re the industry's failure to make a showing in Moscow and critical of the Johnston office's apparent determination to stick absolutely by the directions issued by the State Dept. This ties in with the larger issue now on the horizon, i.e., the future dealings with the Soviets at a time when the heads of government appear plainly eager to thaw the cold war and improve relations. The Johnston office has been criticized in the past — particularly in connection with its reception earlier this year for A. Mikoyan, the Soviet Vice Premiere—as being too absolutely beholden to what State wants.

Johnston's '2-Way-Street'

Johnston, in turn, has commented that the industry's relations with the State Dept. have to be "a two-way street."

Washington originally decided not to participate at Moscow at all, and so notified the companies, which accordingly voted not to send anything. Later, the State Dept. changed its mind, and so did the MPEA board. Then came the edict concerning non-participation, except for the single non-competitive entry.

The State Dept.'s reasoning is understood to be the following: The Soviets arranged the festival in a hurry and at the last minute by forcing the Czechs to give up their event at Karlovy-Vary. Also, the Russians staged the festival specifically to take attention away from the U. S. Fair in Moscow. Therefore, there was no point in aiding his design by helping the Soviets to garner publicity.

The State Dept. has gone to considerable length to keep anyone from showing pictures in Moscow — privately — during the festival. Explanation here, again, was that the U. S. didn't want to aid the Russian scheme in drawing attention off the Fair which, despite the fest, has done capacity business.

Skouras, having been in Moscow during fest time (the event ran Aug. 3-17), came to the conclusion that the Soviets acted in good faith in arranging the fest, and that, behind it all, was simply a desire to join the international festival parade, the Soviet these days being obsessed with "keeping up with the Joneses."

Britain's Turnabout

What angers some of the U. S. film execs in on the planning is that the British originally indicated they'd boycott the Moscow competition, but later changed their minds and went in full-blast. This is one topic Johnston intends to take up with Sir Arthur Watkins, his counterpart in Britain, when he goes to London next month.

While some feel that the American industry acted foolishly, and missed out on a good opportunity at Moscow, others don't see it that way. This group is basically convinced that it's very difficult to do business with the Russians anyway and that the size of the Soviet market bears no relation to potential revenues from it. Furthermore, they feel, the Soviets will be hesitant to open their gates wide to any substantial number of U. S. productions. From this view, they believe that the U. S. failure to make an impression in Moscow is unimportant.

"What have we lost by not going in there?" asked one exec. "It's not too late for anything. If they want to buy our pictures, they'll buy them anyway. In any case, who knows what sort of deal they'd have given us anyway had we participated at the festival."

Moscow Film Institute Guarantees Berths For Grads; $1.9 Mil Subsidy

Moscow, Aug. 25.

All graduates from the Moscow Film Institute are assured of jobs. Specialized courses from two to five years are given in all facets of film-making and screen acting. Institute houses about 600 students with 140 instructors and gets a $1,900,000 subsidy from the state annually.

Teachers are all regular film workers and some have devoted themselves entirely to teaching. Directors get to make their first feature on graduation under the supervision of a teacher. Expanding Soviet feature and short policy absorbs the students. Russia expects to make 200 films per year by 1965.

Students must pass rigorous entrance exams and about one-third are foreign students from other Eastern countries. Almost all filmmakers come from the Institute, but there is also a special course for theatre people who may want to enter films. All is not theoretical, for students must have had some practical experience before entering the school.

Though possessing a large building, it is somewhat cramped for the student body. Rooms are converted into small studios for practical filming work. Everything is done in 35m and mostly with Russo film equipment. Russia is now part of an international organization of film schools. Experts regard Cinema Experimentale in Rome as the best pic school extant, followed by Russia and the IDHEC in Paris, with U. S. schools next.

Wald: 'I Like It Here'

Hollywood, Aug. 25.

Jerry Wald and 20th-Fox are negotiating a new deal.

The producer, who has been among the most active on the 20th lot, said last week: "I intend to make every effort to make a new deal with 20th-Fox when my present deal is over."

Facelifted Theatres Lure Preferred Treatment on Product: N.Y. as Example

There's strong indication that theatres in New York's first-run area which modernized in a relatively recent period are getting the preferential treatment, productwise, from distributors. The status of these houses has been enhanced as they facelifted physically and otherwise tuned in to public comfort.

Often prodded by independent producers, who insist upon the best presentation of their films, the picture companies frequently turn to the "new" theatres, not in New York alone but in other territories as well, according to distribution sources.

But the Gotham situation provides the best example of what's going on, for in that area there is a concentration of houses which recently were renovated or about to be.

Criterion & Loew's State

The Criterion, on Broadway, done over a couple of years ago for "Ten Commandments," clearly has had an improved flow of important pictures since, particularly the current "Anatomy of a Murder."

Loew's State followed one blockbuster with another—"Some Like It Hot" preceding "Hole in the Head." And in line for this extensively-modernized house is Metro's "Ben-Hur."

The Forum—formerly the Odeon and Holiday by name—is getting prestige product in lieu of the previous bottom-of-the-barrel availabilities.

The Strand was second-rate until it struck paydirt via a revamping for Cinerama and a nomenclature change to the Warner.

Streamlining as Factor

There's no assurance, of course, that a physical updating job on a theatre will mean money-making and improved-picture results, of course. The desired production still more or less goes to the highest bidder.

But as stressed in distribution and production circles, where the bids are close it's only natural for the modernized location to win out.

The fever anent going modern is catching on more and more. Loew's Capitol is to shutter mid-November until Christmas for reseating and other "treatment." The Astor is in line for a new screen, reseating, etc., at a stated cost of $800,000.

Numerous houses of the RKO, United Paramount and other chains across the nation similarly are being earmarked for the new look, including the latest technical improvements.

Postscripts on Moscow Festival

Moscow, Aug. 25.

In all, the Moscow Film Fest turned out to be fairly well organized as the Soviet operators tightened up planning and execution as the affair progressed. Latecomers were processed faster and easier than the early pioneers, and a trip to Leningrad was carried off with aplomb and directness even if suffering from the relentless execution of those in charge.

* * *

Festivaliers were put on a fine sleeper one night, four to a compartment, and next morning met by flowers and speeches before breakfast in Leningrad. Then busses whisked them to a classy hotel, and then off to see the city. Nothing was left unseen, even when weary guests complained of fatigue at 4 p.m. They simply had to see the Lenin stadium miles away.

Then food and brief rest and off to see Peter the Great's summer home, well preserved and sporting some trick fountains to spray unwary guests. The workers' state treasures these old Czarist quirks. Then a film on the siege of Leningrad, a cocktail given by the Mongolian delegation, food and back on trains, again four to a compartment, and Moscow next morn.

Fest ended with many speeches and a handing out of a bushelful of ideological awards. No one was slighted and there were awards for both the East and West. A farewell party lacked only vodka.

Soviet austerity extends to guests at home but they pour out the vodka at receptions they give at Western film fests.

* * *

The French delegation all jetted to Paris on a Soviet TU plane as a mark of courtesy to their hosts in spite of the biweekly Air France service which took a good bulk of other Western visitors post-haste back to Paris and points west.

Successful French and English pic sales inroads showed that Yanks missed out somewhat. But reciprocal sales agreement with Americans somewhat precludes unnecessary sales pitches.

* * *

Thorold Dickinson, UN Film Dept. head, who spent a rugged two weeks on the jury, getting some consolation from Russian decision to dub the UN feature of Dickinson, "Power of Man," for showing in the USSR. It will thus get worldwide showing. It was also unreeled at the fest for good response and a special diploma by one of the many Soviet cultural orgs that gave kudos at the fest.

Tex.'s 'Rowley' Week

Dallas, Aug. 25.

The week of Aug. 23 to 29 has been designated John Rowley Week by the more than 100 theatres in the Rowley United Organization, and the Oak Cliff Rewley houses here will honor their prez with special matinee programs in four theatres.

Rowley Week will be climaxed Saturday night with a stageshow at the Texas Theatre.

Toledo Experiment With 'Mall' in Downtown-Area Wins Show Biz Approval

Toledo, Aug. 25.

So far, show business likes the idea of the conversion of four downtown thoroughfares here into a park-like mall which rids the area of vehicular traffic. Experiment began Aug. 3 for a 45-day period.

All theatres reported increased boxoffice as the city's residents swarmed downtown to see the new look, which includes 10,000 plants and 110 young trees planted on new-laid sod, painted pavement, a children's playground area, bandstand, etc., on terrain formerly covered by automobiles.

Marvin S. Harris, manager of the Paramount, who had felt originally that the mall idea would hurt, now says things are looking all right.

VAL DAVIES CHAIRING SCOT FEST'S U.S. UNIT

Washington, Aug. 25.

Screenwriter and novelist Valentine Davies has been accredited as chairman of the U.S. delegation to the Edinburgh Film Festival which began Sunday (23) and lasts to Sept. 12, U.S. Information Agency announced here. Stefan P. Munsing, assistant cultural officer for USIA at the American Embassy in London, was named an advisor.

U.S. Government participation will be featured by a joint presentation with the Japanese Delegation of the film "Treasures of Japanese Ministry of Foreign Affairs and USIA."

Other U.S. government films submitted are: "Creativity," "Cotton Fiber with a Future," "Your Audience — Bless 'Em" (all Dept. of Agriculture), "Coast Guard Cutters Around the World" (Coast Guard), "Fish Cookery with Savior," "The Whooping Crane" (Dept. of Interior), "Since the Beginning of Time" (Internal Revenue Service), "Supersonic Thunderbirds" (Air Force), "International Naval Review," "USS Nautilus Under the Pole" (Navy), "Art of the Maya," "Charley Russell's Friends," "Korean Art Masterpieces," "Symphony Across the Land" and "University of Hawaii Choir Visits Japan" (all USIA).

Where's Charlie in Chi? 'Modern Times' Off at B.O. Compared to Boffo N.Y.

Chicago, Aug. 25.

Charlie Chaplin revival in New York apparently hasn't kindled Chicago. His "Modern Times," for example, has had stout b.o. in Gotham, whereas here, in its third lap at the Cinestage, pic has been only a modest performer.

A reissued package of four Chaplin shorts, which played earlier at the arty World Playhouse, fared better, comparably, but still fell short of what many expected. As for "Modern Times," one tradester explains the n.s.h. stand with a criticism of the Chi public for its inability "to separate the artist from the personality"—a reference to blanket antipathy for Chaplin resulting from his years ago paternity suit ruckus and his leftish tendency. In this regard, an exhibitor reporting the results of a very informal poll said he's found that a lot of people hereabouts have a dislike for the comedian but offer only vague and/or unfounded reasons for same.

Another explanation for the tepid "Times" performance here is that the Cinestage is not identified with specialized fare, and that pic should have been booked into an arty. At least one art house did, in fact, dicker for the film, but finally backed away from what it felt were high terms.

Also, if unrelated, hostility to Chaplin appears to be stronger among Chi filmites than their New York counterparts.

'Too Many Fests': U. S. Film Cos.

The American film companies openly admit to being sick and tired of international film festivals. There is strong sentiment for some steps to be taken to cut down on the number of fests, or at least to limit American participation.

Opinion of many executives, both at the companies and at the Motion Picture Export Assn., is that the fest situation has reached the saturation point. "It's becoming ridiculous," opined an MPEA man. "There are so many festivals, they lose all meaning and all value. I wish we could just drop the whole thing."

Added a company executive: "Every year we're asked to send pictures to more festivals. There aren't enough good films to go around. And, as we are releasing more and more pictures simultaneously in the U.S. and in Europe, it'll be tougher than ever to come up with eligible entries. The International Federation of Film Producers Assn. has to do something about this. We shouldn't have to play ball with a lot of promoters."

It's generally agreed that, as long as Cannes and Venice insist on going on every year instead of alternating, nothing can be accomplished by way of trimming the number of festivals. "With those two on the list, other countries have a perfect right to insist that they be recognized too," said one man. He added that it didn't look that either France or Italy would give up their prerogatives, though an alternate fest arrangement was at one time discussed and even decided on within IFFPA.

Fests, which are national events (being considered desirable as tourist attractions), bring considerable pressure to bear on the Americans to send pictures. No fest is complete unless Hollywood is represented. But, every year, new fests sprout into being and demand recognition. This year it was Moscow. Next year it'll be Japan. Mexico also is planning to repeat its fest in '59. Practically all of these events insist on having new pictures which have not yet been released outside of the U.S.

Where, at one time, a fest winner could count on a certain prestige, this is no longer true, there being so many festivals. Still, the Yanks are reluctant to enter secondary features and to take the critical rap. Not all of the countries live up to the IFFPA rules under which fest entries not only rate free permits but also command unrestricted remittance of their subsequent earnings in commercial houses.

"SWIFT AND SIZZLING!

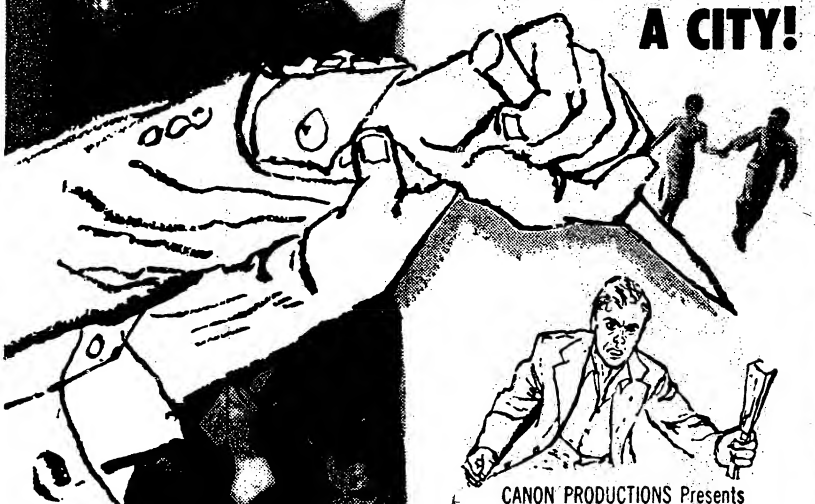
...fresh and exciting!" - - M.P.Herald

"Raw drama...packs a punch!" - - Film Daily

"Topnotch!" - - Variety

"Intense action...fine performance!" - - Hollywood Reporter

SUDDEN VIOLENCE RIPS INTO THE HEART AND GUTS OF A CITY!



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Screenplay by HARRY KLEINER · Directed by PAUL STANLEY · Produced by HARRY KLEINER

THRU UA

40th Anniversary 1919-1959

Inside Stuff—Pictures

A psychiatrist can come in handy for more than Hollywood couch consultations, according to writer-producer Stan Shpetner. The headshrinker is the best equipped to understand human emotions, he says, and he can evaluate what will appeal to a mass audience. To take advantage of this theory, Shpetner keeps a psychiatrist on retainer for his productions.

Shpetner explained the psychiatrist he retains (ethically, of course, the doctor's name can't be revealed) analyzes the mass emotional appeal not only of the over-all picture but also the characters, the character conflicts, the scenes, advertising and the title.

The writer-producer believes it is not enough for a filmmaker to trust his own conscious or subconscious feelings because no one can avoid imposing his own personal neuroses on his creativity. "The emotional objectivity training of a topflight psychiatrist is a million miles beyond that of the healthiest producer in this town," Shpetner declared.

Program of U.S. exhibitors to improve the technical quality of theatre projection, via the Council for the Improvement of Theatres & Motion Picture Projection, appears to be intriguing foreign theatremen. Latest country to seek details of the operation is India. Theatre Owners of America, which is sparking the Council, has sent details of the program to the Theatre Owners Assn. of Bombay. George G. Kerasotes, TOA prexy, forwarded a complete blueprint of the Council's organization and program to V. Doraiswarmy, secretary of the Indian unit which had expressed interest in forming a similar Council.

The request from the Indian theatremen is the second foreign query on the Council's program. About a month ago the British Film Producers Assn. sought to coordinate its program with the Council's. The British group is seeking improvement in the quality of sound projection.

Taking geographical license, Metro has proclaimed that "50th St. is now MGM St." In an ad in the New York Times, the film company lists five of its films supposedly playing on 50th St. in New York. Actually, only three theatres on the street are housing Metro films—"North by Northwest" at the Radio City Music Hall, "The Scapegoat" at the Guild Theatre, and "For the First Time" at the Roxy. "It Started With a Kiss" is at the Capitol which is on 51st St. And "Gigi" is at the Sutton, which is on 57th St. The film company, to be fair, makes note of the latter in small type by indicating "and only a few blocks away at 57th St."

Cameras on "The Life of St. Francis of Assisi" should turn in March of 1960. Picture is being made by Artys Productions, which takes in the Skouras sons—Plato, Charles and Spyros Jr. Eugene Vale is writing the screenplay from his own treatment. St Francis of Assisi lived from 1184 to 1226. He was a saint who went back to a contemplation of nature and his life overlaps the crusades, which will be represented in the film. Vale is the author of the recently published and enthusiastically-reviewed "The Thirteenth Apostle."

Vet exploitation pic producer Kroger Babb, who claims all rights to the "Pretty Boy" Floyd story, has served notice on N.Y. producer Monrose Saxton against latter biopicking deceased outlaw. Action followed a report reaching Babb that such a project was in the jelling stage. Babb, who will make his version in the Midwest on actual scene of Pretty Boy's operations, won a court decision last year which resulted in Sam Katzman and Columbia Pictures calling off a proposed feature on bandit's life.

Short position taken in both Loew's Inc. and United Artists common stock on the New York Stock Exchange fell considerably over the past month. Short interest in UA dropped from 2,550 to 500, and in Loew's from 3,140 to 950 shares. Investment in short interest shares are motivated by the anticipation that the stock will decline in price, in contrast to the customary position of investing on the hope that a given stock will rise.

Industryites Eye Effect of U.S. Tax On Yanks Abroad

Washington. Aug. 25.

An amendment to the Internal Revenue code, requiring all Americans residing abroad to file income tax returns, is seen affecting both actors working in pictures on location overseas and film company executives stationed outside the U.S.

The section of the code, one of more than 100 items added last year by Congress to strengthen the policing powers of the Treasury Dept., is seen as possibly creating problems for the film companies in attracting top talent to stay in Europe and other overseas areas.

In the past, those living abroad were the ones to judge whether or not they had been living there long enough to rate tax exemption. Now, everyone has to file and it's Internal Revenue which will decide whether or not tax is due. Provision in the tax law applies to returns on 1958 income which were supposed to have been filed by April 15 of this year.

If the Government finds that an American living abroad had claimed exemption unjustifiably all along, such a person may be assessed for all the tax he owes. Exact number of Americans liable to pay taxes despite their foreign residence isn't known.

To qualify for tax exemption, a person must be a "bona fide" resident of another country for a period including at least one whole taxable year. Also, payments must be for work actually performed.

Even if the Treasury okays exemption, the individual countries, notably France, have tightened up considerably and are seeking to plug holes in their tax collections.

Enter 'Lady Chatterley' Into Chi Art House

Chicago, Aug. 25.

Overruling the Police Censor Board, which had insisted on four deletions, Corporation Counsel John Melaniphy has okayed the French-made version of D. H. Lawrence's "Lady Chatterley's Lover" intact for Chi exhibition and the Kingsley-International release opened last week at the arty World Playhouse on Michigan Ave.

Reversal of the censors was the second in recent weeks, and is taken to constitute shrugging compliance with late U. S. Supreme Court decisions voiding certain censorship statutes and interpretations. Melaniphy is understood to have reasoned in this case that the city had no choice but to abide by the Court's ruling on "Chatterley."

Melaniphy similarly reversed the censors on the Polish "Eighth Day of the Week," which the blue-pencilers had banned outright as obscene and immoral. The pattern had been established before when the city's legal topper okayed "The Case of Dr. Laurent," but in that action litigation had already been started.

Lawyers for Kingsley had reminded Melaniphy of the Supreme Court ruling and warned they would sue if the city insisted on cuts. Picture's midwest release is being handled by World Playhouse owner Charles Teitel.

AA's 13¾c Divvy

Hollywood, Aug. 25.

Allied Artists has declared a quarterly dividend of 13¾c per share on company's 5½% preferred stock.

Divvy is payable Sept. 15 to stockholders of record Sept. 3.

Promoter, N.Y. State Use Separate Arithmetic to Compute Ingo B.O.

By HY HOLLINGER

More confusion to the already jumbled state of the boxing business and its relationship to "show biz.", via the closed-circuit television, radio and film rights, was added this week with the release by the N. Y. State Athletic Commission of the take from the subsidiary activities of the recent Ingemar Johansson-Floyd Patterson heavyweight championship fight.

The figures, released by chairman Melvin L. Krulewitch, shows an income of $358,052, with $65,000 still due, from closed television after theatres had deducted their 50% cut. This figure is at variance with the $1,032,000 theatre gross reported after the bout by Irving B. Kahn, president of TelePrompter, which handled the closed-tv, radio and film rights.

On the basis of the Commission's figures, including the $65,000 still due, the gross was $846,104. Kahn explains the discrepancy by pointing out that his figure was based on projecting the returns after 90% of the situations had reported. In addition, Kahn indicated his projection did not take into consideration the refunds made by many theatres because of the postponement by one day of the fight because of rain.

Kahn Repudiates

Kahn vehemently challenged the Commission's figure of $19,313 as the income from domestic film rentals of the fight pictures being distributed by United Artists. Kahn maintained that the Commission had garbled or misinterpreted figures which TelePrompter had turned over to Patterson Enterprises, which was associated with TelePrompter in the subsidiary rights. The $19,313, he said, was probably advance deposits on foreign bookings of the fight films. Kahn insists that as of Aug. 7, the return from domestic film rentals, in a report he had received from UA, was $300,000. However, this is below the $1,000,000 he had envisioned from this source originally. The Commission lists $300,000 as the estimated income from foreign distribution of the films. Kahn said that 20th-Fox, which is handling the films abroad, had not as yet made a report. According to William J. Heineman, UA distribution v.p., the gross film rental for 4,274 bookings so far amounted to $300,863. He added that this did not include certain returns, including the take from the N. Y. circuits. Heineman described the results as the best for any fight films since World War II. TelePrompter's cut is determined after deduction of distribution fee, usually 30% to 35% and cost of advertising and prints.

There was no argument about the return from radio. TelePrompter had sold sponsorship rights to United Artists at an announced figure of $100,000 to plug "The Horse Soldiers." The Commission lists radio income at $106,750.

Probes Aplenty

Meanwhile, the fight, which saw Johansson dethrone Patterson, has brought about three different investigations—the N.Y. District Attorney, the N.Y. State Athletic Commission, and the State Attorney General's Office. The latter, employing the N.Y. State anti-monopoly law, is attempting to discover if there had been any violation in the awarding of the subsidiary rights to TelePrompter via its close association with Cus D'Amato, Patterson's manager. Kahn, however, has stated that he would welcome any and all investigations. He made a voluntary appearance before the N.Y. District Attorney.

Kahn is now board chairman of Rosensohn Enterprises, the corporate company which prompted the fight. Bill Rosensohn, the president of the company and a former v.p. of TelePrompter, has resigned from his own firm in opposition to Kahn's entry. He had been at odds with Kahn on the disposition of the subsidiary rights since, as promoter, he had been shut out from participating in these rights. Vincent J. Vellela, an attorney, emerged as two-thirds owner of the Rosensohn company and he voted Kahn on the board. Kahn and Vellela have since retained ex-heavyweight champ Jack Dempsey as promotional director and advisor.

The widespread investigation was touched off when Rosensohn, in a national sports weekly, charged that he had been forced to give part of his company to a friend of D'Amato's who subsequently brought Vellela into the picture. Rosensohn's license has since been suspended and Vellela's effort to obtain a license to promote fights, via Electronic Sports Co., has been denied. Vellela hoped to promote fights at St. Nicholas Arena, N.Y., which he had subleased from TelePrompter. Kahn said that TelePrompter did not now have any connection with Electronic Sports Co., but that "we're interestd and we might in the future." The probe also involves Rosensohn's alleged association with known gamblers.

Kahn, however, is confident that the scheduled rematch between Johansson and Patterson would take place.

The Teleprompter prexy, accompanied by Vellela and Dempsey, went to Sweden to confer with Johansson and appears to have settled his differences with the champ. Agreement has been reached to hold the rematch in March, 1960, probably in Los Angeles.

July Dividend Pace

Washington, Aug. 25.

Dividends paid by film companies rose slightly in July over a year ago but dipped sharply from the June level, according to latest Commerce Dept. report.

Shareholders received $678,000 last month, a $4,000 rise from July 1958. With only five companies paying dividends, the July total was $262,500 under the June figure.

Walt Disney was the only firm distributing a bigger dividend, accounting for the entire $4,000 increase over July a year ago. Dividends for the other firms remained the same as in July 1958. They were: America Corp., Du-Art Film Laboratories, National Theatres and Republic Pictures. Commerce Dept. no longer gives company-by-company breakdown.

Dividend pace for 1959 still remains far ahead of last year. Through July, melon totalled $13,009,000. Last year at this time it was $11,869,000.

Frank Hale Would Make Pic of 'Princess' Ballet In Madrid (Costs Less)

Madrid, Aug. 25.

Palm Beach, Fla., impresario Frank Hale, who commissioned, produced and presented the three-act ballet "The Princess" in his Royal Poinciana Playhouse last Dec., is scouting possibilities of filming a screen version in Spain.

In Madrid with Hale for a production survey and search to sign a European film director is Ted Kneeland whose South African wife Jo Ann choreographed the click first full-length original classical ballet created in the U.S.

Hale, equally known as yeast magnate, patron of the arts and philanthropist, sees "The Princess" as America's answer to the Russian Ballet.

Economic values of film production in Spain largely influenced Hale in giving Madrid preference as "Princess" production site. Budget here, he thought, would be only a fraction of the $2,500,000 estimated cost required to film the musical ballet fantasy at home. In addition, Madrid base would bring him in close touch with ballet artistry in London and Paris.

As presently conceived, Hale and Kneeland will bring 25 of the original Poinciana cast to Spain, including Violette Verdy, Michael Maule, 11-year old Claudia Cravey and all other principals. Jo Ann Kneeland is slated to choreograph with the musical collaboration, Hale bopes, of the orignal composer, Mario Braggiotti, and Spain's National Symphony Orchestra.

'ANATOMY' GROSS TOPS $2,000,000 IN 6 WKS.

Otto Preminger's "Anatomy of a Murder," in its first six weeks of release, has grossed more than $2,000,000, according to Rube Jackter, Columbia's sales veepee.

The picture has been held over in every one of its first 99 key city engagements and is still playing in 68 of these situations. As an example of the b.o. power of the picture, Jackter noted that in many instances holdover grosses surpassed the take for the previous week. For example, at the Gary Theatre in Boston, the fifth week topped the second, third and fourth stanzas. At the Criterion and Plaza Theatres in New York, the sixth week beat the two preceding weeks. The sixth session at the Warner Beverly in L.A. was higher than the fourth and fifth.

The Col release is currently in its seventh week in Detroit, New York and Los Angeles and in its sixth week in Chicago, Boston, Washington, Milwaukee and Atlantic City. Fifth week holdovers include Hartford, Providence, Salt Lake City and Buffalo.

That Old Remedy (Conciliation) Rx Again; Any Bids?

An industry conciliation system, on the books for almost two years but rarely, if ever, employed, was dusted off yesterday (Tues.) and persented at the end of a five-and-a-half-hour meeting between representatives of the Motion Picture Assn. of America and the American Congress of Exhibitors as the method proposed to help small theatres in distress. "I think we have disposed of the problem of the small theatre," MPAA prexy Eric Johnston declared at a two-hour late press briefing session which he shared with ACE chairman S. H. Fabian.

The question of aid to small theatres in trouble was the only conclusive decision made at the second summit meeting between exhibitors and distributors. Subjects also discussed were more product and advertising. Various ideas on both topics were suggested, it was disclosed, but they were referred to the respective committees for further study and will be acted upon by the "heads of state" when they reconvene late in September.

Although acknowledging that exhibitors have been lax in using conciliation, Johnston and Fabian pointed out that both exhibs and distribs felt that revitalization of conciliation could bring exhibitors relief on almost every aspect of their operation. This includes, they stressed, rental terms, runs, product availability, cooperation from competing theatres, etc.

The distribs, it was said, agreed unanimously that they would speed all efforts to make conciliation workable. The film companies also said they would alert their staffers, from the homeoffice to local salesman, to cooperate and participate to make conciliation effective so that the small theatres can be rescued. Both segments of the industry went on record as stating that the small theatre is not only the center of entertainment but also "a genuine asset to a community's life . . ." Distribs supported the idea that the "grassroots theatres represent the foundation of the industry and must be preserved . . ." It was pointed out that large theatres could also make use of conciliation if they so desired, but the main stress was placed on its use by the smaller situations.

Spokesmen for ACE at yesterday's meeting included Fabian, Max A. Cohen, Irving Dollinger, Emanuel Frisch, George G. Kerasotes, Albert Pickus and Sol A. Schwartz.

Hollywood-on-the-Volga

Continued from page 1

15 Soviet republics has at least one studio, while the Russian federation and the Ukraine have about a dozen between them. New studios are being built in all the republics to cope with the increased production program, and additional technicians and actors are being trained at the various institutes of cinematography.

$300,000—More or Less

Average cost of production is between 2,500,000 and 3,000,0000 roubles which, calculated at the tourist rate of exchange would equal $250,000-$300,000, but at the official rate of four roubles to the dollar (which is a completely unrealistic figure) would be substantially higher. About eight to nine months is spent on each picture, including about three months actual filming.

With the realization that almost every film is a cinch for a payoff and a handsome profit, the main concern in planning is to satisfy the vast domestic market. Overseas sales are of secondary importance. Under no circumstances would Soviet studios slant their productions for the international markets on the grounds that they work for their own people and not for foreign countries, and there are no financial considerations to be taken into account. There is, nevertheless, an expanding interest in coproduction not only with studios in the Eastern bloc, but also with Western producers. Indeed, one coproduction with France is currently rolling at the Mosfilm lot.

Good Propaganda

While export of Soviet films is not regarded as a major factor, there is every indication that big efforts are being made by Sovexport to help the Russian-made picture penetrate the Western markets. Though it's never mentioned in such direct terms, there is general recognition of the propaganda value in having Russian films widely shown in the West.

Each of the Russian studios is said to be completely autonomous, and the administrative and management executive has complete authority in the selection of subjects, the hiring of writers and directors and in casting. On the assumption that the management knows what's wanted in a State-owned industry, it's reasonable to accept the statement that the Censorship board is non-political and its main function is to categorize pictures in three grades in a way very similar to the British classifications. As a point of interest, "Room at the Top," which was shown out of competition at the recent Moscow Festival and purchased by the Russians, had an "X" certificate when shown in Britain, which meant it could not be seen by children under the age of 16. It will have a similar censorship rating in the Soviet Union.

In considering potential subjects for production, the Russians base their planning on the criterion that artistic standards are of first consideration, and that there is no such thing as competition from tv. In any event, they would never regard wide screens and all the other recent techniques as a way of challenging tv, but give first consideration to story values and their interpretation of public tastes.

30,000,000 Fans

Although it is admitted that from time to time the studios produce a lemon which has to be shelved, there is an overall concept that picture production is a profitable undertaking, and the earnings seem to justify that viewpoint. A top picture will attract a domestic audience of upwards of 30,000,000 at an average admission of two roubles a time (equal to about 20c at the tourist rate). As many as 1,500 prints are needed for the most successful films, and every picture has to be dubbed locally in the different languages of each of the 15 republics as well as in the languages of the various regions of the Russian federation.

All the talent and technical staffs of the studios have to undergo training either at one of the Institutes of Cinematography or one of the technical schools. Employment is more or less guaranteed on successful completion of the course, and artists and crew alike are hired at regular weekly salaries and not on a picture-to-picture basis. Performers and technicians may be transferred from one studio to another on application, but one studio is not allowed to outbid another in an attempt to get a key director or a prominent star.

Stars, with directors and producers, are in the top salary brackets, earning up to 5,000-7,000 roubles monthly ($500-$700 at the tourist rate) and that covers a maximum 10 shooting days in any month. For every additional day of filming they get a bonus of 500 roubles a day. And that, by Russian standards, puts them almost in the capitalist class.

Unlike production, the distribution side of the industry is not on a regional basis and one outfit has the monopoly of servicing the entire country, as well as being responsible for promotion and publicity. There is no publicity unit in the studio other than a stills photographer and the entire promotional effort is undertaken by the distributing company, known as Kinoprakat.

20,000 to 80,000 Screens

It turned out to be impossible to get a reliable assessment of the number of actual picture theatres in the Soviet Union, but the total is generally estimated to be around 20,000. There are, however, at least 80,000 places where pictures are shown, including institutes, trade union centres, etc., and under the seven-year plan the aim is to increase the number by 50% to a grand total of 120,000 by 1965. Admission charges are levied at all these places, just as in the regular theatres.

The Russians are now completing their first pic in 70m, but when asked why they're always lagging behind the West and do not pioneer new processes themselves, insisted they had begun to use wide film of the same dimension way back in the '20s, but it wasn't practical to reequip the industry at that time, and they had been obliged to leave the system on the shelf for more than 30 years.

It was conceded they were johnny-come-latelies so far as CinemaScope is concerned, but they point instead with pride to the stereokinema which has been running three-dimensional programs in Moscow to which achieves the stereoscopic effect without the aid of glasses. And also to their Circlarama, a standout (and standup) attraction at the Exhibition of Economic Development which uses 22 screens and projectors, against the 11 used in the Disney process which was first shown at the Brussels World Fair a year ago, and is now a popular feature at the American Exhibition in Sokolniki Park.

Third-Dimension Etc.

The 3-D program, on view in a small 150-seater in the heart of the city, plays at capacity for almost all its eight daily showings, frequently including the opening performance at 8:30 in the morning. The show consists of an 80-minute comedy, rather naive and corny in content, but designed to provide the largest possible number of gimmick situations.

When one is correctly focussed, the effect is admirable, but the slightest twitch, an attempt to get more comfortable on the hard wooden seats, or even a casual blink, and the focus is lost. The program is most effective during the credit titles, which stand out way in front of the screen, and one scene involving a juggler using a boomerang resulted in involuntary head-ducking through the theatre. The whole effect, however, is a great strain on the eyes, and the Russians recognize that it has little more than novelty value. Yet it's a novelty that has been running strong, with occasional changes of program, for two decades and there are still many Muscovites who've never seen it.

They accept, too, that their Circlarama is also just a gimmick, with little potentialities. In any event, they don't believe in fancy techniques as such, but it's the content that counts. They're willing to exploit any process, however, that helps to improve the quality and actually aids the story.

Two technical innovations at the Mosfilm studios are shown to visitors with considerable pride. One is an overhead moving scaffold, which speeds up the assembly and striking of sets, the other a remote control lighting unit, housed in the studio gallery, operated by one man who is in telephonic touch with the lighting cameraman. The main virtue of the system is that it obviates the necessity of having cables trailing all over the studio floor.

In other respects the studios are far from exceptional, but extensive modernization and development is in process. There are, at present, 10 stages in three blocks, yielding an annual output of 26 features. The capacity is to be virtually doubled under the seven-year plan.

Mum's the Word At TOA on Raps From Rival ASA

Theatre Owners of America has decided to remain silent and will not answer the charges made by the rival exhibitor organization, Allied States Assn. In a recent bulletin issued from Washington by Allied board chairman Abram F. Myers, TOA was charged with attempting to assume control as overall exhibitor spokesman via the American Congress of Exhibitors. In addition, TOA was accused of taking credit for actions it did not initiate or pursue. Moreover, it was charged with raiding in Allied territory.

TOA, according to a spokesman for the organization, has no quarrel with Allied. He pointed out that TOA was working cooperatively with the Allied representatives in ACE and will continue to do so. However, no official answer to the Allied blast is contemplated.

Some exhibitors believe that the Allied charges represent the schism in the ranks of Allied between those members who see the value of working in ACE and those who are staunchly opposed to it. In recent years, Allied ranks have been torn by two viewpoints—one representing the firebrands desiring Government intervention; the other the moderates wishing to work out intra-industry squabbles within the confines of the business.

Moscow Festival Results

Grand Prix—"Destiny of Man" (Russia).
Gold Medal—"We Are Geniuses" (Western Germany).
Gold Medal—"The Day Will Come" (Pakistan).
Gold Medal—"Escape from the Shadows" (Czechoslovakia).
Silver Medal—"Envoy of the People" (Mongolia). Best Actress.
Silver Medal—"The Eagle" (Poland). Best Actor.
Silver Medal—"New History of an Old Soldier" (China). Best Technique.
Silver Medal—"Chung Khyan" (North Korea) (Camera).
Silver Medal—"Jalsagkhar" (India) (Music).
Silver Medal—"Cry From the Streets" (Gt. Britain). Best Direction of Juveniles.
Diploma—"The Unforgettable Path" (Japan).
Diploma—"The Sentence" (France).
Union of Journalists—"Yesterday" (Hungary) (Diploma).
Soviet Peace Committee—"Song of Sailors" (East Germany) (Diploma).
Friendship & Cultural Societies' Diploma—Rosita Kintana (Mexico). Star of "Our Constant Hunger."
Union of Cinematograph Workers Diploma—Guiletta Massina (Italy).
Documentary Gold Medal—"Construction of the Bak Hing Canal" (Viet Nam).

In addition, documentary awards went to Belgium, Russia, France, China, Bulgaria, United Nations, Albania, Great Britain and Yugoslavia.

Family Goes For Drive (In)

Continued from page 7

better than last year, manager Evan Thompson estimated. He feels that the increase isn't necessarily a question of better product, but because more people have become aware of the theatre. Ozoner, which accommodates 1,800 cars, opened three years ago.

The Rockland, a 1,300-car operation, does "turnaway" business on weekends, according to manager Jack Smith. However, he added, "we pick up another 10 to 20% at the break of the first picture." Both the Rockland and 303, some 10 miles apart, were playing "Anatomy of a Murder" (Col) day-and-date at the time of VARIETY's survey.

'Lovers, Go Home'

Teenage romancers and other couples amourously inclined are frowned upon by the Rockland, Paramus and 303. "This is strictly a family operation." Smith said. "We have three attendants checking the field. Where there are no heads in a car, our man raps on the window and warns the occupants. If on the second time around, they've failed to cooperate, we ask them to leave and never come back."

Thompson recalled that the 303 had a minor problem with teenage cutups and romantic couples for a time after the site opened, but the theatre seldom has to contend with this now. He feels that the decline is due to a "matter of education" since the kids who misbehave know they're unwelcome at the 303.

Curiously, the Skouras drive-in has been a victim of circumstances since it's only a mile over the N. Y.-N. J. state line. Eighteen-year-olds may drink in New York, but in New Jersey they must be 21. Hence, Route 303 has been dubbed "beer can alley" as the youthful Jerseyites flock north to quench their thirst.

Car-Checks

Some of the teenage overflow once drifted into the 303, which adopted a "get tough" policy to discourage any skylarking. "We don't permit cars with four or more boys to enter or vehicles with four or more girls," Thompson explained, "since we feel they represent a source of potential trouble. As for romancers, our attendants check the cars and violators of the rules are asked to leave."

In preserving a wholesome atmosphere for families, the drive-ins at the same time have gone all out to lure the youngsters (and their parents) with elaborate playgrounds replete with miniature train rides, swings, slides and carousels. Naturally, this tends to fill the field in the early evening hours with many prospective patrons for the concession stand.

Outside Concessionaires

Particularly aware of the business a spanking clean, modern concession structure will generate are the Rockland and 303 Drive-Ins, both of which lease the eateries to outside operators. In addition to the traditional popcorn and Cokes, featured are pizza pies, eggrolls and the like. At the Rockland the concession is fronted by an attractive planting and a spacious patio. Skouras ozoner has a similar patio.

Less enterprising is the Paramus Drive-In which operates its own concession. Facility there resembles an oversized hotdog stand. Built more than 10 years ago, this 750-car ozoner still draws good biz by virtue of a good location. But it doesn't compare with the more modern outdoor theatres.

Non-operative speakers and distracting announcements superimposed over the film soundtrack are often a source of annoyance to drive-in patrons. Now in its fifth season, the Rockland has a system for dealing with this problem. "Our staff checks all posts where there are no cars," manager Smith explained, "because if the space is vacant the speaker must be out of order." Similar checks are made at the 303 and Paramus.

Cables Take a Drive

Smith also pointed out that "except in emergency cases," no announcements are made until the intermission. While vandalism is prevalent in many drive-ins, Smith said there were few instances of that at the Rockland. "In most cases where our speakers have been damaged," he noted, "it's been due to forgetful patrons who drive off without removing the speaker and its cable from their car window."

The Rockland, an "open all-year theatre," impresses as a well-run operation that aggressively develops interest in the community. Heralding its product and services is a 10,000-name mailing list that's used in addition to newspaper ads. Live entertainment is also occasionally used on the snack bar patio.

For example, The Shamrocks Fife, Drum & Bugle Corps, including "the majorette who won first place in the country convention three years straight," performed on the patio last Wednesday (19) from 7 p.m. until showtime. Also on hand were a color guard and baton twirlers.

"These local groups," manager Smith explained, "cost us nothing since they're anxious to get exposure before the public. Their appearance on Wednesday increases the opening night business, helps build community goodwill and spread word of mouth about the picture the rest of the week. They're always used Wednesday and sometimes Friday, but never on weekends when we do capacity business anyway."

How to Win a Pizza

Smith also uses a variety of other stunts to focus public interest on the Rockland. Some are new, some old, but all are in a showmanly tradition designed to move people through the wicket. In the concession building a sign proclaims: "Each night five lucky admission numbers are posted on the blackboard. If your number matches, you win two passes to the Rockland Drive-In. Numbers with a star also win a pizza pie" (worth 65c).

Tieup with Shopper's Paradise a discount supermarket in nearby Spring Valley, brought a disk jockey show to the patio several weeks ago. Records were both spun and displayed. Theatre's program urges: "Bring Baby and the Bottle —Free Milk and Bottle Warmer." It's also pointed out that Aug. 25 is "Bumper Strip Night." On that night drivers of cars displaying the Rockland bumper strip were admitted free.

Route 303 Drive-in relies heavily upon newspaper ads as a means of stimulating attendance. Estimating that 70% of his patrons come from nearby Bergen County, N. J., manager Thompson said that in addition to papers in Bergen and Rockland Counties he also uses New York city sheets extensively. He theorizes that most Jersey residents read the Gotham papers along with their local dailies.

Sticks to Newspapers

Thompson has no mailing list. "I feel that newspapers are sufficient but, of course, that's a matter of opinion. Perhaps another manager would have more faith in a list. We used fireworks on the Fourth of July and again on the theatre's anniversary Aug. 3. Reaction was good."

However, he was less enthusiastic about the value of "disk jockey record and dance shows." Such a tieup was made with the C. & W. Record Shop in nearby Pearl River, N. Y., last summer, but it wasn't resumed this year since Thompson felt it didn't translate itself into more business. Tab at the 303 and Rockland, incidentally, is $1 per adult with children under 12 free. At the Paramus it's 90c with kids free.

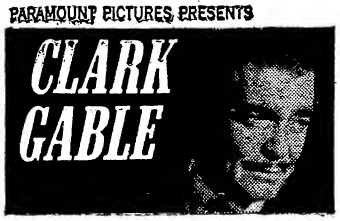
Thompson, who managed Skouras' Fox Theatre in Hackensack, N. J., before assuming the 303 reins, expressed the opinion that operation of a drive-in is basically the same as a conventional house with one exception—"now I have to use my car to make tieups with local merchants, whereas I used to walk up and down the street."

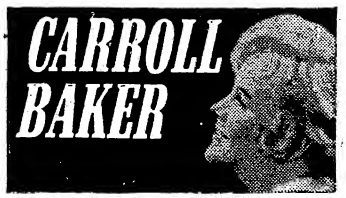
Mamoulian's Venice 3

Among classics to be screened at the Venice Festival are three oldies directed by Rouben Mamoulian. Trio are "Dr. Jekyll and Mr. Hyde" (Par), "Becky Sharp" (RKO) and "Queen Christiana."

They'll be unreeled in the course of the fest's traditional retrospective portion which this year is presenting top films shown in Venice in the 1932-39 period.

PARAMOUNT PICTURES PRESENTS





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Picture Grosses

'NORTH' HUGE $17,000, PROV.; 'FOR ME' 9G, 2D

Providence, Aug. 25.

The State's "North by Northwest" is leading the city with a great take currently. Second week of "Say One For Me" still is smash. Strand's "John Paul Jones" looks nice on opener.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Middle of the Night" (Col) and "Face of Fugitive" (UA) (2d wk). Okay $5,000. First was $6,500.

Majestic (SW) (2,200; 65-90)—"Say One For Me" (20th) and "Son of Robin Hood" (20th) (2d wk). Sock $9,000. First was $13,000.

State (Loew) (3,200; 90-$1.25)—"North by Northwest" (M-G). Smash $17,000. Last week "The Mysterians" (M-G) and "First Man Into Space" (M-G), $9,500.

Strand (National Realty) (2,200; 65-80)—"John Paul Jones" (WB). Nice $8,000. Last week, "Big Circus" (AA) (2d wk), $3,500.

'Rocket' Robust $13,000, Buff; 'Affair' OK 8G

Buffalo, Aug. 25.

There are plenty of holdovers here currently but this does not seem to slow up the boxoffice pace. Best showing of a newcomer is being made by "Have Rocket, Will Travel," with the Three Stooges, comedy stars of pic, on stage at the Century where a fast total is in prospect. "Return of Fly" looms okay at Paramount but "Darby O'Gill and Little People" is off considerably from first week at Lafayette. "North By Northwest" shapes big in third round at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"North By Northwest" (M-G) (3d wk). Big $13,000. Last week, $15,200.

Center (AB-PT) (3,000; 70-$1)—"A Private's Affair" (20th). Okay $8,000. Last week, "John Paul Jones" (WB), $6,500.

Century (UATC) (2,700; 70-$1.25)—"Have Rocket, Will Travel" (Col) and "Legend of Tom Dooley" (Col) plus Three Stooges onstage. Fast $13,000. Last week, "Holiday for Lovers" (20th) and "Ambush Cimarron Pass" (20th), $8,000.

Lafayette (Basil) (3,000; 60-$1)—"Darby O'Gill" (BV) and "Born To Be Loved" (U) (2d wk). Good $8,000 or near. Last week, $13,000.

Paramount (AB-PT) (3,000; 70-$1)—"Return of Fly" (20th) and "Alligator People" (20th). Oke $11,000. Last week, "Yellowstone Kelly" (WB) and "Scotland Yard Dragnet" (Indie), $13,000.

Teck (Loew) (1,200; 70-$1.25)—"Hole in Head" (UA) (6th wk). Good $5,000. Last week, $5,200.

Cinema (Martina) (450; 70-$1)—"Lady Chatterley's Lover" (Kings) (4th wk). Okay $2,000 or over. Last week, $2,100.

BOSTON

(Continued from page 8)

—"Middle of Night" (Col) (2d wk). Smash $12,500. Last week, $14,000.

Memorial (RKO) (3,000; 60-$1.10)—"Blue Denim" (20th) and "Love Specialist" (Indie). Sock $22,000. Last week, "Private's Affair" (20th) and "Son of Robinhood" (20th) (2d wk), $8,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Darby O'Gill" (BV) (3d wk). Fair $8,000. Last week, $11,000.

Paramount (NET) (2,357; 70-$1.10)—"Yellowstone Kelly" (WB) and "Born Reckless" (WB). Fat $16,000. Last week, "Holiday for Lovers" (20th) and "Miracle of Hills" (20th) (2d wk), $8,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Return of Fly" (20th) and "Alligator People" (20th). Brisk $9,000. Last week, "Hound of Baskervilles" (UA) and "Voodoo Islands" (Indie), $7,500.

Saxon (Sack) (1,100; $1.25-$1.50)—"Scapegoat" (M-G) (5th wk-final). Nice $8,000. Last week, $10,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Forbidden Paradise" (Indie) and "Bikini Baby" (Indie) (2d wk). Hep $5,000. Last week, $7,000.

Orpheum (Loew) (2,900; 90-$1.50)—"North by Northwest" (M-G) (2d wk). Wham $28,000. Last week, $35,000.

State (Loew) (3,600; 90-1.50)—Closed down Sunday (23). Property purchased by Catholic Archdiocese of Boston, which will reopen the theatre Oct. 1 with religious films. Last week, "Hole in Head" (UA) (8th wk), hep $8,500.

KANSAS CITY

(Continued from page 9)

Jesse James" (UA) (2d run), same.

Fairway, Granada (Fox Midwest) (700; 1,217; 75-$1)—"Darby O'Gill" (BV) (2d wk). Third week in town, great $8,500. Last week, in combo with Uptown, $15,000.

Kimo (Dickinson) (504; 90-$1.25) "Love Is Profession" (Kings) (10th wk). Bright $1,500. Last week, $1,200.

Midland (Loew) (3,500; 90-$1.25) "North by Northwest" (M-G) (2d wk). Big $13,000; holds. Last week, $18,000, one of biggest here.

Missouri (RKO) (2,585; 75-$1)—"Diary of Anne Frank" (20th) (3d wk). Fair $3,500. Last week, $4,500.

Paramount (UP) (1,900; 75-$1)—"Yellowstone Kelly" (WB). Okay $8,000; stays on. Last week, "Hercules" (WB) (2d wk), $7,000.

Plaza (Fox Midwest) (1,900; 75-$1)—Currently on sub-runs. Last week, "Middle of Night" (Col) (2d wk), $6,000.

Rockhill (Little Art Theatres) (750; 75-$1)—"Lady Chatterley's Lover" (Kings). Hefty $2,500. Pic here on return date. Last week, "Modern Times" (Indie) (2d wk), $1,200.

Roxy (Durwood) (850; $1-$1.50)—"Anatomy of Murder" (Col) (3d wk). Continues solid play at $7,500. Last week, $8,500.

Uptown (Fox Midwest) (2,043; 75-$1)—"Holiday for Lovers" (20th) (2d wk). Sock $11,000; holds. Last week, in combo with Fairway and Granada.

NEW YORK

(Continued from page 9)

looks like big $14,500. Holding. In ahead, "Darby O'Gill" (BV) (7th wk-9 days), $6,000.

Guild (Guild) (450; $1-$1.75)—"Scapegoat" (M-G) (3d wk). The current session ending today (Wed.) is heading for great $16,500. Second, $17,500, a bit over hopes, after record-breaking opener. Continues indef.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Upstairs" (Kings-Union) (3d wk). Initial holdover stanza ended Sunday (23) was good $6,200 after $8,800 for first week. Stays about two weeks more, with "Back To Wall" (Ellis) due in next.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of a Murder" (Col) (8th wk). This frame ending today (Wed.) is heading for big $12,000. Seventh was $13,000. Continues.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (43d wk). The 42d session completed Saturday (22) was big $13,400. The 41st week, $14,600.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Middle of Night" (Col) (11th-final wk). The 10th round ended last night (Tues.) was okay $5,000. The ninth, $6,000. "Tailor's Maid" (T-L) opens Sept. 1.

CHICAGO

(Continued from page 9)

wk). Hep $32,000. Last week, $45,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (48th wk). Steady $24,000. Last week, $23,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Yellowstone Kelly" (WB). Tall $30,000. Last week, "Holiday for Lovers" (20th) (2d wk), $16,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Circus" (AA) (4th wk). Good $17,000. Last week, $18,500.

Surf (H&E Balaban) (685; $1.50)—"Diary of Anne Frank" (20th) (6th wk). Nice $4,800. Last week, $5,500.

United Artists (B&K) (1,700; 90-$1.80) — "North By Northwest" (M-G) (8th wk). Boffo $23,000. Last week, $22,500.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (7th wk). Solid $24,000. Last week, $23,000.

World (Teitel) (606; 90-$1.50)—"Lady Chatterley's Lover" (Kings). Huge $14,000 or near, for new house record. Last week "Love Is My Profession" (Kings) (5th wk), $4,300.

WASHINGTON

(Continued from page 9)

(3d wk). Good $5,500. Last week, $6,500.

Town (Indie) (600; 70-95)—"Hound of Baskervilles" (UA). Thin $3,500. Last week, "Beat Generation" (M-G) (2d wk), $2,500.

Trans-Lux (T-L) (600; $1-$2)—"Anatomy of Murder" (Col) (7th wk). Good $9,000. Last week, $9,500.

Warner (SW-Cinerama) (1,308 $1.20-$2.75)—"South Seas Adventure" (Cinerama) (35th wk). Boff $14,500. Last week, $14,000.

'Lovers' Lively $12,000, St. Louis; 'Kelly' 15G

St. Louis, Aug. 25.

Some of new product in current round is doing okay, "Holiday For Lovers" at the St. Louis is nice while "Yellowstone Kelly" is just okay at the Fox. Still going great guns on holdover are "North by Northwest," big in fifth frame at Loew's; "Hole In Head," good in sixth at Orpheum, and "Sleeping Beauty," fine in 11th week at the Pageant.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th) (3d wk). Big $13,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25) — "Three Strange Loves" (Indie). Okay $2,000. Last week, "Girls of Night" (Indie) and "Raising Riot" (Indie), $3,000.

Fox (Arthur) (5,000; 60-90) — "Yellowstone Kelly" (WB). Okay $15,000. Last week, "Last Train Gun Hill" (Par), same.

Loew's (Loew) (3,600; 60-90)—"North By Northwest" (M-G) (5th wk). Big $8,000. Last week, $10,500.

Orpheum (Loew) (1,900; 60-90)—"Hole in Head" (UA) (6th wk). Good $5,000. Last week, $7,000.

Pageant (Arthur) (1,000; 50-$1.25) — "Sleeping Beauty" (BV) (11th wk). Fine $6,500. Last week, $7,500.

St. Louis (Arthur) (3,800; 60-90)—"Holiday for Lovers" (20th) and "Wild and Innocent" (U). Nice $12,000. Last week, "Anatomy Murder" (Col) (4th wk), $10,500.

Shady Oak (Arthur) (760; 60-90)—"Gigi" (M-G) (19th wk). Down $1,900. Last week, $2,500.

SAN FRANCISCO

(Continued from page 9)

(Col). Fine $12,000. Last week, "John Paul Jones" (WB) and "Teen-Age Monster" (WB), $11,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Anatomy Of Murder" (Col) (3d wk). Big $15,000. Last week, $19,500.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (39th wk). Nice $19,000. Last week, $18,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Hole In Head" (UA) (5th wk). Excellent $9,500. Last week, $11,000.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (59th wk). Hep $7,000. Last week, ditto.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Grand Illusion" (Cont) (2d wk). Okay $4,000 or near. Last week, $5,000.

Vogue (S.F. Theatres) (364; $1.25) — "Wild Strawberries" (Janus). Good $3,900. Last week, "He Who Must Die" (Indie) (11th wk), $1,900.

Coronet (United California) (1,250; $2.75-$3.50) — "Porgy and Bess" (Col) (5th wk). Smash $22,000 or close. Last week, same.

SEATTLE

(Continued from page 8)

$1.50)—"Nun's Story" (WB) (6th wk). Swell $6,000. Stays on. Last week, $6,600.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Return of Fly" (20th) and "Alligator People" (20th). Big $9,000 or over. Last week, "Oh, Johnny, Oh" (DCA) and "Gun Man Eldorado" (Col), $8,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50) — "Anatomy of Murder" (Col) (5th wk). Fast $7,000. Last week, $8,300.

Music Box (Hamrick) (850; 90-$1.50)—"Hole in Head" (UA) (6th wk). Solid $5,500. Last week, $5,300.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Diary of Anne Frank" (20th). Hefty $11,000 or close. Last week, "Big Circus" (AA) and "Brown Boys in Money" (AA), $5,200.

URGE CLOSER SCRUTINY OF THEATRE PERSONNEL

Denver, Aug. 25.

A warning suggesting closer scrutiny of theatre personnel is seen in the conviction (20) in District Court at Golden, Colo., of 52-year-old Francis E. Specht, former manager of the Golden Theatre, of taking indecent liberties with a seven-year-old girl.

Child told the jury Specht gave her money and candy on other occasions. He was accused of taking indecent liberties with the girl in his theatre office on June 20. Specht was discharged as manager of the theatre on July 20 after his employers (Atlas) learned of his previous record of convictions and having served 13 years in the Washington State Prison for similar offenses.

Russia's Grand Prix

Continued from page 2

concert in an open-air arena, made the keynote speech at the closing ceremony, and finally showed up at the windup reception.

The theme of the festival was "For Humanism in Cinema Art, For Peace and Friendship Among Nations," and that legend appeared on the daily information bulletin. It was also the keynote of almost every speech made, particularly by Mikhailov himself who added, in his closing ceremony address, that while there was no commercialism in the Soviet Union, they had issued thousands of special records and published about 500,000 special books as promotion for the fest generally, and the cinema in particular.

In Re: Yanks' Non-Support

At the final reception, this reporter asked the Minister how he felt about the non-participation of the American industry. "It's their business," he retorted. "We did everything we could. We invited them to come and would have made them very welcome. I am sorry they made their decision, but it was not for us to argue with them about it." Mikhailov added that he hoped there would be a change of heart by the time the next Moscow festival came along.

For the jury, buyers and critics an unprecedented mileage of celluloid was unspooled at Moscow. There were 87 full-length features, of which 26 were in competition, and 194 shorts, of which 62 were entered in contest. Screenings of the official entries terminated on the night of Friday, Aug. 14, in order to allow delegates the choice of an excursion to Leningrad or of participating in weekend celebrations staged in arena theatres. On the Saturday, the gala coincided with the Soviet Cinema Day's 40th anniversary, marking the nationalization of the film industry in Russia.

The jury, however, did not make their decisions until late Monday afternoon (17) and played it safe by giving prizes to almost all the leading participants. Those who failed to get awards from the jury were compensated by special diplomas issued in the name of various Soviet organizations, such as the Union of Journalists, the Union of Cinematograph Workers, and the Friendship and Cultural Societies. More or less the same procedure was followed in the distribution of awards for shorts, which at least had the merit of making most of the participants happy. There was, significantly, no prize for a feature script, the jury considering that not one of the entries merited such an award.

Peak 48-Nation Turnout

From the point of view of national support, Moscow attracted more countries than any of the other European shindigs, with 48 nations participating either in the feature or the documentary class. Of course, the total included some countries which would not be accepted at a Western fest, such as China, North Korea, Mongolia, etc. Admittedly, too, there was not the same concern about choice of entries, as, for example, the Soviet winner, "Man of Destiny," which was rejected at Cannes (and shown there privately out of competition) on the grounds that its theme would offend the Germans.

The distribution of prizes between East and West, however, was largely in accord with the representation at the festival. Of 17 awards in the feature class, seven went to nations outside the Iron Curtain, and the proportion was about the same for the documentaries. In the latter class, Viet Nam won the top prize for "Construction of the Bak Hing Canal."

Though the lack of documentation made coverage of the festival a harassing assignment for newsmen, the Muscovites tried hard in other directions to ease the lot of the non-Russian speaking reporter by making available a corps of interpreters, most of whom were extremely efficient and all of whom most helpful. Additionally, there was a fleet of cars at the disposal of delegates and journalists alike without charge which were available for personal as well as official journeys.

The hospitality was adequate, but not lavish. There were just a handful of official receptions and none of the bigscale midnight parties which are a feature of every other European festival. The closing night party well and truly dispelled the belief that the Russians are a nation of hard drinkers. There was no hard liquor to be seen, and the wine that was available quickly ran out. Thirsty delegates who returned to the festival HQ at the Moscow Hotel found that the bar, specially opened for the festival, had been closed down!

Metro Ad-Pub

Continued from page 7

Schrafft's will introduce a "Ben-Hur" candy bar, said to be the first new candy bar introduced in more than a decade.

A total of 13 American publishers, including four paperback houses, will turn out new editions of "Ben-Hur" between now and the premiere late this fall. Each of the paperback publishers has an initial press run of 250,000 copies. Many of the editions are already being sold in book stores and in paperback outlets. The four paperback publishers—Pocket Books, Dell, Signet and Bantam—combined to discuss joint promotion plans for the new editions of the Gen. Lew Wallace classic. "Ben-Hur" is in the public domain and the publishers apparently wasted no time in getting out new editions to capitalize on the renewed interest stemming from the film.

Test Ad's Orders

Although no date has been set for the Loew's State opening, Metro experimented with a test ad in Cue magazine last week. The ad merely offered readers a chance to order tickets for next December at the regular boxoffice price, $1.50 to $3.50. More than 200 orders (with money attached) and representing about 1,000 seats were received four days after the ad appeared. This represents more than half a house in 1,800-seat Loew's State. Meanwhile, Loew's State has established a special sales promotion unit with Jack Payton and Ruth Furst engaged in group selling to fraternal, social, industrial, educational and business organizations.

A brochure, complete with a business reply card, offering newspapers special stories complete with photos or mats, has received a tremendous response, according to Doob. Metro has batches of clippings from throughout the world to show the type of interest the picture has aroused.

Religioso Angles

As part of the penetration in educational circles, the company is offering libraries special displays featuring the original art work prepared for the film. In addition, a special study guide, written and edited by Dr. Joseph Mersand, president of the National Council of Teachers of English, has been prepared for schools. A supplement, stressing the religious angles, is being readied for parochial schools. A series of specially-commissioned paintings by American artist Ben Stahl will be unveiled shortly at a N. Y. art gallery and will be toured with the picture. Radio transcriptions and television shorts have been prepared by the company for distribution in cities where the picture is scheduled to play. Plans are also afoot to provide a lecturer for various organizations.

Publicist Morgan Hudgins, who has been with "Ben-Hur" since the start of the production, will remain with the picture almost through the first year. He is currently in New York working with Doob, publicity manager for Dan Terrell, exploitation chief Emery Austin and Loew's Theatres' pub-ad veepee Ernie Emerling on the plans for the N. Y. opening.

Metro has brought Haya Harareet, the Israeli actress who plays opposite Charlton Heston, to Gotham for a month-long series of press interviews. Later Heston and director William Wyler will tour the country on behalf of the production, which to Metro represents the biggest gamble in its history.

Universal

Proudly Announces

RADIO CITY MUSIC HALL HAS SELECTED FOR ITS CHRISTMAS ATTRACTION

The Granart Production

CARY GRANT ★ TONY CURTIS "OPERATION PETTICOAT"

CARY GRANT · TONY CURTIS
"OPERATION PETTICOAT"

Co-starring

JOAN O'BRIEN · DINA MERRILL · GENE EVANS

with **DICK SARGENT · ROBERT F. SIMON**

and **ARTHUR O'CONNELL**

Directed by Blake Edwards · Screenplay by Stanley Shapiro and Maurice Richlin

Produced by Robert Arthur · A Universal-International Release · A Granart Production

in Eastman COLOR

Normal Procedures Favored For Moving 7 Soviet Pix Into Playoff

One film industry committee in New York which is dealing with the Soviet-American film exchange decided last week against artificial regulation of the release of seven Russian features in the U.S. These are the seven pictures which the members of the Motion Picture Export Assn. have bought in return for the Soviet acquisition of 10 Hollywood pictures.

Proposal had been made to the group, which consists of U.S. and international sales execs, that the release of the Soviet films be staggered. Ideas were nixed. One natural factor contributing to staggered release will be the rate at which the pre-print material for each film is received in N.Y.

Simultaneous premieres of the first Soviet and American releases in Washington and Moscow respectively are skedded now for October. The Russians will show "Marty" and the Americans "The Cranes Are Flying." Film will be distributed by Warner Bros., which has to arrange for a house in Washington.

The committee, at its meeting last week, agreed on certain uniform wordings in the basic contract with the Russians. Both expenses involved in handling the Soviet pictures, and returns from them, will be pooled. Question of how long this pooling arrangement will be continued once the films have been in release was discussed at the meeting.

'Spartacus'

Continued from page 7

expensive to shoot "Spartacus" completely abroad, the actor-producer indicated that what could be gained in one area might be lost in another. He pointed to Hollywood's higher standard of technical proficiency. In addition, he noted that since the story took place in 71 B.C., sets would of necessity have to be built wherever the picture was made. Moreover, he noted that the necessary locations could be found in California. Whether to shoot a picture in the U. S. or abroad, he said, depended largely on the backgrounds required. "There's nothing in Rome now that resembles period of 71 B.C., he stressed.

Douglas felt that the industry places too much attention on the cost of pictures. "If costs were the only criterion," he said, "the guy who makes a picture with the most horses, the largest sets, the greatest number of soldiers and extras and provides the greatest spectacle would always emerge the winner. He emphasized that no matter how much is spent on a picture, its success depends first on the story and the character relationships.

Douglas believes that he has concentrated on the latter aspects by peopling his cast with some of the foremost actors available today. In addition to himself, the cast includes Laurence Olivier, Charles Laughton, Peter Ustinov, Tony Curtis and Jean Simmons. At the same time, Douglas feels he is introducing new "creative blood" in the form of director Stanley Kubrick and producer Edward Lewis.

Douglas, whose Bryna Productions is one of the more successful of the actor-owned companies, described independent production as "something masochistic — each time you stick your neck on the block."

Monsarrat

Continued from page 7

rights to his latest published novel, "The Tribe That Lost Its Head," to Philip Yordan, indie producer releasing through Columbia. Payment is on a sliding scale. It may be shot in Tanganyika.

While in Hollywood he also met producer Walter Wanger, who two months later asked him to do an original story set in Africa, and sent him an outline. Monsarrat is interested, having spent seven years in Africa, but told Wanger, "It'll have to be in '61." He says meeting Sperling, Yordan and Wanger gave him a vastly higher opinion of the cultural level of Hollywood producers than he had previously entertained.

Legion Resolution

Continued from page 1

that the California resolutions are "too generalized."

Daniel declared that the California resolutions should be amended or delayed when considered by the convention's Americanism committee this week.

The California resolution alleging that the industry has failed to keep MPAA president Eric Johnston's pledge not to rehire anyone who has taken the fifth amendment before congressional committees, unless such a person "purges himself" by cooperating with Congress, names five persons listed as Communists or sympathizers who have found their way back into the fold.

The five listed are Charlie Chaplin, director Jules Dassin and writers Dalton Trumbo, Carl Foreman and Nedrick Young.

Defending the industry before the Americanism Commission, Kahane pointed out that a "few" independent producers, not the industry itself, have been at fault. These producers, and not the entire industry, should be spanked and made to suffer, he contended.

Kahane said that all but four of the 224 persons named by the Legion in 1955 as on the un-American Activities Committee's list of suspected subversives are no longer employed by the industry. He then took up, one by one, the cases of the five alleged Communists or sympathizers whom the California resolutions have singled out.

"Chaplin has not been employed for many years and the only American dealings with him recently have been by a small independent company which has been reissuing some of his old films," explained Kahane.

"Dassin is working for another 'unimportant' independent company over which the Motion Pictures Producers Association has no control. Young wrote a script, 'Jailhouse Rock,' which he sold to M-G-M before taking the fifth amendment. This script later was rewritten by other writers and produced."

Kahane said he deplored the fact that Young was later hired by Stanley Kramer Productions to write "The Defiant Ones," but, he pointed out, Kramer also is an independent producer.

Describing Trumbo as "a hard-core Communist," Kahane said the latter used an assumed name to obtain employment as a writer with Kirk Douglas' independent company which releases through Universal-International. Douglas and Universal were quoted by Kahane as having been unaware of the fact that Trumbo was doing "undercover work" for Communism or as having knowledge as to his true identity.

Defends Foreman Hiring

Defending his own company's hiring of Foreman, he declared that the latter has renounced all ties with Communism and appeared as a friendly witness before a House un-American Activities Committee's staff proceeding in 1956 although the full committee hadn't formally cleared him.

"The industry's problem is to get the independent producers, accounting for only about 25% of the Hollywood films produced, to be as careful as the major companies in screening employees," Kahane declared.

"We're just as anxious to keep Commies out of Hollywood as you are and we've demonstrated that fact. Any critical resolutions should be directed at specific independents, not the industry in general."

Kahane made the point that "it's a little more difficult for the film industry to get the Communists out of it than for the Legion to make a pronouncement that they should be out." He cited the fact that "dealing with the questionable cases is tough."

In connection with that toughness, Kahane pointed out that the studios have been sued for $160,000,000 by persons who were fired as subversives and spent $450,000 "just to get rid of two of them by buying their contracts." Every new employee now is checked for past associations and contributions to questionable groups, he said.

CARY GRANT-DONEN CO-PROD. ON 'GRASS'

Hollywood, Aug. 25.

Cary Grant and Stanley Donen have teamed up in a co-production deal with UI to film "The Grass Is Greener," owned by duo. Grant will costar with Deborah Kerr, and Donen will produce and direct.

Pic is based on a current British stage play, and will roll in London early next year. Grant recently did "Operation Petticoat" for UI.

Transfer to Brit. Of Blocked Pounds Eyed by U.S. Cos.

American film companies have come to the tentative conclusion that it is possible for them to freely transfer to London blocked pounds from anywhere in the sterling area. In the past, special permission for such transfers was required both from the country concerned and the Bank of England.

The most important country affected is Australia. On several occasions, Yank outfits fed Australian pounds to London, where they were needed. However, this involved considerable paperwork.

Experts in London have been studying the situation and have come to the conclusion that, under present British regulations, such transfers within the sterling area are free and need not be authorized. However, there is, at the moment, no actual need for the pounds in Britain where the companies at one time found themselves so short on blocked funds that they had trouble covering their basic $17,000,000 annual remittance.

Technirama-UA

Continued from page 7

to do for "Solomon" what Todd-AO did for "Around the World in 80 Days" and CinemaScope for UA and Technicolor are planning joint financing on the Super Technirama promotion. They'll split costs 50-50. It's a first for Techni.

Heineman estimated that some 100 houses are currently equipped to show 70m film in the U. S. and Canada. However, the actual number of possibilities are fewer. The UA exec said he was getting many requests for "Solomon" from exhibitors willing to equip for 70m. First dates are limited, partly due to the unavailability of more prints, which are coming from London. "Solomon" opens there on Oct. 27 at the Astoria Theatre. It'll probably go into the Capitol in N. Y. Any 70m-equipped theatre can play "Solomon," the advantages of the process being in the printing.

Heineman estimated that each "Solomon" print would cost $6,500. Picture runs two hours and 20 minutes.

H'wood Revenue

Continued from page 7

underdeveloped territories of Africa and Asia.

Foreign earnings, both in terms of actual and potential remittances, in the past have not always been realistic since the totals have included substantial amounts thawed from time to time from blocked accounts. Now, however, the situation has improved to such an extent that the U. S. companies have very little money blocked abroad. Thus, the final total won't be boosted by additional large amounts flowing into N. Y. via unblocked accounts that accumulated in prior years.

One of the contributing factors to the earnings decline is the reduced number of films released. However, company execs say that the higher take and the longer run of "blockbusters" at least partially make up the difference. Fact is that some key markets, like Germany, have begun to be seriously affected by television, which promises to be ever more of a competitor for the Yank films abroad.

Gleaned From a Gondola

Venice, Aug. 25.

Kevin MacClory, whose festival-opening "Boy and the Bridge" is his first solo directing chore after numerous assistant spots with **Mike Todd** and **John Huston**, owns 50% of his own picture. Distrib rights sold to Columbia only for Britain, though Col and others (Titanus, DeLaurentiis in Italy) have wanted it, MacClory waiting for Venice results. Bought pic rights of story (which ran in Satevepost as "The Phantom of the Bridge") for $5,000 and switched locale from San Francisco to London Tower Bridge, then discovered Tower was off-limits for press and filming, had to arrange with a British Ambassador to have City of London grant dispensation. "Boy," **Ian Maclaine**, in for preem along with star **Liam Redmond**, flown in from New York. Maclaine, who was picked from 3,000 English children, was hired for pic with whole family, his brother used as stand-in. Press barred from set almost to end to prevent age and identity of 9-year-old to become known, as British law frowns on use of children under 13. Boy worked after school and on Sundays and holidays.

* * *

Irish-born MacClory, who's 33, has already had colorful career. Among other adventures, he was the man marooned on the fake whale in Huston's "Moby Dick," when storm cut it loose during a shooting session and it couldn't be found for a spell. MacClory's next: a Todd-AO version of a secret agent opus, "The Adventures of James Broad," much of which will be shot underwater in the Caribbean.

* * *

Luisa Rivelli, fast-rising Italo tv star, here as official guest of fest. . . . **Leni Riefenstahl** due in to attend retrospective screenings of her "Olympia" and "The Blue Light." She's said to have asked festival (which doesn't have copy anyway) not to show her "Triumph des Willens," one of Germany's top Nazi propaganda pix . . . Globe Films monopolizing display space on festival building for its galaxy of arty pix. . . . Cineriz, Documento, and Swedes among first to have large placards up across from fest palace, more due.

* * *

List of stars expected during the run includes larger number of Yank names than ever before, with many names trekking to Venice from Italian or European locations. Among the expected are: **Vera Miles, Barbara Bel Geddes, Van Heflin, Silvana Mangano, Carla Gravina, Jeanne Moreau**—all working on "Yovanka and the Others" in Rome; **Lee Remick** and **Otto Preminger**, here to send off "Anatomy of a Murder"; **Rita Gam** and **Victor Mature**, up from Rome where they are costarring in "Hannibal"; plus **Anita Ekberg, Anthony Quinn; Robert Rossen** already here, part of an extended European tour prior to heading for Coast and his next pic: "The Hustler," now being scripted. . . . Other names already pencilled in for local appearances are **Rossano Brazzi, Marpessa Dawn, Gina Lollobrigida, Jean Renoir, Rene Clair, Yoko Tani, Bibi Anderssen, Antonella Lualdi, Jean Claude Brialy, Laurent Terzieff, Dino DeLaurentiis, Alberto Sordi, Vittorio Gassmann, Vittorio deSica, Sandra Milo, Morris Ergas, Anna Maria Ferrero, Giovanna Ralli, Anna Proclemer, Giorgio Albertazzi, Leni Riefenstahl, Sergei Bondarchuk** (who's in jury), **Maria Felix, Sonia Ziemann, Susana Campos, Eva Gordon, Anne Vernon, Marina Vlady, Robert Hossein, Kevin McClory, Joachim Hansen**, plus most directors of pix in competition: **Jerzy Kawalerowicz, Franz Wisbar, Juan Bardem, Felix Mariassy, Kon Ichigawa, Claude Chabrol, Carlo Lizzani, Francois Truffaut, G. C. Napolitano, Carmine Gallone**. . . . French delegation will include **Jacques Flaud, Philipe Erlanger, Charles Delac**. . . . Czechs repped by **Antonin Brousil**.

* * *

Hassle over which country presents the Mexican-Spanish co-production, "Sonatas," seems resolved: a clause in the co-production pact linking those countries specifically states that when co-produced film is shown at a festival, nationality of director counts, and "Sonatas" helmer is Spaniard **Juan Bardem**. Info and posters here will, however state also that pic was produced by Mexican **Manuel Barbachano Ponce**.

* * *

People who have seen both films say that the Polish film, "Ashes and Diamonds," directed by **Andrzey Vajda**, which is showing out-of-competition, is superior to same country's official entry, **Jerzy Kawalerowicz**' "Night Train." Said that former was up for a festival unveiling even before Cannes, but failed to get official Polish okay, authorities saying it could be screened, but never in official capacity. Moppet influx at Hotel Excelsior, mostly via big Yank families, noted in sales of popular pop drinks which often outsell wines even in main dining rooms, much to disgust of local sommeillers. . . . What's said to be the first exhibit of tri-dimensional paintings is on in Venice. Paintings by **Vittorio Beoni-Brocchieri** are seen in relief when viewed through special glasses passed out to visitors.

B.O. Decline 'Bottoms Out'

Continued from page 3

way of telling how much a picture will gross even after it's made. But then, after any given picture is concluded, there can be no determination of the heights of its success.

The conclusion is that the lemon, as it always has been, is a lemon; but the money-maker can make more money than ever before. This is the nub of the situation, as pertaining to blockbusters—they appear to be greater than ever.

Happily, the blockbusters are coming up more frequently.

Sindlinger plays with the statistics in a big way. It's noted that for the week ended Aug. 1 there was a national theatre attendance of 82,300,000, including, of course, at the driveins. Strictly wow.

Four-Way Upbeat

Other conclusions drawn from this outfit's survey of theatre comings and goings are these:

1. Theatre attendance higher than in over a decade.
2. Adult paid attendance higher than it has been since 1948.
3. Drive-in attendance sets a new record.
4. More people considered seeing a film show than ever before.

The unpredictable nature of the boxoffice is mirrored in the titles that have been causing the big-money upsurge—mirrored in that several were not anticipated as major hits but nonetheless proved otherwise. They included: "Anatomy of a Murder," "North by Northwest," "Hole in the Head," "Nun's Story," "South Pacific," "Horse Soldiers," "Darby O'Gill and the Little People," "Hercules," "Say One for Me," "This Earth Is Mine," "Imitation of Life," "Sleeping Beauty," "Some Like It Hot" and "The Shaggy Dog."

Postwar Decline Over

Standard & Poor's makes a guess: "Business picked up during the summer months, reportedly because of good public response to a number of quality pictures. This pickup and the cause behind it—concentration on better pictures—tend to confirm the belief that the postwar decline in theatre attendance has bottomed out."

While underlining the various diversification programs, Bernhard states: ". . . the movie makers will continue to be largely dependent upon the uncertain revenues and profits from the production of films and their distribution."

Brown, Carney Reunited

Hollywood, Aug. 25.

Wally Brown and Alan Carney, who teamed for several years in RKO films 14 years ago, will rejoin forces for Columbia Pictures' "Who Was That Lady?"

Former partners have been soloing during interim.

Out-of-Competition at Venice

Venice, Aug. 25.

The following features are being shown out of competition in the Venice Festival's "Informative Section"; with screenings daily between 4 and 8 p.m.:

U.S.A.

"The Diary of Anne Frank" directed by George Stevens (shown Cannes & Moscow)
"North By Northwest" directed by Alfred Hitchcock (shown S. Sebastian)
"Come Back Africa" directed by Lionel Rogsin
"The Savage Eye" directed by Sidney Meyers
"Jazz on a Summer Day" directed by Bert Stern

ARGENTINA

"Campo Arado" (Plowed Field) directed by Leo Fleider
"En La Ardiente Oscuridad" (In Ardent Darkness) directed by Daniel Tynaire

BULGARIA

"Sterne" (Stars) directed by Konrad Wolf (prize at Cannes)

CZECHOSLOVAKIA

"Sen Noci Svatojanske" (Midsummer Nights Dream) directed by Jiri Trnka (shown Cannes)
"Pet Z Milionu" (Five in a Million) directed by Zbyniek Brynich

FRANCE

"Orfeu Negro" (Black Orpheus) directed by Marcel Camus (Cannes Grand Prize)
"Hiroshima, Mon Amour" (Hiroshima, My Love) directed by Alain Resnais (shown Moscow)
"Les Quatre Cent Coups" (400 Blows) directed by Francis Truffaut (Cannes Prize)
"Tu Es Pierre" (You are Peter) directed by Philippe Agostini (shown Venice Doc Fest)

WEST GERMANY

"Jons Und Erdme" (Jons and Erdme) directed by Victor Vicas
"Menschen Im Netz" (Men in a Trap) directed by Franz Peter Wirth (WITH ISRAEL) "Paradies Und Feuerofen" (Paradise and Fire) directed by Herbert Victor (shown Berlin)

JAPAN

"Kiku To Isamu" (The Halfbreeds) directed by Tadashi Imai

BRITAIN

"Tiger Bay" directed by J. Lee Thompson (shown Berlin)

INDIA

"Bari Thekei Paliye" (Evasion) directed by Rabi Chaterjiee

INDONESIA

"Tiga Dara" (The Three Doves) directed by Usmar Ismail

ITALY

"Il Tempo Si E Fermato" (Time Stopped) directed by Ermanno Olmi
"Un Eroe Del Nostro Tempo" (Hero of Our Times) directed by Sergio Capogna
"Viaggio A Mosca" (Trip to Moscow) directed by Michele Gandin

YUGOSLAVIA

"Osma Vrata" (The Eighth Door) directed by Nikola Tanhofer
"Cetiri Kilometra Na Sat" (4 kms Per Hour) directed by Velimir Stojanovic

MEXICO

"Los Desarraigados" (The Disoriented) directed by Gilberto Gazcoo
"Nazarin" directed by Luis Bunuel (prize at Cannes)
"Sed De Amor" (Thirst of Love) directed by Alfonso Corona Blake

HOLLAND

"Fanfare" directed by Bert Haanstra (shown at Cannes)

PAKISTAN

"Jago Hua Savera" (A Day Will Come) directed by Aaejay Kardar

POLAND

"Popiol I Diament" (Ashes and Diamond) directed by Andrzey Wajda (shown at Locarno)
"Male Dramaty" (Minor Dramas) directed by Janusz Nasfeter (shown at Cannes)

UNITED ARAB REPUBLIC

"Ana Horra" (I Seek Freedom) directed by Salah Abou Seif

SPAIN

"El Camino" (The Path) directed by Alfonso Balcazar

HUNGARY

"Akiket A Paesirta Elkisert" (For Whom the Swallows Sing) directed by Laszlo Ranody

U.S.S.R.

"Shinel" (The Overcoat) directed by A. Batalov
"Raskasy O Lenine" (Tales of Lenin) directed by Sergei Youtkevitch
"Pervy Den Mira" (First Day of Peace) directed by V. Seghel

VENEZUELA

"Araya" directed by Margot Benacerraf (shown at Cannes)

The Festival has also invited the following features for the "Informative Section," but their screening at Venice is still uncertain:

"Le Cas Du Dr. Cordelier" (The Case of Dr. Cordelier) directed by Jean Renoir (France); and "Babette S'en Va-t-En Guerre" (Babette Goes To War) directed by Christian-Jacque (France).

German Pix Spotlight 'Guilt'

Continued from page 2

of whitewash, the lattle man saying: what could I do? Meanwhile, in the East Zone, the DEFA has made some bitterly anti-Nazi pictures, but always with the Commie slant.

Several of the new German films probe deeply into the German character and, through it, seek to explain the rise of Hitler and the Nazis. "Aren't We Wonderful" is a biting and outspoken commentary on the German character, love of militarism, the return of the Nazis to important positions in the German Republic and the type of German who made up the core of the Nazi bullies. It's a cynical portrait, but treated with a sense of humor to sweeten the bitter pill. "Stalingrad" details the defeat of the 6th German army corps before Stalingrad and in effect accuses Hitler and the High Command of deliberately sacrificing the men.

Several of these pictures are far more accusing and merciless in their commentary than any of the anti-Nazi films made in Hollywood during the war. Ironically, even as the Germans are looking at themselves, they object to U. S. television showing the old anti-Nazi pix of Hollywood.

Said Thiele: "Now that we have a certain distance, we can look back and look at ourselves as we were. But we still have trouble accepting the 'new' German society and its components. The Nazis for us are the past, though they're still with us. Holding up the mirror to today is much more painful, and also more difficult, considering the high living standards that are generally enjoyed."

Thiele is under contract to make four films for the UFA and he's renegotiating his contract with the outfit. He recently finished "Labyrinth," which again is social commentary. Setting si a sanitarium. His next project is a romantic comedy. "Der Liebe Augustin" (The Jolly Augustin). He also is working on "Much Pleasure," a sociology of modern entertainment.

New York Theatre

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Cultural Climate

Continued from page 5

Universal, 20th-Fox and Columbia. Gordon said he was known as the longhair type and was assigned all the "grim and downbeat" films. He had to return to Broadway before he could get the opportunity to direct comedies, "Pillow Talk" is his first film comedy.

About 15 years ago, Gordon recalled, he had participated in a symposium on the theatre in New York. "I said at that time," he noted, "that if Broadway wanted to compete with pictures, it'll have to tackle ideas and themes that motion pictures won't touch. Now, it seems, the same thing can be said about pictures in relation to television."

After a seven-year absence from Hollywood, Gordon said, he found the changes "profound" and "the impact is something one feels immediately." In addition to the freedom in story choice, he was amazed by the tremendous constriction in the eligible list of stars who can support a major motion picture. "The rate of development of new personalities," he noted, "is not commensurate with the needs. Pictures are being stacked up like planes over Idlewild because of the unavailability of stars."

From the director's standpoint, he said, the cutdown in the number of pictures has one advantage. Good actors can be obtained to play small parts. "I found that actors with good names would take a bit part because they'd rather appear in a film, especially if it's a picture of importance, than appear in television," he noted. "On the other hand, television has sharpened many performers. It has trained them to work faster and learn their lines more quickly. I remember the time when the prop men would applaud if a film actor was capable of reciting a one-paragraph speech in one take."

Fell Asleep

Continued from page 1

in Danville. He liked it so much that he decided to remain.

Before many weeks he had bought a motion picture machine and a screen. He opened Dreamland—probably one of the most unusual film houses in the world. The Patton St. entrance was for colored people and the Craighead St. entrance for whites. The Negroes sat—carefully segregated—behind the screen and saw the picture backwards, "but they seemed to like the show," Newman recalled.

Wall St.-WB

Continued from page 3

sold 200,000 shares back to the company.

WB issue now consists of around 1,600,000 shares. Complete public buyout (as suspected but unconfirmed) would mean one of the biggest stock deals in the history of the film business.

Meanwhile, downtowners in Manhattan have been alert to the impending tender. Traders last Friday (21) sent the price up $2.37½ per share. The close was at $49.37½c.

This has led to a difficult situation for Warner, in the opinion of some Exchange professionals. They believe a tender at $50 could hardly be too potent in view of the trading price of just about the same amount.

Theory is that Warner will have to raise the offering or not expect much public willingness to sell.

Eastland Still Pushing Law Giving States Say-So on 'Lady'-Type Pix

Washington, Aug. 25.

Sen. James O. Eastland (D-Miss.) will still plug for his proposed Constitutional amendment overturning the Supreme Court's decision in the "Lady Chatterley's Lover" film censorship case.

Some doubt arose last week when Sen. Estes Kefauver (D-Tenn.), with Eastland a co-sponsor, introduced a new amendment proposal which would have little or no impact on the court's ruling.

An aide to Eastland said the senator did not regard the two proposals as necessarily incompatible and that he was in no way withdrawing support for the original resolution. Kefauver, however, said that he believed the original proposal was both "too broad and too narrow" and indicated his new resolution was in the nature of a substitute.

Kefauver's amendment reads: "Freedom of speech and freedom of press shall not extend to the publication, manufacture, sale, dissemination, or distribution of obscene material, and both the Congress and the States may enact legislation with respect to the prohibition thereof. Material is obscene if, applying contemporary community standards, its dominant theme taken as a whole appeals to the prurient interest of the average person."

Eastland's proposal would amend the Constitution, to guarantee states the right to enact legislation "on the basis of its own public policy question of decency and morality."

In an explanatory statement, Kefauver said although he co-sponsored the Eastland resolution when it was introduced last month, he's had some second thought since. He said it was too narrow because it delegates power to the states alone, and control over pornography must be a joint Federal-state enterprise. Secondly, Kefauver said, the standards of decency" and "morality" are too broad.

"It would," said Kefauver, "in effect permit the States to control the publication, sale, etc., of literature which was deemed to be either indecent or immoral"

Main target of the Kefauver proposal, according to an aide, is "hard core pornography." Kefauver's statement made no mention of either films or the "Lady Chatterley's Lover" decision. Since the Supreme Court dealt with the question of immorality — rather than obscenity — presumably Kefauver's proposed amendment would have no bearing on the case.

Yanks at Venice

Continued from page 7

Under the rules, no picture entered in the fest can have been seen outside its mother country.

To Gervasi's firm protest, fest replied that it had the right to invite independent films, too, and that it had requested a number of pictures from the U. S. companies, but had been turned down. It charged that, later on, some of these same films had been sent to other festivals.

Rumors have been flying hot and heavy here. One is that MPEA suggested that "Some Like It Hot" be put into the running at the competition. Another had it that MPEA had offered Venice another, newly-completed, film if Venice would include it in the competition. None of these suggestions apparently pleased the Italians, who stuck to their guns.

The Italian press so far has totally ignored the MPEA protest and hasn't mentioned a word of the entire issue. While MPEA is now participating normally, indications are that it'll be on a minimum level.

Hawaii Fears

Continued from page 2

here, what's the use of pople coming out here "

"It's such a letdown that it makes a guy who loves this place like I do want to cry," the entertainer admitted. "If we could only hold on to the real spirit of Aloha . . ."

Godfrey, incidentally, impressed newsmen with his apparently impressive recovery from lung cancer. He even took time off to pilot a Hawaiian Airlines' Convair passenger plane just to get the feel of the controls, with a couple of newsmen and airline reps as his "passengers."

Unbeknownst to Godfrey, his candid comments anent Waikiki were being echoed by Horace Sutton, travel writer, who said that "Waikiki's nice but they better get a zoning law in a hurry."

Sutton believes Hawaii is missing a multi-million dollar tourist bet by not developing its historical and cultural attractions.

"I have a feeling that a lot of historical sites are mouldering away under banana fronds. Look what New England and Virginia, by contrast, have done to restore and mark their historical landmarks."

Waikiki obviously is Hawaii's key tourist magnet. It's crowded these days and it'll get a lot worse when daily jet schedules are launched. Kalakaua Avenue, Waikiki's main artery, is a traffic mess, a bottleneck for motorists, a menace to pedestrians.

It's no secret that Godfrey's criticisms are shared by most everyone at the policy level in the tourism field. Something's got to happen—but when, tradesters ponder. Waikiki's never had it so good, they admit. It's also bursting at the seams.

Exhib's Popcorn Post

Corpus Christi, Tex., Aug. 25.

Lowell Bulpitt has joined the staff of the local office of Augie Schmidt's Houston Popcorn Co.

Bulpitt comes here from Houston, where he was manager of the Boulevard Theatre.

Smell-O-Vision

Continued from page 5

case for the process will get underway in another couple of weeks, Todd said.

The Spanish authorities provided all possible cooperation in the production, Todd reported. No studio was used. Two indoor sets were built outdoors by the company. A one-reel cartoon short utilizing smells will be presented following the "Scent of Mystery" in each theatre.

Boston's Gary Gets It

Boston, Aug. 25.

Ben Sack, operator of four first-run film houses in Hub—Beacon Hill, Capri, Saxon and Gary—inked for Mike Todd Jr.'s "Scent of Mystery," to open at the Gary around Christmas time.

Sack, back from demo of scents in New York, said he will install $40,000 worth of equipment to bring the 20 scents in the picture to the aud.

Venice Events at a Glance

Venice, Aug. 25.

Aug. 18-Sept. 15: 5th FILM BOOK AND PERIODICAL EXHIBIT (In Venice proper)
Aug. 23-Sept. 6: 20th VENICE FEATURE FILM FESTIVAL (Film Palace) made up of: (1) ART FESTIVAL (in competition) 14 features (2) INFORMATION SECTION (out of competition) 40-odd features (3) RETROSPECTIVE SECTION (a) Selection of best pix shown at Venice between 1932 and 1939 (b) Selection of pix by Augusto Genina.
Sept. 7-11: International assembly on "CINEMA AND CIVILIZATION" on Island of San Giorgio.
Sept. 6-10: International "Round Table" on FILM MUSIC" in Film Palace.

(HELD LAST WEEK)

Aug. 19: 4th DAY OF THE EUROPEAN FILM (Film Palace).
Aug. 20-21: 3rd INTERNATIONAL NEWSREEL FESTIVAL (Film Palace).

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Archdiocese Buys Loew's State, Boston, for Religioso Film Showings

Boston, Aug. 25.

Loew's State, 3,583-seater, one of the half dozen largest theatres in the U. S., exited after a 37-year run Sunday (23) with "Hole in the Head" (UA) in its eight week.

The theatre, built by Marcus Loew, was sold Friday (21) to the Catholic Archdiocese of Boston, and will be used starting Oct. 1 for the screening of special religious films, conventions, lectures, commencement exercises and meetings.

Purchase of the property, built at a cost of $2,000,000, by Richard Cardinal Cushing at an undisclosed price, believed to be in the vicinity of $1,200,000, is said to be the first instance of a church acquiring a theatre of this size. The property is assessed for $1,140,000.

First use of the theatre by the Archdiocese is set for Oct. 1, when Cardinal Cushing presents "The 15 Mysteries of the Rosary."

The Cardinal holds all New England rights for the three-part color film. Each part is of two and one-half hours' duration, and dramatizes the Joyful, Sorrowful, and Glorious Mysteries of the Rosary. The picture was shot in Spain at the Sevilla Studios, Madrid, and in the surrounding hill country.

Present plans are that the series will run, in alternating sections or groups of mysteries, from October, the month of the Holy Rosary, through Christmas, Lent and Easter. "The 15 Mysteries of the Rosary" was filmed under the general supervision of Father Patrick Peyton, C.S.C., director of the Family Rosary Crusade and the Mutual Broadcasting System's weekly radio programs, Family Theatre and Marian Theatre.

The Oct. 1 film presentation by Cardinal Cushing will be the U. S. preem, first formal screening in the country. Proceeds from showing of the film will help purchase portable equipment with which the films can be programmed with soundtracks in local languages through Latin America. Trained volunteers of the Legion of Mary from Ireland will accompany the films on the missions by jeep, and will distribute religious literature.

Called 'The Cardinal'

Name of the State will be changed probably to The Cardinal. The property purchased by the Archdiocese includes 17 tenants who now occupy the site: stores, a dancery, New State Ballroom, recently modernized and refurbished by Bill Fuller, husband of Carmel Quinn, the former Fine Arts Theatre, an upstairs art film theatre, which was renamed Little Opera House last season and used for off-Broadway shows imported by Jerome Rosenfeld and his Show-of-the-Month Club, and a series of operas by Operation Opera, directed by Sarah Caldwell, who holds the lease on the 550-seater which is up Jan. 1, 1960.

Msgr. George V. Kerr will be the managing director of the theatre. William Leavens remains as building superintendent. Jack Mercer, manager of the State, is transferred to Buffalo.

Charles Kurtzman, special assistant to the president of Loew's Theatres Inc., represented the Loew interests in the sale; attorney Henry Leen represented the Archdiocese. Other bidders for the property, which had been up for sale, were the Christian Science Church and Northeastern U.

When Loew's State opened on March 13, 1922, it was one of the more than 100 film houses built by the late Marcus Loew in the early '20s. Filmsters of the early days were brought in for a big parade through city streets. Theda Bara placed a violet in Gov. Channing Cox's lapel and Mae Murray jumped into Mayor James M. Curley's theatre box while he was making a speech. Thousands jammed the double bill, "And Women Must Weep" and Wallace Reid in "The Champion."

Disney's 1st Live Tuner

Hollywood, Aug. 25.

Walt Disney is mapping a new version of Victor Herbert's "Babes in Toyland." His first live-action musical, Mel Leven has written new lyrics.

Ward Kimball will produce and direct.

Code Stormy

Continued from page 5

a strong, positive position from which to counterattack," was one MPAA comment last week.

The basic trouble, though it's rarely admitted, is that a good many film people have a kind of "guilt complex" about the relaxation of the Code. They admit that some pretty strong stuff goes through these days, as evidenced by a long list of films currently in release. They rationalize the changes by arguing that, without them, it would be difficult to make pictures with strong boxoffice appeal these days.

Uncertainty

But they are by no means convinced that the diluting of the Code is a good and right thing to do, and the recurring attacks on it (from the very people who for so long have argued that the Code is too restrictive and has kept films on an infantile level) have made film execs unsure. What's more, the industry itself has "grown up" with the much stricter Code and has a tendency to consider everything beyond it either as "dirt" or something "Hollywood got away with."

Every once in a while, a producer or director will argue that the Code's relaxation is nothing more than a natural and necessary evolution which should have taken place long ago and simply recognizes the need for more adult film entertainment.

This is reflected in the generally strict Roman Catholic Legion of Decency ratings which, so far this year, have shown a sharp drop in "B" (Objectionable in Part for All) ratings and a corresponding increase in the "A-III" (Unobjectionable for Adults) classification.

'Selling' New Code

What's being said both in the MPAA and among the companies is that the industry has failed to properly "sell" the new (relaxed) Code to the public via a positive program of information, and that some of the attacks, reflected also in newspapers' refusal to accept certain film ads, are generated as much by a desire for sensational copy as they are motivated by genuine concern.

"The newspapers, always so eager to defend their privileges under the First Amendment, don't seem eager to extend the same privilege to motion pictures," was one comment.

What riles MPAA is that there are those within the industry who, instead of welcoming the more diverse subject matter made possible by the broader Code interpretation, join in the attacks on the Code and in effect would like to see the clock turned back. This includes parties who had a hand in the original framing of the Code and who would like it to conform to their narrow concepts of what is right and moral. Additionally, some exhibitors have joined the chorus of those who claim the Code has let things slide too far.

'Ivan' to Janus

Continued from page 7

from all of the director's works, a sequence showing costume fittings for "Ivan," another scene from "The Valkyre," an opera which Eisenstein made during the war, etc.

According to Harvey, who's putting up a guarantee for the two films (part two and the documentary), the combination will open at one of the Rugoff & Becker houses in N. Y. next month or in October. Actually, Janus also will release part one of "Ivan," coupling it with part two.

Latter picture was made in two colors. The first eight reels are in black-and-white, the rest is in color. Janus is importing a dozen prints from Moscow. Rumor originally was that the "Ivan" (part two) negative had been destroyed in the wake of Stalin's disapproval. This proved to be untrue.

"Ivan" was to have had a third part. A script for it exists, but it

Britain's Vice Cleanup

Continued from page 1

imprisonment are provided for by the new law. "It's the risk of imprisonment which makes the game not worth it," said one prostie. Several, interviewed by reporters, claimed that they were turning their backs on the easy money and taking up respectable, meagerly-paid jobs.

For years streetwalkers have shrugged contemptuously at being picked up by the cops. They have accepted it as professional routine, turned up on the morning police court parade, paid the maximum fine of two pounds ($5.60) which they regarded as a business tax, and immediately returned to the sidewalks. Now, known prostitutes can be picked up immediately on sight and are faced with a minimum fine of $14 (10 pounds) for the first charge, with larger fines and up to three months in jail for subsequent appearances in court. Heavier penalties for living on a woman's immoral earnings are also to be enforced. Ten minutes after the law came into force two prosties were picked up and next day fined $14, with no time to pay or the alternative of being tossed into the cooler. Significantly the morning vice parade dwindled immediately from the 30 to 50 convictions, at most courts, to a mere handful.

The police are under no illusions that the new law will stamp out prostitution. A Scotland Yard spokesman said, "At least it's a step in the right direction. Prostitution will be driven under cover, and that's the next problem we shall have to tackle." It is known that the streetwalkers are busily thinking up new business methods. There will certainly be a development of the call girl racket and there has been a run on attempts to rent single rooms with telephone. The police are watching for a wider use of advertisements in newspapers and confectionery shop windows whereby the girls offer their services under the thinly disguised pretense that they are photographic models, masseuses or language tutors.

Many more girls will try to operate in the many clip joints, honkytonks and clubs that abound in Soho, West End, and Paddington areas and the police intend to keep an even more vigilant eye on such joints.

The already greatly increased use by prosties of patrolling in autos with left-hand (American) drives, to enable them to be close to the sidewalks, will be boosted, but closely watched by the police. The girls' handlers are expected to increase payments to certain hotel commissionaires, waiters, bellhops, bartenders and others for puttting business their way.

From now on it is war between the police and the vice gangs. Many prosties, with the threat of prison hanging over them, have decided to call it a day.

Meanwhile, all decent people will welcome the effect of the new drive. It has long been an object of surprise and disgust to tourists, and of shame to the British, that "the oldest trade" should be so blatantly flaunted in U. K.'s streets and parks.

Segue From Summer

Continued from page 3

gone for nought in view of the product generally available during September and October. In comparison, it's noted, there is no dearth of king-sized attractions for Thanksgiving and especially for Christmas.

The second summit meeting yesterday (Tues.) between spokesmen for the American Congress of Exhibitors and representatives of the Motion Picture Assn. of America is believed to have discussed the question of the September and October entries.

The period, to be sure, is not completely void of potential blockbusters. However, the exhibitors maintain flatly that there's not enough of them. Among the more hopeful films are such offerings as Columbia's "The Tingler" and "They Came to Cordura," Paramount's "But Not For Me." 20th-Fox's "Blue Angel," "The Best of Everything" and "Beloved Infidel," Universal's "Pillow Talk," and Warner Bros.' "The FBI Story."

Amusement Stock Quotations

Week Ended Tues. (25)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	27	21⅜	20⅝	20¾	— ½
30⅞	20½	Am Br-Par Th	200	29½	26¾	29⅜	+1⅝
88¼	61¼	Ampex	201	83⅜	77⅝	81	+2¼
48¾	35	CBS	†112	34	40¾	42¼	+ ⅝
24½	17	Col Pix	34	20⅞	19⅝	20⅞	+1⅜
21¼	17⅛	Decca	68	20	18¾	19¼	+ ½
59½	37¾	Disney	53	39½	37¾	39	— ¼
97⅜	75	Eastman Kdk	291	92	86½	92	+4⅛
9¼	6½	EMI	206	7	6⅞	6⅞	— ⅛
29¾	13⅛	Glen Alden	1080	24⅛	22	23⅛	— ⅝
37	27¾	Loew's Inc.	174	32⅛	30½	31¾	+ ½
17¼	10½	Loew's Thea.	166	14⅝	13¾	14⅛	— ¼
13¼	9⅞	Nat. Thea.	95	12⅝	12	12	— ⅜
50⅞	42½	Paramount	24	47	44¾	47	+2
36¾	21	Philco	276	25⅞	23⅞	24½	— ½
151¾	96¼	Polaroid	224	137¾	126	131⅛	+1
71	43⅛	RCA	360	62¾	60¾	61⅞	— ¾
11⅞	8½	Republic	61	10⅛	9⅞	9⅞	— ⅛
14⅞	13½	Rep., pfd.	20	14¾	14⅝	14¾	— ⅛
40½	18	Stanley War.	204	35½	32¼	34¾	+ ¼
33½	24½	Storer	†22	31½	30⅝	30¾	+ ¼
43½	34¾	20th-Fox	72	37½	36	36⅝	—1⅛
32¼	24⅜	United Artists	80	29¼	28¼	28⅝	— ⅛
29⅞	26⅜	Univ. Pix	5	26¾	26⅜	26⅜	— ¾
84	72	Univ., pfd.	(a)	...	...	75	— ¾
50	24¾	Warner Bros.	141	50	46	48⅜	+1⅜
136¾	92½	Zenith	578	105¾	98	101½	+1¼

American Stock Exchange

5⅜	3⅞	Allied Artists	4	5⅝	4⅝	4¾	..
11¾	8½	All'd Art., pfd.	3	10⅞	10⅞	10⅞	+ ⅜
12½	6⅝	Buckeye Corp.	20	7¾	7	7¼	— ⅝
7	2¼	Cinerama Inc.	177	4¾	4¼	4⅜	..
29⅞	15⅛	Desilu Prods.	36	17⅝	17⅛	17⅜	— ⅛
9⅞	6	DuMont Lab.	85	6⅞	6⅝	6¾	— ¼
9¾	6	Filmways	23	6½	6⅛	6⅛	— ⅜
3	1⅝	Guild Films	154	2½	2⅛	2⅛	— ⅜
10¼	7⅝	Nat'l Telefilm	16	9⅝	9⅝	9⅝	..
10¾	5⅜	Skiatron	57	6	5⅝	6	+ ⅛
9⅞	6¾	Technicolor	58	7	6¾	6¾	— ¼
7⅞	4	Tele Indus	22	4⅜	4	4¼	+ ¼
22½	9	Teleprompter	33	16⅞	15⅝	16	— ¼
14⅞	7	Trans-Lux	21	11⅜	11	11⅛	— ⅜

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1⅞	2¼	
Cinerama Prod.	2½	2⅞	
King Bros.	1¼	1½	
Magna Theatre	1⅞	2⅛	..
Metropolitan Broadcasting	17¼	17¾	— ¼
Scranton Corp.	2	4	+1
Sterling Television	1⅞	2¼	..
U. A. Theatres	8⅞	9¼	— ⅛

* Week Ended Monday (24).
† Ex-dividend.
(a) No Trading.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

Protestants Now in Anti-Code Mood

Continued from page 5

the local committee has discussed a moratorium and that "if we are forced to declare one, certainly a great deal of consideration will be given to it."

Feeling is that the MPAA production code is "ineffective" and that producers and studios have put "tremendous pressures" on the code administrators, especially during the past six months. "Apparently," said Heimrich, "producers feel it's difficult to get good boxoffice and that they need sex and violence. We are well aware of the importance of the motion picture industry, and we are as much for good boxoffice as the producers. But we don't feel sex and violence are the answers."

Further, Heimrich asks, "How can MPAA be effective in evaluating films when it is sustained by the very people whose pictures it must evaluate?"

The committee members apparently seek neither to be do-gooders nor censors but rather feel earnestly that the best interests both of Hollywood and the filmgoing public will be served by films which are not offensive. "Our earnest hope is that we can come up with a program that will assist in creating better motion pictures which, in turn, will result in greater boxoffice returns," Heimrich said.

The commission director additionally pointed out the committee is concerned about the kinds of films being sent overseas, particularly in light of Protestant theologian Reinhold Niebuhr's statement following a European investigation: "The primary source of resentment against us (the United States) is created by American motion pictures. The intelligent people of Europe resent them, and the unintelligent get a completely erroneous conception of what America is all about."

Heimrich revealed a resolution has been presented to the National Council of Churches by the Augustana Lutheran Church, asking that a study be made in Europe to determine the effect of American films.

'Stand Up & Be Counted'

Heimrich declared that the head of a major Hollywood studio, after many conferences, has said it is time that Protestants should stand up and be counted. "Now," said Heimrich, "we must decide how we, as Protestants, can let the film industry know we are for clean pictures and strengthening of the code."

The National Council of Churches (full name, The National Council of the Churches of Christ of the U.S.A.) directly represents half of the nation's 60,000,000 Protestants. Some 10 years ago it established the Broadcasting & Film Commission as a liaison between itself and the entertainment industries. The commission works closely with the code but until now has never dealt with any but religiously themed pictures.

Chairman of the west coast eight-member committee is Methodist Bishop Gerald Kennedy. Members are The Very Rev. Leonidas Contos, Greek Orthodox; Dr. Gene Bartlett, Baptist; the Dr. John W. Flucke, Evangelical and Reformed; Dr. Clifton E. Moore, Presbyterian; the Rev. H. K. Rasbach, American Lutheran; Dr. Carl W. Segerhammar, Augustana Lutheran; and Dr. Carroll L. Shuster, Presbyterian.

New House in Pampa, Tex.

Pampa, Tex., Aug. 25.

Videc Independent Theatres has awarded a contract for construction of the new Capri Theatre with work to start soon.

Claude Motley, official of the circuit, did not disclose the cost of the project. Capri will replace La Nora, destroyed in a fire several months ago.

TV'S ALL-AMERICAN SQUARES

Miner & Liebman—Comeback Year?

Two of the creative programming men who played key roles in helping to shape "early patterns" in the medium but who have been on the sidelines in recent years may be due for a comeback (via NBC-TV) during the upcoming season. They are Worthington (Tony) Miner, who goes way back to the early days of "Studio One," and Max Liebman, the Sid Caesar-Imogene Coca "Show of Shows" impresario. Liebman settled his contract with NBC about 18 months ago. Miner's contract is still in existence; despite his tv inactivity he still gets his weekly stipend.

Network execs have been huddling with Miner on his reemergence with perhaps a couple of drama vehicles, which may be slotted either in the "Sunday Showcase" time or as a Friday night special entry.

Liebman may show up as producer-director of a musical extravaganza for the Tuesday night Ford series or a Friday night spectacular.

Book Jackets Now 'TV Photogenic' As Pubs Eye Promotional Potential

By JO RANSON

Shades of Gutenberg and Grolier! Trade book publishers, not desirous of missing a wonderful bet, are now designing book jackets with an eye primarily to the tv camera.

Heretofore, the dons of the dust-wrappers, in a valiant effort to push their literature into best seller lists frequently stooped to what was quaintly described as "bust sellers," but this is evidently on the wane judging by what is currently happening in Publishers' Row.

One of the first of the trade book publishing outfits, Random House, in this instance, decided it was high time for a radical change to be made in text and layouts of book jackets and the pioneer adventure was launched with the manufacture of Garson Kanin's recent show biz novel, "Blow Up a Storm."

Both Bennett Cerf of Random House, an old hand in video valley, and Kanin, decided to do a careful kinsey on the impact of any of dust wrappers seen on tv screens and came up with the discovery that, in most instances, book jacket lettering was so tiny, in fact, almost subliminal, so that viewers never caught the title of the book under discussion.

Kanin, before his book went to press, traipsed to a Doubleday bookshop and looked over a batch of recently-published books and soon realized how few jackets were photogenic. His findings ap-

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Gottlieb's Upped Status at CBS-TV

Lester Gottlieb yesterday (Tues.) was named the CBS-TV director of program planning and development—New York. Interpretation of the appointment contradicts the belief that with the assignment two weeks ago of Robert Weitman as vice-president in charge of independent production the network intended to go allout for outside video properties.

Gottlieb's new post is virtually the one handled before the recent shift by Weitman. Reporting to east coast programming veepee Mike Dann, Gottlieb will concentrate on the development of new house programs. Previously, Gottlieb, as director of program development, reported to Weitman.

Gottlieb came to CBS-TV in 1956 as a general program executive.

Bell Tone Coin For Swayze Wall St. Gab

Bell Tone, hearing aid manufacturer, is the first participation sponsor to lineup on ABC Radio web's "Business Final," the 10-minute cross the board financial news show featuring John Cameron Swayze. Show is slated for fall airing.

Program, to originate from the the floor of the N. Y. Stock Exchange, will be aired twice daily at 4 p.m. and 7:15 p.m. (EDT).

Vet 'T or C' Axed

Hollywood, Aug. 25.

One of the longest run shows on radio-tv, Ralph Edwards' "Truth or Consequences," loses its daytime period on NBC-TV at the close of the present cycle Sept. 25. Replacement will be "House On High St.," documented dramas from files of the N. Y. City probationary courts.

"T or C" had been losing ground to competing soap operas and share-of-audience had dipped below the payoff levels.

ABC-TV Daytime Picture Looks Up, 70% Sold Out

With charter sponsors starting to fall under the renewal column and new biz being written, ABC-TV's fall daytime lineup is about to hit the 70% sold out status.

That 70% sell out represents a major commercial breakthrough for the web's daytime lineup, which in the fall, will be only a year old.

Charter sponsors already inked include Lever Bros. for five quarter hours and Johnson & Johnson for four quarter-hours. The remaining six charter sponsors are expected to come in shortly.

New sponsors signed include Alberto Culver (hair preparation) for one quarter-hour; Block Drug for four quarter-hours; Dusharme, for one quarter-hour; Ex Lax for one quarter-hour; Johnson's Wax for five quarter-hours; Reynolds Metals for one quarter-hour; Sterling Drug for one quarter-hour; and Warner Lambert for one quarter-hour. Some of the advertisers inked a few weeks ago, but a number, including the Johnson's Wax five quarter-hour deal, are new.

All told, the web has 70 quarter-hours weekly to be sold for the

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CAN AUDIENCE BE 'ELEVATED'?

By GEORGE ROSEN

With the new television season but a few weeks off, the hue and the cry has again gone up: "Let's see this time around what attempt, if any, will be made to upgrade the viewing habits of the nation's populace." But more importantly, there is an important vocal segment that clings to an unshaken conviction that, for all the lofty and courageous ambitions of the networks, notably NBC and CBS, the viewing habits of the nation aren't worth a tinker's damn. Give the public something dazzling and superior in attainment and, unless it's got a bigtime star, goes the lament, the American viewer coast-to-coast, not counting a tiny portion, of the populace, will respond with a heart-breaking tuneout.

The aforementioned tiny segment may tote up on the Nielsen and the Trendex to some 15,000,000 people, but unfortunately, reckoned in terms of today's entertainment patterns and cost-per-thousand charts, 15,000,000 viewers doesn't constitute a hit. A sponsor lavishing $200,000 to $300,000 for an hour entry—and that's par-for-the-course for 60-minute (time and talent) programming, won't countenance anything under 30,000,000 to 40,000,000 viewers.

Needed—Respectability

And so the argument continues unabated—is there any hope at all, this year or next year or the year after, for television ever to achieve a respectability, a stature and a dignity where, within the economic framework of the medium, qualitative programming can survive on its own considerable merits—without resorting to the star system?

Based on tv's past performance record and the low esteem in which the average American viewer holds the writer, the producer and or the director, per se, one can pretty much call the shots for the upcoming season. The Nielsens, unfortunately, will lie in the answer to "who's your star?" and it won't make any difference whether the entry was authored by a Rod Sterling, a Paddy Chayefsky, a Reginald Rose or a Henry James. The fact that a John Frankenheimer, an Alex Segal, a John Houseman or a Dore Schary is riding herd on the production or direction is strictly beside the point and won't contribute one iota when the final Nielsens are posted.

But with a Rosalind Russell at the top of the marquee for the premiere of the new Ford series on NBC-TV; an Ingrid Bergman as the star of Henry James' "Turn of the Screw" (the selfsame script that only brought indifferent results when done on "Omnibus" several seasons ago), a Tony Curtis, a Rock Hudson or an Alec Guinness—these are the pre-guaranteed whoppers for '59-'60 that'll constitute the difference between a 15-

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Lloyd Yoder Quitting TV Vineyards For the Real Thing—Calif. Winery

Chicago, Aug. 25.

Lloyd Yoder's imminent departure from broadcasting bodes another shakeup at NBC's Chicago operation, which has only just recovered from the effects of Yoder's noisy assumption of the helm virtually a year ago, last Sept. 6. Soon begins the unsettling speculation not only as to who will be the new veep in charge of the local o&os but principally over whether there'll be another realignment and, if so, who gets caught in it.

A 30-year veteran of the NBC wars, Yoder is quitting the industry in October to take over the California vineyards and winery of his late father-in-law, who died a few months ago. Yoder and his wife, former opera singer Alma Cella, have been on the Coast the past two weeks making preparations for the move.

While it's uncertain at this point who will replace him as steward of WMAQ-WNBQ, there are two logical prospects, unless the web shifts another o&o topper to Chi. Robert Lemon, present asst. to Yoder, had been his right-hand man in Philly too and would probably raise the least dust here, with regard to personnel and policy changes, inasmuch as he has helped to formulate the present strategies. Henry T. Sjogren, now manager of Budgets, Pricing and Planning for the tv network in New York, is another top contender since he served a number of years as asst. general manager to Jules Herbuveaux, Yoder's predecessor.

It's unlikely that Herbuveaux himself would be returned to the post inasmuch as he's been moved up to a corporate spot in Chi and is only a few years away from retirement.

Yoder, who started with the web in 1927 as manager of the Western Division press department has for the past 20 years been one of NBC's executive nomads, shifting in a general manager's capacity to the network's stations in Denver, San Francisco (two hitches), Cleveland, Philadelphia and finally Chicago. He was dubbed a veep in 1956.

It will be recalled that his Windy City reception—by the local press and politicians—was one of the most ungracious (to put it mildly) in broadcasting annals, partly because of his predecessor's popularity but mainly because he embarked on his staff and program changes too early in the game. When the outrage over the headloppings finally quieted, he began to gain acceptance, but he was never quite won over the local press which, in championing live shows, continues to hold his preference for film against him.

A Desilulu

CBS-TV went to considerable expense on newspaper spotlight ads to drumbeat Monday night's (24) repeat of the "Untouchables" on Desilu Playhouse.

So what happens? The network's on-the-air promo on Monday reminded one and all to tune in, but the reminder was the promo of the previous week's show.

Danzig's Dazzler: Paar SRO; 'Today' 90% Sellout Status

Several upbeat occurrences have been taking place on NBC-TV participating programs, "Today" with Dave Garroway and "The Jack Paar Show," Jerry A. Danzig, veep of participating programs, said this week. Most significant was the fact that from Labor Day to Christmas, the Garroway show is 90% sold out, constituting a record. The Paar show is sold out until 1960, he said.

Big advertisers with heavy tonnage are now latching on to the Garroway program on a longterm basis. Danzig ascribes the success of the show, in a measure, to the growing acceptance by star personalized salesmanship. In the case of Garroway, Danzig observed, there is a plus—a feeling of integrity in his non-violent presentations of commercials and entertainment.

"Today" is no longer a catchall for advertisers. Among its big name sponsors are Du Pont, Block Drugs, Palm Beach Clothes, Drug Research, Evenrude and General Electric Light Bulbs and among its more recent additions to the sponsor roster are Stokley Van Camp and American Dairy Assn.

In the works is a 60-minute edited edition of Garroway and the "Today" shows that were taped in Paris in the spring of this year. It was the first regular U. S. web tv program to stem from Europe by videotape and "Today's" production staff has cut it down to hour-long size with an eye to selling it as a special featuring special narration by Garroway, Jack Lescoulie and Charles Van Doren, all of whom were on the trip.

Danzig said that "Today" would be taped late in the afternoon before each day's telecast thus making the program far more flexible than in the past. Starting next month producer Bob Bendick will have his cast assembled in the studio at 4 p.m. instead of at the crack

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Bartell WOV: One Big Happy Family?

After allegedly promising the old ownership that no alterations in programming would be made, the Bartell Family Group no sooner took over WOV, the New York radio indie which specializes in radio programming for Negro and Italian communities, than the Negro market was virtually abandoned. Moreover, three of the outlet's four Negro deejays and seven staffers were axed, followed by nine other staffers who this week have handed in their resignations.

Mel Bartell, who came east to head the station for the chain, said yesterday (Tues.) that WOV will discontinue rock 'n' roll and spiritual music for the most part. These musical types are staples in Negro market programming. The one deejay being kept is Herman Amis, who apparently has a contract with the Harlem cafe where his show emanates. Under these circumstances, the Bartells can take no immediate steps to remove

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WNTA-TV Going Storevision Way

Sometime in October, WNTA-TV plans to become a 9 a.m.-to-6 p.m. promotional outlet for supermarkets in the greater metropolitan area. Gotham indie, ever more anxious to uncover a way to make money, if only to support its nighttime lineup of entertainment programs, has bought the old Storevision name and is negotiating deals with various store chains to supply at-point-of-sale merchandising.

The promotions WNTA-TV plans to air for stores the regular home viewing public will also be able to receive. Station, it was learned, is preparing three 20-minute segments in each hour. Each seg will consist of background music, minute-by-minute time reports, weather, a mixture of visual gimmicks, some news and the all-important promos.

Apparently, WNTA-TV is going to try to sell advertisers, among them those who normally buy straight tv airtime for home consumption, on buying 20-second spots to push products to viewers in the stores. It seems that the store chains will only be asked to rent or just "make room" for sets, for a given period of time, as their part of the bargain.

WNTA-TV has run Storevision tests in Hoboken and on Long Island, one of the stores involved being a Safeway supermarket.

All regular programming in the pre-6 p.m. hours on Monday through Fridays (and maybe Saturdays) will be eliminated. Instead, there will be one camera on hand to record the sweep of a wall clock and to focus on pictures of dogs, cats and other animals—anything that might attract the shoppers' attention on the store screens as a build-up for the product promo.

Since most of WNTA-TV's regular live programming comes from Manhattan studios and it's going to continue that way, station will do its Storevision stuff out of its old Newark operation. It's understood that the entire Newark setup will be tied up by Storevision.

Exactly where in each store the Storevision sets will be located was not made clear in the early reports.

Ted Cott, WNTA-TV topper, told station staffers that it was the belief of the brass of National Telefilm Associates, which owns the indie, that Storevision could mean a bonanza. So far the station has not been an exceptional profit-maker in a seven-station market.

FIRESTONE BUY CAPS $38,000,000 CBS NEWS-PUBAFFAIRS SPONSOR WINDFALL

CBS-TV's news-public affairs-sports departments have dramatically evolved as major money-earners for the network. For next season, the entire Sig Mickelson operation will be good for an estimated gross exceeding $38,000,000.

Gross is even more dramatic when compared to what the combined units billed in the 1956-'57 tv season. Gross then was more like $6,000,000.

The potential seen for "saleable" pubaffairs, public service and news programs only a few months ago evidently becomes more of a reality daily for CBS. It's gotten so as is manifest in the most recent network pubaffairs sale this one to Firestone Tire & Rubber for 14 Eisenhower-Khrushchev half-hours)—that CBS is able to sell 'em without even showing prospective clients a format. Firestone first was approached exactly a week ago by CBS, which had little more to offer the bankroller than an itinerary for the visiting chiefs of state. Firestone quite clearly bought solely on the CBS pubaffairs-news track record for delivering.

CBS dittoed the "blue skies" sales technique with Bell & Howell and Goodrich on six prime time specials. Network didn't have but one generalized outline, yet it sold six full hours—all of ostensibly different content.

Regular news and sports, according to the network, will gross (in terms of both time and talent) some $32,000,000 for CBS next year. Big break came with a $6,500,000 convention and election coverage deal from Westinghouse Electric, only to be followed by a deal of approximately $1,000,000 with Firestone. Firestone, according to the contract, could end up spending even more money, depending on how many additional shows CBS is able to produce above 14.

Close to a sale on the Winter and Summer Olympic games, CBS-TV could in this area realize another $3,500,000. Chrysler has not made any final move on the Olympics but it is still mulling the buy.

Of course, the election and Olympic coverage are each once-in-four-year windfalls, but items like the Bell & Howell-Goodrich specials are not, and it's felt within CBS that they can hereafter pretty much count on frequent stanza sales like the Eisenhower-Khrushchev one because the international climate virtually guarantees many more such notably newsworthy excursions.

Discounting nighttime pubaffairs specials and the fourth-year deals, CBS-TV is reaping no small amount regularly from the Monsanto "Conquest" buy, that of Prudential in "20th Century," Olin Mathison in "Small World" and such things as the four Ford-sponsored Leonard Bernstein pubservice-controlled musicals.

Nor is it easily overlooked that the nightly Doug Edwards CBS-TV newscasts are still worth a gross of roughly $10,000,000 to the web which is a quarter of the overall take.

Breck 'Showcase' Buy Into '60-'61

Regardless of the reception NBC-TV's "Sunday Showcase" dramas receive this coming season, it's a guarantee that the 60-minute live stanza will run over into 1960-'61. Breck Shampoo will be sponsoring four original dramas in the same Sunday 8-to-9 p.m. time slot during the season beyond this one.

Shampoo firm, which has been mulling a "Showcase" buy for weeks, finally signed, and the deal calls for four originals this coming season (to be situated between January next and May). These four programs will be repeated on tape under the Breck banner next summer. Then the following season Breck will sponsor four more new shows, even if by then NBC decides to discontinue "Showcase" as a regular weekly series. Sunday time periods in '60-'61 are already being laid aside for Breck.

Arbitron Top 10

(Week Ending Aug. 23)

What's My Line	CBS 26.0
Gunsmoke	CBS 19.1
Masquerade Party	NBC 18.6
Loretta Young	NBC 18.5
Groucho Marx	NBC 18.3
Alfred Hitchcock	CBS 17.5
Markham	CBS 16.7
Richard Diamond	CBS 16.4
Rifleman	ABC 16.4
Ed Sullivan	CBS 15.9
Bat Masterson	NBC 15.6

NBC's Whoop-Up On Khrush, Too; 25 Shows Set

NBC-TV has blueprinted a lavish 25-program spread beginning tomorrow (Thurs.), to cover the two Eisenhower trips to Europe and the return visit here by Russian boss Nikita Khrushchev. Of the 21 stanzas already slotted, 10 of them will fall into prime time slots, even though there is no bankroller at present, with the rest generally to hold down anchorages just fore or aft of peak viewing hours.

Lineup will include seven programs on the Ike trip to Western Europe and will be called "Journey to Understanding." There'll be five half-hours in this series, the first tomorrow at 8:30 p.m. And there'll also be two full hour stanzas under this general banner, the first a review by NBC foreign correspondents on the value of the Ike trip and the second on the overall political developments out of the trip.

Twelve shows will be devoted by the network to Khrushchev's U. S. junket, including a two-hour program, five 60-minuters and seven half-hours. All these shows are skedded with the network having not yet slotted four one-hour shows on Ike's trip next fall to Russia proper.

NBC-TV Junkets Press For Reno 'World Preem' Of 'Bonanza' Series

Reno, Aug. 25.

NBC-TV, hoping to hit the promotional jackpot on its new "Bonanza" series, brought some 25 newsmen from Los Angeles and San Francisco to cover television's first out-of-town world premiere.

Gamble apparently has paid off, what with the public premiere giving "Bonanza" a jump on the fall competition in the publicity arena by virtue of the two-day junket that brought the press into continuing contact with the show's cast and principals. In terms of publicity values for a show, the $10,000 out-of-pocket cost brought a kind of coverage and press enthusiasm three weeks ahead of the actual on-the-air premiere that weeks of normal exploitation couldn't achieve.

Downtown parade, RCA dealers tie-ins and an actual 3,100-person Granada Theatre two-show premiere, were almost incidental to the main purpose of creating national coverage for the show, though from the point of view of co-sponsor Reno Chamber of Commerce, the Reno dateline was a valuable plus in the promotional bonnet.

Main point is that with some 50 new shows hitting the air on three webs in the next two months, the premier idea was able to command the attention of a goodsized portion of the tv press and to get a major competitive publicity jump. From that standpoint alone, the picture-styled "world premiere" paid off.

Robertson's WOR Slot

Milton Robertson has been named director of press and special events for WOR Radio and WOR-TV, N. Y. He replaces Marv Camp, resigned.

Alberto Culver in NBC 'Lawless Years' Dicker

NBC-TV will very likely slot reruns of "Lawless Years" in the Thursday, 10:30-11 p.m., period this fall, with Alberto Culver hair preparations sponsoring. This is the latest—and, the network hopes, the last—choice for the late evening time period.

"Years" will replace the previous choice, "Masquerade Party." Network went after "Party," when it had trouble clearing time for "Dollar a Second." In each case, Mogen David was interested in the sponsorship.

Failing to get sufficient stations for the Mogen David winery, Culver stepped in with lesser clearance demands. By today (Wed.), it should be known whether the web came up with enough stations to satisfy Culver's lesser requisite.

Stations Respond To Israeli Shows; Formats Varied

Sam Elfert, director of radio-tv of the Israel Office of Information, this week revealed he was planning to furnish American broadcasting stations with a recorded series of Israeli pop music to be narrated by Studs Terkel, Chicago deejay.

This would be in the nature of a companion piece to the "Concert Hall" programs which were first released to US radio outlets about six months ago. Another service planned by Elfert is a film clip library to help tv outlets in search of specific shots. The film clip service would supplement the office of radio-tv's stock footage and tape library material.

Elfert and Bernard Rosenberg, a member of the radio-film-tv section, report considerable pickup of material on the part of radio and tv outlets in the U.S. Among the programs getting an extensive play are "Vistas of Israel," a series of ef's showing the development of modern Israel; "Farming in the Holy Land," which deals with the common problems facing farmers throughout the world. Radio stations, particularly in the midwest, are responding with favor to the "Farming in Holy Land" series.

On the tv end, there's hefty interest in such films as "Wilderness of Zin," the story of archeological discoveries in the Negev; "Portrait of a Decade," the first 10 years of Israeli's accomplishments; "King Boor," the first puppet film produced in Israel and "A Stamp Is Born," story of the creation and development of postage stamps.

Elfert said "Wilderness of Zin" has an especial appeal for Americans in view of the fact that it was photographed in Israel during the expedition of the American archeologist, Dr. Nelson Glueck. Film was produced by Elfert and directed by Fred Steinhardt. Millard Lampell did the script.

Elfert, who was program director of WLIB, N.Y., started the depart-

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Mogen David to Sponsor Arquette's 'Hobby Lobby'; Bumps 'Clock' on ABC-TV

Don Fedderson's "Hobby Lobby" package hosted by Cliff Arquette (Charlie Weaver) now is slated for the ABC-TV Wednesday at 8 p.m. half-hour slot, to be sponsored in the fall by Mogen David.

Web, which has been in on the development of the property from the start is hot on the show after seeing the vidtape pilot, and only some signing of legal papers need to be done yet. Coming out of the slot is a nighttime version of "Beat the Clock," initially slated as the entry.

CBS-TV's Sun. & Mon. 'Sneaks'

Again using closed-circuit, CBS-TV unravelled the second part of its fall program lineup Thursday (20) for station affiliates and the press. Too bad the network didn't offer Part II before Part I.

Objection previously was that CBS-TV had laid itself open to a devastating broadside from the viewing press by showing in relative detail the new programs slated for Tuesday and Wednesday evenings next season. In such detail, the majority of the shows seemed bad, thereby paving the way for some downbeat first impressions. However, during this second closed-circuit outing the web was a bit more in favor of flim-flammery; the overall effect was much better.

Only one Sunday-Monday program of the new species was told in any detail. That was the Sunday, 7:30-8, "Dennis the Menace" It seemed ingenious situation comedy—an appraisal based on the eight minutes of the film shown. (Whether this ingenuity is sufficient to lick the ingenuity of "Maverick" is another bag of oats.)

Nowhere else did this 30-minute closed-circuit program indulge in detail. Instead, hosts Jack Benny and Danny Thomas pleasantly wisecracked through the schedule. This part the affiliates must have heard before. Little more than the barest essentials of each program were mentioned, which any station executive or local newspaperman could have learned from schedules made available to them weeks earlier. Even so, onlookers were treated to these rehashed tidbits by a pair of clever monologists, which probably made the adventure worthwhile.

Sunday seemed like a fairly strong night for CBS-TV. Except for "Dennis" replacing Benny at 7:30 and Benny with George Gobel replacing "Richard Diamond" at 10, the schedule is the same as last season's. Ed Sullivan will return, so will "General Electric Theatre" and "Alfred Hitchcock Presents" and so will "What's My Line?" And Benny told this to his trade audience, but so cleverly that the canned laughter (inescapable canned laughter) seemed superfluous.

Thomas rolled through Monday on an equally proficient gag binge: "Name That Tune," "The Texan," "Father Knows Best," the "Danny Thomas Show" and the "Ann Sothern Show" (she's gonna be an assistant hotel manager again). There are two new programs CBS has planned for the 10 and 10.30 periods Monday. Jackie Cooper's "Hennessey" and "Dupont Show with June Allyson." First is a comedy, the second an anthology. A quick montage of Hennessey in filmed action and a few pleasant words from Miss Allyson and even fewer pleasant words from producer husband Dick Powell retained the warm glow of this promotional telecast.

Maybe CBS has learned: Tantalize 'em; don't give a whole eyeful.

Bob Wells' Production Unit Rolls Into High With Merman, Kelly, Kern

Hollywood, Aug. 25.

Bob Wells, who has already taped the Gene Kelly Pontiac special and is now working on "A Toast to Jerome Kern" for the U. S. Brewers Foundation, is also set to produce the Ethel Merman special for the Ford series and is dickering with Kelly to produce the second of his Pontiac shows.

Entire operation of the former "Dinah Shore Chevy Show" head writer and coproducer is geared to the use of a permanent production unit. Well's staff comprises himself as producer-writer, Johnny Bradford as co-writer, Greg Garrison as director, Paul Weston as musical director, Paul Barnes as art director and a still unselected choreographer.

Wells feels that being able to guarantee this staff enough work to account for half of what they'd normally earn in a year and freeing them for outside assignments as well puts him one step ahead of the game. There's the advantage of having a functioning team, plus the virtue of not having to compete for top creative talent each time he does a special.

Wells wants to bring his entire team to N. Y. in late October to do Miss Merman's show, which airs in November. Meanwhile, he meets with Hubbell Robinson Jr. week after next to discuss format and casting, meanwhile proceeding with the Kern special, which airs live Sept. 22. A week following that, he planes to meet with Miss Merman on her special and with Frank Loesser and David Merrick on a couple of Broadway musical projects.

7-Up's ABC-TV Buys

Seven-Up, via J. Walter Thompson, has signed for participation in three ABC-TV shows, starting in the fall.

Soft drink bought one-third alternate week sponsorship in "Adventures In Paradise," slated for Monday nights, 9:30 to 10:30, and one minute spots in the hour-long "Alaskans" Sunday night at 9:30 p.m. The "Paradise" deal runs for 23 weeks and the "Alaskans" contract for 47 weeks. In addition, Seven-Up inked for participations in Dick Clark's "American Bandstand" for the November-December period.

WNTA-TV Gabbers Up for Grabs In Revamp of Sked

Walking papers are reportedly being readied for Henry Morgan, Alexander King and Barry Gray on WNTA-TV, as part of a fall reupholstering job on the station's programming structure.

It is also reported that David Susskind with an incurable itch to face the camera will get an across-the-board series on WNTA-TV at 11 p.m. doing pretty much what Mike Wallace was doing in the past, namely conducting uncorseted interviews with people in the news. The Monday-through-Friday Susskind shows would not interfere with his marathon Sunday night "Open End" powwows, according to present plans.

Station is also reportedly set with Sam Levenson as conductor of a 60-minute prime time dance program, across-the-board, with an eye toward attracting the Lawrence Welk set.

In the spot now occupied by Barry Gray (10:30 to 11 p.m.) station figures on placing Mike Wallace with a more punching roundup of news and commentary. Outlet also plans cast changes in the "Rate the Records" show spotting of "Highway Patrol" reruns five night a week.

NBC Radio Posts $2,000,000 Sales

NBC Radio racked up total of $2,000,000 in net sales including one-quarter sponsorship of "News on the Hour" for 39 weeks by Auto-Lite Battery Corp. New biz came during one-month period ending Aug. 19.

Other deals were with Time, Inc., General Foods, Philip Morris, Singer Manufacturing, Union Carbide, Tyrex Inc., B. T. Babbitt Inc., Tipton Corp., Formica Corp., Greyhound Corp. and General Motors.

CBS SWEETENS TELEPIC PIE?

13 Over 26—T'ain't Easy

Those 13 over 26 deals, regional sponsors taking 26 alternate weeks, are proving out to be major headaches for some syndicators.

What's happening in a number of cases is this: Syndicator signs such a regional sponsor contingent upon inking the station for the next 26 weeks, or getting another sponsor to ride as much as possible for the remaining commercial portion of the show. Many times, if an alternate sponsor is found just for another 13 over 26 period, the station balks at buying the remaining 26 weeks of the show—at least at what the syndicator feels to be a reasonable price. The cut price the station seeks in many cases is as high as 70% of what the sponsor pays for the show.

There aren't too many of 13 over 26 deals around, nor do all of them fall in the above pitfall. But from the syndicators' point of view such shortterm deals are the least desirable. Yet, short-termers have been inked by some of the leading syndicators, including Ziv, Independent Television Corp. and MCA TV.

Too Many Directors Botching Up Good Scripts, Schermer Laments

Hollywood, Aug. 25.

Charge that 75% of the television directors he's worked with merely ran through their shows to meet a schedule without regard to script or characterization was leveled last week by "Lawman" producer Jules Schermer.

Schermer stated that in some 50 "Lawman" episodes, he's used 12 directors and feels that only three of them are good enough so that he wants to use them again. And the nine whom he found "lacking in understanding" of their function as directors he gave two or three or even sometimes four shows in which to prove themselves.

Because the number of good directors is limited and so greatly in demand, Schermer feels that new ones must be developed, and has already started veteran actor Everett Sloane in his first stint as a tv director, as well as Warner Bros. film editor Robert Sparr, whom he notes, shows the kind of "sensitivity" that makes for a good director.

"Most directors," states Schermer, "don't even take the trouble to try to understand the script or to understand what they are doing. They're more concerned with meeting a schedule than getting values out of a script. I'd like to see more directors who can do both, meet a schedule and more important, get out a good show."

Everyone attacks the writers in the telefilm business, Schermer points out, and to a large extent it's because if a director louses up a good script, it's so difficult to tell that the fault lay with the director and not with the script. But the writer sweats plenty with his scripts, makes an honest effort to turn out a good one, while the director delivers his three days on the stage and that's that, good or bad.

What does Schermer want from a director? "At the very least, I want him not to botch up a good script. At the best, I want him to make a good script better and to make a poor script play better than it reads." Unfortunately, he finds that most of the directors he's

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Douglas' 5-Year Pact With ITC

Jack Douglas, adventure-documentary tv film specialist, has signed a five-year exclusive deal with Independent Television Corp. First property to be distributed by ITC under the deal is "Sweet Success," a series based on the daily lives of successful people in a variety of fields.

Douglas is the producer of such series as "Bold Journey," "Kingdom of the Sea," "I Search for Adventure," and "Seven League Boots." New ITC deal doesn't affect the distribution of those properties, but takes in future Douglas productions.

ITC topper Walter Kingsley said the Douglas deal heralds similar deals with other outside producers.

Errol Flynn's TV Seg

Hollywood, Aug. 25.

Errol Flynn is doing his first television stint in some years—the first, in fact, since hosting his own made-in-England half-hour telepix series a few years ago. He's set for an "Alcoa-Goodyear Theatre" segment, "The Golden Shanty," rolling this week at Screen Gems.

Deal marks Flynn's switch in agents from Famous Artists to the Frank Cooper office, where he signed with v.p. Dick Irving Hyland, who was Flynn's pressagent 22 years ago at Warner Bros.

Syndication Ride For Foreign Car Makers; ITC Deals

With the "Big Three" auto makers in this country—Ford, Chrysler and General Motors—poised to enter the small economy-car market, foreign car distributors are turning to tv syndication to exploit their label.

First two companies to come under the wire are Volkswagon and Renault. Each has made separate regional deals with Independent Television Corp. on "Four Just Men." Attracting the foreign car distributors to the ITC vehicle is the international starring flavor of the British produced series. Starring combine of Vittorio De Sica, Richard Conte, Dan Dailey and Jack Hawkins is thought to be a natural for the audiences sought by the foreign auto distribs.

Interestingly, abroad in Mexico, Chrysler Corp. signed up for the Spanish-dubbed version.

Reasons foreign car distributors are looking with favor on syndication are the unevenness of their distribution pattern throughout the U. S. which requires advertising in certain major markets, and the franchise pattern of car distribution, which puts strong control of the ad dollar in the local dealers hands.

Renault has bought "Four Just Men" in Norfolk and Richmond and is interested in spreading its buy to Raleigh and Washington, D. C. Volkswagen, on its Coast regional, bought alternate week sponsorship in San Francisco, Portland, Sacramento, Fresno, Salt Lake City, with a possibility that Los Angeles might be added to the list. ITC has held talks and is conferring with other small car foreign distributors.

Schilling Vidpix Buy

Schilling Division of McCormick Co., a tea-coffee-spice company, bought CBS Films' "Rendevouz" skein in both L. A. and Frisco.

Half-hour stanza constitutes Schilling's first video buy.

OUTSIDERS EYEING SOME $50,000,000

The Metros, 20th-Foxes, Four Stars, United Artists', and Desilus of telefilm production appeared to take great heart from the recent appointment of Robert M. Weitman as the first CBS-TV veepee in charge of independent production. It was considered a reflection of a changing attitude within the web—leading possibly to whole-hog espousal of outside production, even though there were immediate network disclaimers.

There is a potential of an additional $50,000,000 annually, which CBS could make available to outside telepic and tape producers. And whether or not the network goes whole-hog in the final analysis, deliverance of any part of the $50,000,000 is considered cause for celebration among the indies.

CBS-TV was the only one of the three network shops, until the upcoming season, to remain entrenched in the mechanics of inside production. And this modus operandi, evidently borne of the network's pride in its ability to deliver quality product and thus be further enabled to maintain and expand its corporate prestige, has led to no few problems for CBS.

Telefilm majors, like those aforementioned, visualize the move at least partly as having been taken to ease the possibility of anti-monopoly action. The smaller indie producers actually paved the way for the larger companies to get a bite out of CBS-TV by making it clear to Washington many months ago that they felt network "control" of programming constitutes a monopolistic practice. More outside biz could mean less tension in D.C.

Dovetailing at this time is the supposed attitude of the web's new executive vicepresident, James Aubrey Jr., and the contention from within CBS (a longtime contention, at that) that internal production may be costing more money than

(Continued on page 40)

20th Shopping For TV Head; Manulis To Prod. Features

Hollywood, Aug. 25.

Martin Manulis, who joined 20th-Fox last summer to produce features and subsequently at studio urgings assented to take charge of its tv operations, apparently is on the point of switching back to motion pix production. Company reportedly has put out feelers for a toplevel exec to assume direction of the tele division.

Unclear in the absence of official comment is whether Manulis wishes to concentrate exclusively on features or might desire to keep an exec weather eye on tv activities as well. Producer's contract is understood to give him right to make choice between tv and features by next March.

During his year's tenure as tv head Manulis has got 20th's tv operations off to a flying start. He has sold two hourlong series, "Adventures In Paradise" and "Five Fingers," along with half hour "Many Loves of Dobie Gillis." Moreover he secured CBS financing on two pilot episodes and 11 scripts of a third hourlong series, "New Frontier," additionally got NBC option money on another half hour, "Whodunit." Future product includes "Mr. Belvedere" pilot and a Peggy Lee pilot. He also set up a tv staff with Herbert Bayard Swope Jr. and Dominick Dunne as exec producers, plus individual show producers.

More TV Film News on Page 35

WB's 'How High Is Up' Telepix Horizons as 'The Cadillac House' Of Web Entries; Not Tied to 1 Web

By MURRAY HOROWITZ

Hollywood, Aug. 25.

Where does Warner Bros., committed to supply 36% of ABC-TV's prime nighttime week-in, week-out programming schedule next season, go from here?

First, there will be greater exploitation of subsidiary telefilm rights, with WB moving heavily into the foreign distribution vidfilm field. Second, there will be concerted effort to realize the maximum potential from music rights via the Warner Bros. Records subsid, which already has had a click in "Kookie, Kookie Lend Me Your Comb."

Third—and this could open the doors wide open—the liaison with ABC-TV is by no means exclusive. This was made quite clear by William T. Orr, WB's tv topper. Orr spoke highly of the studio's arrangement with ABC-TV, an arrangement which has brought rating winners to the web and $30,000,000 in production monies to the studio. But Orr emphasized that WB's tv arm is a program supplier and as such is not tied exclusively to one web.

Right now, the WB studio is handling just about as much telefilm production as it can take, all of the production confined to WB shows. There is no renting out of studio facilities to outside tv producers, as at other major studio lots. With eight one-hour shows and two half-hour series rolling for next season, mid-August found WB telefilm production occupying 14 of the 24 stages on the lot.

That 14 to 24 ratio is indicative of the growing importance of tv film activities to the parent company which, prior to the tv "gold rush" found itself burdened with heavy fixed studio expenses. WB, incidentally, unlike other tv film production outfits, owns 100% of every property it has put into production. Under the Orr order, there are no parcels of ownership granted to the individual producer, writer or star—at least up to this season.

As to getting into the syndication biz, Orr said his outfit is engaged in "making Cadillacs" for networking and isn't interesting in putting out cheaper versions for first-run syndication. When WB builds up a sufficient backlog of off-network properties, it will then face the market-by-market organization problem. Right now, the Orr-helmed tv subsid hasn't lost a network hour, discounting the "King's Row" and "Casablanca" episodes which, along with "Cheyenne," made up the old "Warner Bros. Presents" on ABC-TV. On the contrary, its four hours on ABC-TV last season has doubled to eight hours this upcoming season. Renewals include "Cheyenne," "77 Sunset Strip,"

(Continued on page 40)

Shape of Things to Come

Hollywood, Aug. 25.

It's now Desilu-Gower, Desilu-Culver and, get this, Desilu-Cahuenga.

That's the new name for the Motion Picture Center, now 95% owned by Desilu Productions and renamed over the weekend to fit the Desilu-plus-location pattern for the names of the company's three studios.

If Not Schneider, SG Prexy Will Be 'Within Company'

Abe Schneider, president of Columbia Pictures, has been considering whether to assume additional duties as president of Screen Gems, his vidfilm subsidiary. He has not discounted himself by any means as possible chief of both his houses, though it was reported that it is not clear in his own mind whether he has time for the double chore.

Favored alternative to Schneider taking direct command of the nearly $40,000,000-a-year telepic company is to choose one of three executives who are now employed by Screen Gems. For the last few days, with the various alternatives being carefully worked over by Schneider, Jerry Hyams has cropped up as being the most serious contender for the No. 1 SG spot, if Schneider doesn't take it. If Schneider does, it's held likely that Hyams, now in charge of SG syndication, will be his second-in-command, and since Schneider is so busy, it would pretty much mean the No. 2 man would be left in charge of day-to-day operations.

Besides Hyams, however, Schneider has also been mulling national sales boss John Mitchell and treasurer Burton Hanft as possibilities. It seems to Col chieftain is determined at the moment to make the key appointment from inside the overall company.

BIG N.Y. SPREAD ON OFF-SEASON BASEBALL

There will be plenty of off-season baseball in N. Y. via vidtape.

WABC-TV, starting in mid-October, will telecast "Major League Baseball Presents," featuring 26 games of the '59 baseball season. It will be an hour show weekly, the vidtape recaps selected from the top games played in the American and National League during the '59 season.

WOR-TV in the fall will telecast Max Cooper's Cuban Winter League vidtape series, featuring many American ball players who do the Cuban circuit following the closing of the season in the U. S.

Norman Louvau to Head Col Pix Station Subsid

Following the policy it made clear some weeks ago, Columbia Pictures has formed a new subsidiary, Columbia Pictures Electronics Co., Inc., to operate the newly-bought radio-tv setup in Salt Lake City. It was the Hollywood major's express intention to supervise the KDYL o&o's directly and not through the Screen Gems telepic subsidiary.

Norman Louvau, who was named vice president and general manager of the stations, will serve as administrative head of the new subsidiary.

Quaker Oats Buy On Alcoa Reruns

Screen Gems racked up a 24-market deal with Quaker Oats for the reruns of "Alcoa Theatre." Deal covers California, Washington and Idaho and other parts of the west.

It's the syndicator's first big sale on what it has renamed "Award Theatre." J. Walter Thompson of Chicago, which bought the half-hour films for Quaker will probably change the name again, this time incorporating the sponsor's moniker. It is not known whether Quaker has all its stations lined up yet.

Show went on the syndication market less than two weeks ago.

How Kudner Got Up Off the Floor Injects Drama Into Madison Ave. Story—On Other Agency Fronts

The shift of RCA's $12,000,000 account from Kenyon & Eckhardt to J. Walter Thompson is the dramatic news of the Madison Avenue summer. But the sidebar to that story is almost as dramatic, and a lot more unusual in a time when big agencies get bigger and small agencies get merged.

It concerns the Kudner agency, which picked up the $5,000,000 Sylvania account by default because of the conflict with the new business going to JWT. And it goes back to last year's Madison Avenueller when the Buick business left Kudner for McCann-Erickson, pushing Chrysler out of the latter shop.

When the green dust had settled and the trade had had its say about shifty maneuvers and agency loyalty to longtime clients, etc., Kudner appeared as the bloody but unbowed hero of the whole affair with a lot of good wishes and very little money. In fact, with an economic crisis of the sort that not long before had finished off once major shops like Biow and Cecil & Presbry.

The clincher in Kudner's hero role was a plucky and unusually candid house ad the agency ran in the New York a.m.'s with the headline, "Pride is a guy with rosin on his pants." It caried a large, rough-sketch illustration of a boxer taking the count and a punchy copy block that alerted the trade to the fact that Kudner was down but not out—"We're full of fizz and vinegar. And we're ready to take on all comers. So come on in and meet the guys with rosin on their pants."

The Buick (and Frigidaire and General Motors trucks) losses was the climax of a billings slide at Kudner that saw the agency plunge from a 1955 high of $72,000,000 to a low of $18,000,000. Texaco and Schick had already switched. Half of the 350 people on the Buick account had to be let out. A floor and a half of the three floors at 575 Madison Ave. were shuttered.

In the year and four months since the nine-count ad, the agency has been quietly recouping. New accounts include Arnold bread (and subsequently the firm's cookies), $1,000,000; Colorforms, a game company, $600,000; Inter-Continental hotels, $1,000,000; Sylvania's $5,000,000; and this week, close after the sizable electronics account, the Renault biz, which may total $4,000,000. The new money, along with increases in spending by the faithfuls who stayed around, should get billings up over $30,000,000.

The guys with rosin on their pants are up, all right, and bucking in fine style at the unhappy trend to medium-agency foldups and mergers.

Incidentally, nothing much has happened with Buick at McCann. In a year when car sales have generally recouped, Buick sales are up for the first six months of '59 compared with '58, but the car has slipped from fifth place to seventh in national rank, according to Automotive News.

As for Sylvania getting bounced out of JWT, it has already set up the sort of rumble about loyalty to clients that McCann's unloading of Chrysler touched off. As an agency man put it, "It's getting so a client won't tell you anything for fear you're negotiating with the competition and will pass it along."

Busting Out June

Westinghouse sales veep A. W. Dannenbaum Jr., says "more new advertisers and new products of current advertisers debuted in broadcasting media during June, 1959, than during any of the past six Junes."

Entertainment was the largest single area of new advertisers for Westinghouse stations. More than 30% of the new sponsors were local motion picture houses. The list includes media like Reader's Digest, Chicago Daily News, Popular Science, Better Homes & Gardens, Alaska Life and Meredith Publishing, and attractions like Harvard band concerts, Haverhill Water Follies and the Scouting Circus; also several night clubs and sporting events. Film companies included Paramount, Universal-International and Embassy Pictures.

Second largest group of new advertisers was desserts, including Peter Paul, Mary Sue, Regina and several baking companies.

Institutional advertisers were third. On the national spot level, the categories included Wisconsin Department of Agriculture, Canadian Government, Retail Store Employees Union, Motion Picture Assn. of America, City of Fort Lauderdale and Oregon Centennial.

Web Airing for Ad Council

CBS-TV will present a half hour show about the Advertising Council's public service campaigning on Sunday, Sept. 27. Titled "The Sword and the Quill," the show is being prepared by Fred Freed of the public affairs department of CBS News. A typical free campaign will be traced, showing cooperation of agencies, clients, broadcasters and magazines.

Switches: Edmund F. Stefenson is named director of advertising, Best Foods division of Corn Products. He was with Cunningham & Walsh.

Joseph H. Wells, account exec with Weed Television Corp. since 1953, named New York sales manager.

W. Garren Schloat, who joined the agency in 1955 as head of telecommercial production, is appointed a creative director at Compton.

Stripes: Michael Hicks, managing director of BBDO in Canada, elected a vice prez.

Chi Agencies

Chicago, Aug. 26.

Fulton, Morrissey landed the National Assn. of Home Builders account.

James B. Nance, media director for BBD&O shifted to the agency's New York office. Karl Sutphin takes over for him here.

Ruth Babick, left Earle Ludgin & Co. after 12 years to join the Chi force of Clinton E. Frank, Inc. as radio-tv time buyer.

John Clampitt resigned Aubrey, Finlay, Marley & Hodgson to join United Airlines.

Robert A. Hilton named executive v.p. of Don Kemper agency headquartering in Chi.

Frisco Agencies

San Francisco, Aug. 25.

John Leahy has been named new manager of Fuller & Smith & Ross' Frisco office, succeeding William P. Dumont, who becomes the agency's West Coast coordinator. Leahy's an F, S & R vice-president, had handled the Matson Navigation Co. account. Taking over as account exec for the big steamship line is Walter A. Johnson, though Leahy remains as account supervisor.

Ross Associates has been named Western rep for Goodman-Todson's eight-week supermarket promotion, Word-a-Week.

New accounts execs at Foote, Cone & Belding's Frisco office are Robert Leefeldt, handling Calo Pet Food, and R. D. Aikens, handling Wilson & Geo. Meyer & Co., chemical and garden product distributors.

Alan W. Cundall has joined Guild, Bascom & Bonfigli as a copywriter—he's an ad-copy chief of Botsford, Constantine & Gardner.

Ad Fried & Associates, Oakland, has acquired account of Sarafan Corp., El Cerrito, Cal.

Fletcher Udall, Frisco, and Gordon Cole, Los Angeles, have associated as media ad reps so that their services are integrated into a single operation.

Allen, De St. Maurice & Spitz have been named to handle account of Fluor Products Co., Santa Rosa, Cal.

J. James Kaufman is a new account exec at Grant Advertising's Frisco office—he was formerly with Campbell-Ewald.

New Wenger-Michael account exec is James Arro.

Lou Butler, formerly of Safeway Stores, has joined Mark Yarbrough Associates, with firm's names changing to Yarborough & Butler.

J. C. Nichol named marketing director of Allen, De St. Maurice & Spitz.

David Boffey, of McCann-Erickson in agency's Frisco office, has been appointed the agency's regional creative director, and will supervise all creative work in McCann-Erickson's Frisco, Los Angeles and Portland offices.

London Agencies

London, Aug. 25.

Baron Moss Advertising Ltd. handles the Manischewitz biscuits account for the British distributors, Marella Ltd. Manischewitz is exporting to Britain again for the first time in 20 years, plans to popularize its Tam-Tam crackers and Diet-Thin biscuits as well as its matzos.

W. J. Southcombe Advertising Agency Ltd. launches the first of a series of campaigns this month to promote tape recorders offered by Grundig (Great Britain Ltd.).

Napper Stinton Woolley Ltd. prepping an extensive national ad campaign to boost the wider use of coal in industry . . . W. McMillan to chair the Advertising Association's 1960 conference committee. Conference is skedded for next May at Harrogate, Yorks . . . Pat Auld rejoins McCann-Erickson Advertising Ltd. Sept 1 as a company director and as creative director . . . Reid Walker Advertising aiming extensively at overseas buyers to bally the 11th International Gifts and Fancy Goods Fair slated for Blackpool Feb. 1-5.

Philly Agencies

Philadelphia, Aug. 25.

Combination of the W. S. Roberts advertising firm with George L. Mallis Inc. has moved the merged unit into the town's top 10 agencies . . . Joel H. Squier named manager and Paul O. Sichert Jr. assistant manager of the advertising and public relations department of the Budd Co. . . . George S. Burrows, media supervisor at N. W. Ayer, appointed media director. Leslie D. Farnath, veepee since 1952, will continue as administrative head of the dept. . . . Toflex Inc. has set the George F. Walsh Agency to handle advertising and promotion . . . John F. Hurley Jr., formerly of N. W. Ayer & Son, has joined the advertising dept. of Tasty Baking Co.

Vote on FCC Outside Fees

Washington, Aug. 25.

Without a "no" heard (it was a voice vote), the Senate voted to wipe out the provision in present law which permits commissioners of the Federal Communications Commission to earn money on the side.

FCC asked for abolition of the provision allowing them to make speeches and write articles for a fee. It is another outgrowth of '59 House Harris Subcommittee investigation of FCC.

The bill went to the House, where it is expected to pass before Congressional adjournment.

It Says Here—

Walter Guild, prez of the San Francisco ad agency Guild, Bascom & Bonfigli, believes he's figured out why advertising gets so much heat from the public.

In a speech before the Alpha Delta Sigma national convention at Stanford U. last week, Guild said:

"We have about the same percentage of hucksters in advertising as there are quacks in medicine and shysters in law and scoundrels in religion.

"The amount and bitterness of criticism of advertising and advertising people is really due to this: the doctor's mistakes are in the graveyard; the lawyer's mistakes are in jail; the preacher's mistakes are in hell. The adman's mistakes are on television, and television gets a better rating than the graveyard, jail or hell."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Charles Collingwood left for London yesterday (Tues.) for his last official assignment as head of CBS London office. He'll cover President Eisenhower's journey to London and then return to Gotham as host of "Person to Person" which gets under way mid September . . . WNYC's director **Seymour N. Siegel** heads for Europe today (Wed.) as U.S. delegate to Prix Italia annual international radio-tv competition and to arrange intercultural exchange of programs with city station . . . Do-it-yourself fallout shelter sponsored by WFYI, Mineola-Garden City, opened for inspection on Roosevelt Field, L.I. this week.

Tom Reddy signed as announcer for **Jan Murray's** "Treasure Hunt" on NBC-TV . . . **Jose Melis** guests on NBC-TV's "Jimmie Rodgers Show" Sept. 1 . . . **Victor Borge** signed French composer and arranger **Andre Popp** as music director for his Oct. 16 NBC-TV special . . . **Alvin H. Perlmutter**, director of pubservice programs for WRCA-TV, spoke before Air Force PI officers Monday (24) on utilization of tv . . . **Eddie Bracken** subs for **Bert Parks** as emcee of NBC-TV's "County Fair" week of Sept. 7. Parks again emcees Miss America Beauty Contest in Atlantic City . . . **Joseph Stamler,** v.p. and general manager of WABC-TV, has returned from a week's vacation at Cape Cod . . . **John Nebel,** host for the midnight to dawn stanza on WOR, has renewed his contract for another year with the indie . . . Actress **Honey Sanders,** who appeared on a number of tv shows in England, returns to the U.S. this weekend . . . Naar Food Co., on behalf of "As You Like It" Refrigerated Salads, has signed a contract for five weekly quarter hours in WABC-TV's "Joe Franklin's Memory Lane" . . . **John J. Cassin Jr.,** appointed WABC-TV account exec. He formerly was with WRCA-TV in a similar capacity.

Les Midgley, producer in charge of the special news program unit of CBS News, leaves this week for Rio De Janeiro to film a CBS-TV special on Brazil . . . **Richard Kellerman,** who'd been in public relations under **Irving Gitlin,** when Gitlin was director of pubaffairs for CBS, moves directly into the **Sig Mickelson** news-pubaffairs umbrella operation in the new post of supervisor of information services . . . CBS has assigned eight reporters to cover President Eisenhower's trip: **Lou Cioffi, Charles Collingwood, Alexander Kendrick, Ernest Leiser, Robert Pierpoint, David Schoenbrun, Howark K. Smith** and **Robert Trout**—virtually all CBS' European staff and then some—will traipse around after Ike . . . **Mary K. Wells** into running part on "Romance of Helen Trent" . . . It's set now—ex-President **Harry S. Truman** will appear on Sunday (Oct. 18) **Jack Benny's** CBS-TV'er, and it appears it'll be mostly as a comedian . . . **Martin Weldon,** the WNEW news boss, vacationing from Aug. 24 through Labor Day on Fire Island, with assistant boss **Lee Hanna** filling in during his absence . . . CBS-TV's "Great Challenge" won the Freedom Foundation Award. **The** George Washington Honor Medal Award, for "bettering understanding of the American way of life."

Fred Robbins' lineup of guests on his MBS "Assignment Hollywood" series this week include **Richard Egan, Kim Novak, Tennessee Ernie, Hope Lange** and **Tab Hunter** . . . **Martin Weldon,** WNEW director of news and special events, vacations in Fire Island starting this week. **Lee Hanna,** assistant news and special events director, is subbing . . . **Barbara Joyce** flew in from the Chesapeake waters to do "Brighter Day." She continues on as "Anne Meadows," part she created this past year on "As the World Turns" . . . **Jeanne Baird,** who came to Gotham on one day WAC recruiting film, has been here nine weeks working on flock of shows including **Dave Garroway,** Pantomime Quiz and doing a week at Cohasset in "Say Darlin'" . . . **Johannes Seland,** chief editor of Fedrelandsvennen, Kristiansund, Norway, covered Rockefeller wedding for WNEW . . . **George Zachary,** the Kenyon & Eckhart tv-radio exec, winged to coast to survey new properties.

Fred Danzig becomes the permanent replacement at United Press for **Bill Ewald,** who lately quit writing the wire services tv column in order to switch to Newsweek . . . **Robert Cummings** to host "A Toast to Jerome Kern," the 90-minute musical one-shot being done by NBC-TV Sept. 22 . . . **Elliott M. Sanger Jr.,** WQXR promotion manager, back from three-week Cape Cod vacation . . . Mutual Broadcasting's new prez, **Robert F. Hurleigh,** will be kickoff speaker Sept. 15 for the Poor Richard club, Philadelphia ad group. Following the appearance, Hurleigh will make a speaking swing around the country. Topic: "The Role of Network Radio Today."

Jerry Chester not interested in CBS-TV daytime program slot. He'll stick with ABC-TV . . . **Joe Caravetta** now handling tv guest shots at MCA-TV. He was formerly with Morris Agency . . . **Leslie Barrett** back in N. Y. for discussions re "Juniper and the Pagan" legiter after filming segment of "Not For Hire" on Coast.

IN HOLLYWOOD

Walter Winchell greeting old friends at the Brown Derby and giving **Bob Cobb's** eatery a roving look before it changes decor for the only time since it's founding 30 years ago . . . **Maurie Gresham,** who "sold himself out of a job" at Metro's tv division (nothing left to sell) joined **Arthur Hogan** in the station brokerage biz . . . **Vic McLeod,** package partner with **Norman Blackburn** ("Circus Boy"), hospitalized after a mild stroke . . . **Nina Bara** cut loose her marital ties and back in tv circulation. She was "Tonga" in "Space Patrol" and of late has done only DuPont commercials . . . **Wayne Tiss,** now heading up the Chicago office of BBDO, came back to his old stamping grounds for the wedding of his daughter . . . **Montie Montana,** who earns $1,500 a week making personals for Weber's bread (teaching kids to rope and ride), wants to perform for adults, too, so he has a show in the works, a family western with his wife and daughter, both trick riders . . . **George Hartford,** manager of KTOP, Washington, getting a rundown from **Earl Collins,** Republic's tv prez, on what he's got left to sell . . . **Nick Keesely** planned in one day and out the next to do a little repair work for Lennen & Newell . . . Lever switched products on the **Groucho Marx** show because of someone's reasoning that his is a 45-year-old average audience.

IN LONDON

"This Is Your Life" resumes on BBC-TV Monday (31). Second program in this fifth season will be the 100th edition on the British air . . . Viewership to Tyne Tees Television now an estimated 440,000 homes, was 290,000 in January . . . Three of the four plays which Associated-Rediffusion presents next month are originals for tv . . . **Dawn Addams** debuts in a British tv play Sept. 6, doing Shaw's "The Millionairess" for BBC-TV with **Donald Pleasence** partnering . . . Independent Television Authority appoints Commander **Guy W. Alcock** its officer in East Anglia where the commercial web, Anglia Television, starts transmitting Oct. 27, and makes **John Evans** officer for Wales and the West of England . . . Granada-TV prepping an hourlong live series tentatively titled "Knight Errant" about a modern Sir Lancelot . . . **John Huston** is quizzed in BBC-TV's "Face To Face" next Tuesday (1) . . . **Drew Russell** shifts from Scottish Television to become senior announcer for Anglia-TV.

IN CHICAGO . .

Comedy writer **Stan Davis** exited WBBM-TV . . . Ex-football coach **Terry Brennan** signed on with WGN to do color on college grid games this fall vis-a-vis **Jack Brickhouse's** play by play . . . WBKB commenta-

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'MADE AT NBC'—'59-'60 PUSH

Some Snazzy '59-'60 Ford Models

First 15 shows scheduled to be run off by Ford on its Tuesday night "TV's Finest Hour" series on NBC—although dates and rotation have yet to be resolved—are indicative of the star-happy powerhouse status gradually being achieved. Series kicks off Oct. 6 with "The World of Entertainment" starring Rosalind Russell, with Jess Oppenheimer producing and Dore Schary as consultant.

These are the other 14:

JERRY LEWIS—"The Jazz Singer"
INGRID BERGMAN—"The Turn of the Screw"
ART LINKLETTER—"Kids Say the Darndest Things"
JIMMY STEWART—"Cindy's Fella"
DEAN MARTIN SHOW—With Frank Sinatra
"THE MAFIA"—By Luther Davis
TONY CURTIS—"The Russ Columbo Story"
"AN EVENING WITH CYD CHARISSE"
SIR ALEC GUINNESS—"The Sin of Gebel Deek"
SHIRLEY BOOTH—"A Child is Born," With Marian Anderson
GEORGE BURNS SHOW—"A Night at the Palace" With Jack Benny
THE ETHEL MERMAN SHOW
DEAN MARTIN
JERRY LEWIS—"Merton of the Movies."

L.A. Stations Win Precedental Fight to Film Murder Hearing

Hollywood, Aug. 25.

Los Angeles television stations scored a major victory against the American Bar Assn.'s Canon 35 last week when it secured court permission to film the preliminary hearing on whether model Carole Tregoff should stand trial in the sensational Dr. Bernard Finch murder case.

Five of the seven L. A. stations were on the scene with soundfilm newsreel equipment, each filming their own pictures. Only condition placed on the coverage by Municipal Judge William M. Martin in West Covina's Citrus Court was that the cameras not take pictures of him, since he didn't want any charges of "personal aggrandizement" leveled at him for permitting coverage.

First on the air with complete coverage was KTTV, which at 5 p.m. the same afternoon (18) had a half-hour special on the filming. Special events director Bill Welsh, who narrated the special, claimed it to be the first courtroom coverage permitted television in this area.

Coverage itself was somewhat on the dull side, since it was restricted to arguments by prosecution and defense attorneys and the judge's decision on whether her constitutional rights had been violated by virtue of her not having

(Continued on page 28)

Kluge's 228% Hike In Met's Earnings

Since John Kluge assumed command at Metropolitan Broadcasting Corp. last January, the station chain has hit a phenomenal 228% rise in earnings. Net earnings of the company totalled $1,004,252 for the 26-week period ending July 5, as compared to the $306,194 tallied in the like 1958 period.

Gross revenue of Metropolitan, which owns and operates WNEW-radio-plus-tv in New York, WTTG (tv) in Washington and WHK, a Cleveland radio outlet, was $8,074,896 this past six-monther as opposed to the previous $6,774,437.

When Kluge took over, WHK was a heavy loser. Moreover, it garnered only about 6.8% of the Cleveland audience. A new management was installed, the format changed, and in six months the station claims 25% of the total audience, making it No. 2 in the market of eight radio stations. Topper is that Met figures on a break-even "soon" as far as the profit-loss statement is concerned.

Until last year, WNEW Radio was the only money-maker Metropolitan owned, it explained. WNEW-TV lost coin until early '58, which was before Kluge's time. But soon thereafter it began turning a straight profit.

WTTG, according to management, is "attracting a steadily increasing share of national business."

Lasky's WBC Post

San Francisco, Aug. 25.

Philip G. Lasky becomes vice-president in charge of the West Coast area for Westinghouse Broadcasting Co. In this new capacity, Lasky, who had been charged only with management of KPIX here, will also oversee operations of WBC's Portland, Ore., radio outlet, KEX.

Lasky has been a WBC executive director since 1956. He's been with KPIX since it began in '48.

Collingwood's 50% U.S. and Overseas Splitup on 'P to P'

Biggest problem at the moment in lining up overseas talent for the revamped "Person to Person" that Charles Collingwood will host is getting the use of Intercontinental Television's mobile tape unit which has been kept busy on a flock of other assignments.

Once availability dates are cleared with IT, "P to P" program builders John A. Aaron and Jesse Zousmer will see that these dovetail with the schedules of the guests-to-be.

Collingwood said this week that about 50% of the shows would be taped overseas but was hesitant to say who the guests would be until all details were buttoned up. In some instances, he indicated, they might be individuals who had previously appeared on "P to P" shows from hotel rooms in this country. In the new setup, and with half-hour concentration on each guest, viewers would thus be getting an opportunity for more

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MEX BALLET PACTED FOR CHI TV SPECIAL

Chicago, Aug. 25.

Ballet Folk Lorico de Mexico, company of 42 musicians and dancers in town for the current Pan American Festival, has been tapped for a 90-minute special on WBKB tomorrow night (Wed.), themed in with the Pan American Games which begin the next day and which the station is carrying exclusive.

The ABC anchor, going hot and heavy with one-shot shows this summer, is preempting its 10 p.m. Wednesday film (a spot carrier) for the dance program and, since it's unsold at deadline, undoubtedly will use spots in it.

It's understood Folk Lorico company has a deal pending for an outing on the Ed Sullivan Show next February.

WEB INITIATES 4-PLY PROJECT

By ART WOODSTONE

NBC-TV has embarked—at not inconsiderable risk—on a series of costly and ambitious interlocking projects to reestablish as much as possible internal control of talent and programming.

In addition to other moves in that direction during the past four months, the network is now ready to add a four-ply clincher to its "Made at NBC" ambitions:

At least seven new pilots, and probably more, are to be made by NBC-TV for the 1960-'61 selling season.

Hoping to lay its mitts on some bigname talent that hasn't been overworked on the video lanes, the web, for the first time internally in several seasons, is preparing to offer performers solid hunks of any NBC package in which they appear.

To find and nurture new tv talent, along the lines of an older, aborted network plan, NBC is laying open a larger budget to its director of talent relations, Dave Tebet. It'll be Tebet's additional talent-searching job to uncover and train, by one estimate, between four and 14 singers, dancers, straight actors and comedians each year. They'll be used on NBC's own programs, including the dramatic shows, and they'll probably be sent on tour in an NBC-produced industrial showcase.

Tebet's Tag

David Tebet, who two months ago was named "general program executive," was given a title this week that formally recognizes the job he's been filling all along: that of head of NBC-TV's talent operation.

Tebet's new title is director of talent relations. He's been in the NBC talent area since the spring of '56.

Fourth, program vicepresident David Levy, the one who seems to be chiefly behind the lets-do-it-ourselves concept, has instructed Alan Livingston, Coast program executive, to build a program development division in Hollywood similar to the one he recently created in New York.

There have been signs over the past four months that NBC was heading in the direction of home-made video stanzas. First, the web, in a series of cautious maneuvers, cleared away the obstacles technical labor had placed in the path of NBC telefilm productions. And then, the network put two 100%-NBC pic productions on the '59-'60 sked—"Fibber McGee & Molly" and "Bonanza." Plus that, Levy got his pet project, the live "Sunday Showcase" dramas definitely slotted, even though, when they were scheduled, they were totally sponsorless.

How to Win Friends, Etc.

Deliberate effort to do as many inside shows as NBC can handle within the next few seasons is said to be due to three motives:

Bugged by the creeping notion that "television is worse than ever," NBC wants to bring them

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Yaks or Better to Open

Hollywood, Aug. 25.

Practice by some sponsors of using the fourth or fifth episode of a telefilm series as the premiere show after they've bought a series on the basis of the pilot has continually irked the producing fraternity here as absurd. But R.J. Reynolds and Bristol-Myers hit the heights last week with a double-about-face on their "Staccato" series.

Sponsors started out with the decision that the pilot in the series would be the premiere episode. They skedded the pilot, "The Naked Truth," for the kickoff date, Sept. 12. Couple of weeks later, they changed their minds, and substituted a new segment directed by star John Cassavetes, "Murder for Credit." as the kickoffer.

Last week, they again underwent a change of heart and pulled "Murder" to again substitute the pilot as the opening show. Trade is still awaiting the next move.

Ford's $3,500,000 Leads AM Spot; Top 50 Hit $44,400,000 in 6 Mos.

Ford Motor was spot radio's biggest spender in the first six months of this year with the top 50 advertisers investing $44,400,000, according to the Radio Advertising Bureau's second dollar report on the medium.

The top 10 billers include four tobacco companies, three car companies, two brewers and a toiletries maker. Ford spent $3,500,000, followed by Liggett & Myers, $2,500,000; R. J. Reynolds, $2,400,000; General Motors, $2,200,000; Chrysler, $2,125,000; P. Lorillard, $1,500,000; American Tobacco, $1,450,000; Anheuser-Busch, $1,300,000; Schlitz, $1,275,000; Thomas Leeming, $1,250,000.

RAB says the figures represent actual expenditures for spot radio time rather than the general media measure of gross figures, which can run 20% above actual outlay.

By category, cig firms were the major spenders with five companies totaling $8,400,000. Other leaders were automotive, $8,975,000; drugs and toiletries, $7,195,000; foods, $6,080,000; gas and oil, $4,635,000; beer, $4,635,000.

RAB's first dollar report was issued in December of last year. The list of 50 issued this time represents about 50% of the national and regional spot radio coin.

Probably within the next two weeks the Bureau will be issuing a new radio set count, devised and financed by RAB and being done in cooperation with the Advertising Research Foundation and the U. S. Census Bureau. Study will attempt to show not only radio households and cars but also location of radios in the home. Census interviewers checked 36,500 households

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Saudek's Europe Swing

Bob Saudek, chieftain of Robert Saudek Associates, jetted for London yesterday (Tues.) and a two-week hop that will take him to Paris, Milan, Venice, Vienna, Moscow and Leningrad.

One objective is to set things up so that his staff can proceed with taping of at least four Leonard Bernstein concerts in Moscow, Venice and London as part of Ford-sponsored deal starting in the fall.

Saudek also will scan location possibilities for some of the mystery specials his outfit will produce for Dow Chemical Co. in spring of 1960.

D.C. Hearings On TV Ratings? Just Don't Expect 'Em

Washington, Aug. 25.

The Senate Commerce Committee's long-discussed, often-postponed investigation of television ratings is off again until 1960.

In fact, the Senate committee with authority over tv has no hearings of any kind on broadcasting planned between the Congressional sessions. Congress is expected to quit in mid-September until next January.

Hearings on quiz shows have definitely been turned over to the House Commerce Committee, as things now stand.

Sen. Mike Monroney (D-Okla.), sparkplug of the proposed ratings inquiry, will leave for Europe within a few days, not planning to be back until the session is over.

"I regret that we never got to hearings on ratings this year," Monroney said. "It is a subject on which Congress and the American people need more facts. But committee members have been too busy with other matters. I hope we can do something next year."

Monroney first announced plans for a careful look into ratings and their effect on the quality of network programming one year ago. But the target date to launch the study has been continually shoved ahead. The only work actually done has been the mailing out of lengthy questionnaires to leading advertising agencies, asking numerous questions about ratings. But they produced little in replies except typewritten doubletalk rivaling the correspondence between Washington bureaucrats.

Monroney, however, has filled the Congressional Record through the year with many newspaper editorials criticizing tv programming in general and the cancellation of "Voice of Firestone" by ABC-TV in particular. He has also been kept up to date with the Federal Communications Commission's study of network programming being carried out by Chief Examiner James D. Cunningham.

Toy King Marx In $1,000,000 Splurge

Louis Marx & Co., the world's largest toy manufacturer which never before has advertised, is shelling out $1,000,000 for an October-through-December tv campaign to plug seven of its toys. Marx's pre-Christmas drive will be made via six shows on three major networks in addition to saturation coverage on local stations.

Toymaker is buying in on ABC-TV's "Paul Winchell Show," "Rin Tin Tin" and "Rocky and His Friends"; CBS-TV's "Heckle and Jeckle Cartoon Show" and "Captain Kangaroo" plus NBC-TV's "Howdy Doody Show." Exposure on local shows will include participations on such kid fare as "Woody Woodpicker," "Three Stooges" and "Popeye."

Plugs will be built around "Magic Markie," an animated character who'll serve as the toymaker's singing tv spokesman. In a brochure aimed at the toy trade, Marx estimated that its campaign will reach some 27,000,000 kids an average of 18 times each week.

Marx also described its upcoming drive as "the biggest, most powerful pre-selling effort of its kind ever exerted by any manufacturer in the history of the toy business." Dealers were first apprised of Marx's plans for an ad campaign at last Spring's Toy Fair. Among toys to be plugged are the Marx-Man Ricochet Carbine, Marx-O-Matic basketball game and the Marx-tronic electric train system.

Battle for Wax Buck

Preen floor wax enters the spot tv arena in October where, over the last year, wax makers have more than tripled expenditures in the battle for the consumer buck.

Series of puppet commercials produced by Britten-Faye Productions and Filmack are scheduled in 60 markets. Preen company is A. W. Harrison. Charles Hoyt is the agency.

Harris Says He'll Move Pronto To Curb FCC Administrative Delays

Miami Beach, Aug. 25.

Rep. Oren Harris (D-Ark.) promised today (Tues.) "prompt, intelligent, remedial action" to overcome the problem of administrative delay in the operations of Federal Communications Commission and other regulatory agencies.

Harris said the "overriding conclusion" of his Legislative Oversight Subcommittee following hearings last June on the regulatory commissions was that delay is "possibly the greatest defect in the administrative process today."

In a speech before the Public Utility Law Section of the American Bar Assn. here, the Arkansas lawmaker disclosed that the Oversight group has set up an "Advisory Council on Administrative Problems" to cope with the problem.

Composed of members of the six major regulatory agencies and Subcommittee staffers, Harris said the group's immediate job is to assemble facts about operating procedures of each agency and recommend "specific, tangible methods of reducing time, expense and length of records in the conduct of agency business." He said membership in the Council will be expanded from time to time to include Bar Assn. committees and practitioners before the various commissions.

Harris said he d'd not look for "sweeping statutory change" resulting from his Subcommittee's work. Rather, he predicted "carefully and selectively drawn alterations in commission methods, aided, perhaps, by equally careful legislation."

As result of the June hearings, Harris said he believed "considerable revision" is needed in his bill to tighten up regulatory agency procedures as well as in a similar one by the American Bar Assn. Hearings on this legislation will not be held until next January, Harris revealed. They were originally expected this fall.

Story of Pornography As WBZ Documentary Brings Acclaim in Hub

Boston, Aug. 25.

WBZ laid claim to a first with its "Pornography: The Business of Evil," directed and narrated by news director Jerry Landay, made in the Boys' Detention Center, Roslindale, first broadcast Aug. 18 and rebroadcast after acclaim last Sunday (23).

The 55-min. show took months of research by Landay and staff of newsmen and hours of taped interviews were edited into the finished product.

WBZ said the pornography documentary was "not offered to exploit any sensationalism." The station said, "it is not crude in presentation. It is being offered because we believe the entire story of obscene literature . . . its horrendous effect upon the citizenry, should arouse an apathetic and complacent public into action . . . to help combat the invasion of this material in our communities."

"The details are often unpleasant because the associated problems of crime and perversion, and juvenile delinquency are never pleasant," the station said. "Many references to this sensitive subject are embarrassing. But if this program helps in any degree to remove the shadow of ignorance from the moral destruction resulting from pornographic material . . . then the project will have achieved its purpose."

Network Airing For 'Harlem—Self Portrait'

"Harlem — A Self Portrait," which WCBS-TV aired locally Tuesday (18) in prime time, will get a network break on Sunday, Sept. 13 from 12 (noon) to 1 p.m.

Documentary on Harlem has Bill Leonard narrating and Tom Costigan interviewing a cross section of the Negro community's population.

Repeat program will not be seen in Gotham.

Bartell

Continued from page 23

him. "We don't want to further segmentize an already segmented audience," Bartell said, in defending the elimination of rock 'n' roll and spiritualizing.

Bernice Bass, Jack Walker and Thermon Ruth, who has built a rep on WOV with his spiritual programs, were let go. Bartell insisted that they were fired prior to the time his group took over the station on Aug. 18 from Morris Novik and his associates. He said that the former owners fired the jocks "because they didn't want to impose their tastes on us."

This is at odds with other reports, which maintain that Bartell ordered the axings. Bartell said that the station "will continue to service the Italian market." He said there would be no immediate changes in Italo-language programming but his tone left room for the belief that there might be changes in the not distant future.

Arnold Hartley, one of the former owners who is expected to remain on under the Bartell regime, is in Europe and reportedly is not aware of the drastic changes made this week and last. Morris Novik, who owned the majority of station stock, was unavailable yesterday.

ABC-TV Daytime

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span from 12 noon to 4 p.m., with the 1:30 to 2 p.m. period taken out as local option time. With the expected renewals, it has accounted for 48 quarter-hours.

In addition, the web has signed some shortterm pre-christmas biz with Channel Masters TV Antennas and Paper Novelty.

Most of the heavy spotting of commercials is being placed in the stronger 2 to 4 p.m. period. But the scheduled "Love That Bob" strip (repeats of the "Bob Cummings Show"), slated for 12:30 to 1 p.m., also is attracting sponsor placements. Web will open with a strip of "Restless Gun" repeats at noon, with "Music Bingo" from 1 to 1:30 p.m. If the film strip operation catches on, the entire 12 to 1:30 p.m. bloc will be buoyed.

Collingwood

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insight into the characters facing the camera, Collingwood said.

Many of the pressures that confronted Edward Murrow, who with Aaron and Zousmer, conceived the program, will be eliminated from the expanded version which preems Oct. 2 in the 10:30 p.m. spot on CBS-TV. Collingwood said he wouldn't be constricted by the pressures of time, commercials, etc.—inexorable factors that always faced Murrow.

Collingwood indicated that the revamped "P to P" would not, however, look like any of the blunt and somewhat "undressed" interview shows currently on the air. "There'll be no vast excursions in the state of the world," he said. There's be no heavy political discussions. We won't expose our guests or engage them in arguments. What we want is to show them as human beings in their native surroundings and we'll be able to do in much more depth, thanks, in a measure, to the use of tape."

He said "P to P" was off to a somewhat late start in lining up guests. Ordinarily, the program would shape up its fall and winter roster in May and June but this year, because of format and personnel changes, the guest list is only now being scanned and scheduling is being made somewhat more difficult in view of the fact that the overseas mobile tape unit won't always be available to the "P to P" producers.

Murrow's succinct advice to Collingwood was wrapped up in these words: "Don't worry! You won't have any problems!" Collingwood isn't quite sure it will be as easy as Murrow painted the picture window. In Collingwood's opinion, Murrow brought to "P to P" a rare quality—a tremendous personal projection of authority.

Collingwood, who has been a CBS newsman overseas for many years, and for the past year and a half its London correspondent, thought that CBS-TV, one of these not too distant days, should invest in an overseas mobile tape unit which could be based in London and would unquestionably prove valuable in the coverage of news happenings on the continent.

There's an enormous American interest in overseas people and institutions and the "P to P" upcoming interviews with Europeans should consequently be a magnet to American viewers, Collingwood observed.

In addition to hosting "P to P," Collingwood has been given the hosting and narrating assignment of the CBS-TV "Conquest" science lineup. "I know it's an egghead show," he said, "but the series has filmed some programs that are indeed magnificent, particularly the one dealing with the infant's love for mother. There are other shows in the series, equally interesting."

Paar & Today

Continued from page 23

of dawn as in the past. Taping will continue until 6 p.m. The only live segments of "Today" will be the newscasts by Frank Blair.

Both "Today" and "The Jack Paar Show" will get additional attention when they move, from time to time, to various parts of the globe. Following in the footsteps of the recent Paris expedition, which convinced all concerned that it added a fillip to the show, Danzig and Bendick are mulling over similar expeditions to other corners of the world. As potential overseas remotes, "Today" may take its troupe to Israel, Japan and Nassau for taping sessions. The Paar show may go to Nassau, Honolulu and perhaps London.

Canon 35

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been warned of her rights in not having to testify against herself. Exciting part of the coverage came in closeups of Miss Tregoff as she broke down when Judge Martin ruled she must stand trial for murder, and later when he refused bail.

Another good part of the coverage came in the form of interviews with the attorneys during a short recess, following the judge's ruling, where both attorneys outlined their strategy to Welsh. KTTV rode the special twice that night; other stations, including KNXT, KCOP, KTLA and KRCA, featured footage on their news shows. Judge Martin was reported pleased with the decorum of the coverage and on the absence of any detrimental effect on the proceedings.

Israeli Shows

Continued from page 24

ment of radio-tv at the Israel office eight years ago. He's been getting a good deal of the Israeli material on tape and editing it here for American consumption. He employs Norman Rose as a steady narrator. Martin Bookspan, director of recorded music for WQXR, narrates the 30-minute "Concert Hall" and "Folk Music" a 15-minute series.

Many special shows have been narrated by Melvyn Douglas, Eli Wallach, Martin Gabel and Quentin Reynolds. The Broadcasting Foundation of America assists in the distribution of the "Concert Hall" and "Folk Music" programs.

Starr Helms Berle Special

Hollywood, Aug. 25.

Irving Starr will produce and Desi Arnaz direct the first of Milton Berle's two specials for NBC-TV this year. The specials, to be filmed at Desilu starting Sept. 14, costars Lucille Ball and Arnaz as Berle's guests.

Lou Derman, Arthur Julian and "Lucy" regulars Bob Schiller & Bob Weiskopf are scripting for Berle.

TV-Radio Production Centres

Continued from page 26

tor **Norman Ross** getting an honorary doctorate in Humane Letters from Lincoln College next week and delivering the convocation address . . . **Ted O'Connell** named midwestern sales manager for CBS-TV spot sales . . . **Fred Niles** (Productions) in Europe shooting a film for Lions Clubs International . . . NBC veep **Lloyd Yoder** vacationing on West Coast . . . WGN-TV's **Jack Hilton** taking the week off to honeymoon . . . WBKB boss **Sterling (Red) Quinlan** got an oil painting from **Emilio Azcarraga** of Mexico for his bravery in showing the bullfight tapes here . . . **Donald Voorhees** of the "Bell Telephone Hour" stopping here tomorrow (Thurs.) to meet press, enroute to Rockford, Ill. where he's directing a 300-voice men's choir at annual Rockford Melody Fair . . . WBBM-TV dropping **Ray Rayner's** waker-upper and three five-minute strips in the early ayem for a new kiddie show this fall . . . WGN-TV shifting "Great Music From Chicago" to 8 p.m. slot on Sundays, taking it out of head-on competish with the NBC spec.

IN BOSTON

WBZ receiving kudos on its radio documentary, "Pornography: The Business of Evil," made at the Boys Detention Center in Roslindale, directed and narrated by **Jerry Landay**, news dir., repeated Sunday (23) . . . Yankee net inked for 52-wk. contract with Homelite Power Tools on WNAC and 17 affiliates . . . **Bill Buchanan**, radio-tv ed Boston Daily Record, doing a documentary on 20th anni start of World War II on his weekly 10:30-noon show on WILD Sunday (30) with unusual recordings of voices of the era . . . **Louis Lyons** reporting to WGBH auds through cooperation of English Speaking Union of America and BBC; his interviews from London with top British statesmen and news eds are flown back to Hub for broadcast each Friday at 6:45 p.m. . . . **Phyl Doherty**, WNAC-TV press dir., hosting final closed circuit broadcast CBS-TV new fall properties at WNAC executive dining room Thursday (27) at 5 p.m. . . . **Cal O'Brien**, WEEI announcer, back from vacash . . . **Wally O'Hara**, jazz specialist WEEI, covering Boston Jazz Festival at Fenway Park, and producing "Beantown Matinee" daily in addition to his weekly "Jazz—from J. to Z." . . . WILD broadcasting from Grossinger's with **Stan Richards** on deck.

IN PHILADELPHIA

Raymond W. Welpott, NBC veepee, and general manager of WRCV, WRCV-TV, appointed radio and tv chairman for the United Fund drive in Greater Philadelphia . . . **David Bolton** named local sales manager for WIBG . . . WPEN sending **Jeff St. John**, of its Washington News Bureau, to Europe to cover President Eisenhower's conferences with the Western leaders . . . WIP will broadcast the entire Princeton football schedule for the 1959 season. **Jim Leaming** will do the play-by-play, **Gene Milner**, color . . . **Sid Mark**, who launched WHAT-FM a year ago, named program director on station's first anni . . . TV personality **Ed McMahon** has linked forces with a show packaging firm to be tagged McMahon-Barnheim Productions. "Barnheim" is a combination of the names of two local ad men, **Bernard J. Kramer** and **P. Heim Gresh** . . . "Microphone Technique," an article by WRCV newsman **Paul Taylor** will be reprinted by International Business Machines, Data Processing Division.

IN WASHINGTON

Joseph E. Baudino, Westinghouse Broadcasting v.p. here, and **Daniel W. Kops**, prez of WAVZ and WTRY Broadcasting Corps., New Haven, Conn., designated co-chairmen of National Assn. of Broadcasters' '59-'60 Editorializing Committee . . . Author-critic **Marya Mannes** signed for a weekly public service series, "I Speak for Myself," on WTTG-TV . . . WRC radio's **Patty Cavin** headed for the Northwest to vacation . . . **Michael F. McCormack** of Sylvania renamed chairman of Tax Committee of Electronic Industries Assn. . . . **Charles H. Warner Jr.**, added as new account exec to WTOP-TV sales dept. . . . **Edd Byrnes** of "77 Sunset Strip," mobbed by teenagers on a personal appearance tour, finally reached his hotel room and called for a doctor to get a B-1 shot . . . Appointed to board of directors of Assn. for Professional Broadcasting Education are **William Holm**, WLPO, LaSalle, Ill., general manager, and **John W. Jacobs**, WDUN, Gainesville, Ga., prexy.

IN SAN FRANCISCO

Newly announced members of **Gov. Edmund G. Brown's** advisory committee on public information for State Disaster Office include **Ewing Kelly**, president of KCRA, Sacramento; **William D. Pabst**, president of KTVU, Oakland; **Maurie Webster**, general manager of KCBS, Frisco, and **Robert M. Light**, executive director of Southern California Broadcasters Association . . . **Henry Schacht**, farm commentator, shifts from KNBC to ABC's KGO next Monday (31) . . . **Byron Nelson**, ex-boss of CBS spot sales in Frisco, shifted to sales post at KJBS . . . New continuity director of Bartells' KYA is **Ken Simpson** . . . Monterey Jazz Festival, which turned down telecast bid last year (not enough money) is reported listening to tv bids for this October's fest —with the tab presumably higher . . . KOBY's deejay **Jim Wayne** running a series of "teen hops" in Frisco neighborhoods—and last Friday (21) keeping the teeners, and neighborhood, jumping . . . KQED set for two new live series—"Points Before Touchdown," with ex-Stanford coach **Chuck Taylor** at the drawing board, and "Invitation to Opera"—both start next week.

IN CLEVELAND

KYW shuffling and switching continue. Latest moves: **E. Preston Stover**, operations director, to WTAE-TV, Pittsburgh, as program director; **Fred E. Walker**, vice president-general manager of WTTM Radio, Trenton, to KYW Radio as general sales manager; **Leslie F. Biebl**, director of KYW-FM, to KYW-TV as public affairs director; **Gene Godt**, promotion-flack head of WCCO-TV, Minneapolis, to KYW-TV as advertising promotion head. To the best of anyone's knowledge, the only man left from the KYW crew that came here in 1956 to complete the Westinghouse-NBC station swap between Cleveland and Philadelphia is **Sidney V. Stadig**, KYW-TV chief engineer . . . **Ted Lawrence** and **Gerty Lee**, both former WSRS Radio personalities, have formed Golden Leaf, Inc., to produce records . . . WEWS bought 104 "Mike Hammer" chapters and 52 "Shotgun Slade" chapters from MCA, now is lining up fall sponsors in what otherwise is a nearly soldout market. **Phil Conway** made the sale . . . Local polkateers are filling in for **Frankie Yankovic** on his Sunday WEWS program while he's one-nighting out west.

IN ST. LOUIS

The City of St. Louis, in cooperation with KMOX Radio, will again sponsor a free water ski show in Forest Park on Labor Day, featuring the Tommy Bartlett Water Ski and Jumping Thrill Boat Show . . . KWK program director and deejay **Gil Newsome** "doubling in brass" as emcee of KPLR-TV's nightly "Cloud 11" show emanating from the Chase Hotel Starlight Roof . . . **Jack Elliott**, KXOK deejay, wound up a "Broadcast Till Exhaustion" stint, one-man radio marathon, from the showroom of Frontier Motors after a total of 65 hours, 49 minutes and 45 seconds on the air . . . **Barney Balaban**, Paramount Pictures prexy, joined KWK in paying tribute to the Greater St. Louis area motion picture exhibitors in a special broadcast . . . **Jean Shirley**, former big-name band singer, doing the Sears-Roebuck commercials on KTVI.

CANADA SUM-UP: LIZ NO FIZZ

How Do You Figure a Model?

Mexico City, Aug. 25.

There's panic in the ranks of models here appearing over local television channels inspired by a new tough edict announced by the Department of Communications last week.

From now on all models who appear in commercials (usually in bathing suits or abbreviated costumes, plugging a variety of products from spark plugs to beer, etc.) will have to obtain a license as "announcers."

The Department has sent an official circular to all channels, producers, etc. indicating that "official action" will be taken against all who appear as "talking models" or "announcers" on Mexican television programs without benefit of a Communications permit.

Official view is that a model is a model, and not an announcer. When she opens her mouth to extol the virtues of a product, she falls into the "announcer" category and must have a permit. This, in essence, gives the greenlight to her voice as well as to her figure.

The Department of Communications is also warring against stage mothers here who are intent on getting their adolescent offspring into television. There are hundreds of fond parents trying to get some of the television gravy via their young fry. Greatest part, of course, is untalented so the Communications ruling is viewed with favor by producers overwhelmed by tide of parent hopefuls.

Argentine TV Coming Out Of Doldrums; Grant New Licenses

By NID EMBER

Buenos Aires, Aug. 25.

Argentine tv is moving ahead faster now, under the surge of its own impulse, which has spurred the Telecommunications Ministry to action, without waiting for a dilatory Congress to abandon politics and get down to debating the new radio and tv law.

Over the past weeks deeds have been signed, with full State formality, granting two new tv licenses (for maximum of 15 years) to Compania Argentina de Television (Ca-De-Te) on Channel 9, and to Rio de la Plata TV (Pueyrredon Propaganda) on Channel 13. Also to Alofredo Lopez, Juan Llamazares and Ildefonso Recalde, for Channel 8, to be operated by the Sociedad Anonima Difusora Marplatense, in Mar del Plata. Furthermore, Channel 7, band 2, has been assigned to Juan Gomez, for operation in Mendoza city, capital of the Andean Province of that name. Gomez expects to have his channel operating by February, 1960, to cover the entire Cuyo region. His studios will be set in the Gomez building in Mendoza, and he has ordered RCA equipment at a cost of $500,000.

All these licenses were awarded by the Provisional Aramburu Government in 1957 and 1958, and the subsequent Frondizi Government has been unable to dig up any valid reason not to ratify them.

The three new licensees for the B. Aires city district all give April-May 1960 as a probable starting date. This could be optimistic, as their equipment must be built especially for Argentine topography, built for high frequency 625 lines. It is hoped that the problem of

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No Cable Capers On Ike and Mac

London, Aug. 25.

BBC-TV won't, according to present plans, transmit any coverage of the Eisenhower-Macmillan tv broadcast on Monday (31) over the transatlantic cable. But the web is skedding a couple of flashes, each of about a minute's duration, showing the President's arrival in and departure from Britain which will be sent across the big pond to Canada via the system that was used during the Queen's trip to open the St. Lawrence Seaway. NBC will retransmit the shots in the U.S.

Monday's joint tv chat between the two heads of state is to run about 20 minutes here, with both BBC-TV and the commercial networks carrying the program. As announced from both the White House and London it'll come prior to a dinner party in honor of the President and, according to an official spokesman, will be unscripted.

CBC's New Chairman

Ottawa, Aug. 25.

With its president just back from an eight-month absence due to illness, the Canadian Broadcasting Corp. has appointed a chairman for its board of directors. He is Robert L. Dunsmore, Montreal, retired pres. of Champlain Oil Products and chairman of CBC's finance committee.

Also appointed was Charles Leeson of Stratford, Ont., as vice-chairman.

'Typical Day' On BBC Radio Draws 19,540,000 Adults

London, Aug. 25.

Following reports that sales of radio sets are on the up in the U.S., the BBC has given out with statistics on the number of radio listeners in Britain. Total, on a "typical day," is 19,540,000 adults, meaning over 16. No figures are available for listeners under that age.

Biggest single audience is claimed for the Sunday disk show that links men and women in the armed forces with their families at home, "Two-Way Family Favorites." Figure given is 12,500,000. Couple of long-running serials, "Mrs. Dale's Diary" and "The Archers," attract something around 5,500,000 apiece. Music gets solid ear-attention, with the longhair Promenade Concerts chalking up a listening figure of over 5,000,000.

Radio is, of course, not run for commercial profit in Britain, nor is there much likelihood of things ever going that way. Hugh Carleton Green, who takes over as BBC's Director-General at the year's end, has been quoted as saying: "We shall fight any attempt to bring it in. The BBC must provide such a good service that there will be no room for commercial radio."

Brit. TV Producer Turns Actor With Own Show

London, Aug. 25.

One of the BBC's top light-entertainment producers, Ernest Maxin, is quitting to try and become a tv star in his own right. Maxin, one-time dancer, script-writer, pianist, conductor and singer, has, for some time, tried, unsuccessfully, to interest his bosses in using him as an entertainer.

Now he is to start a weekly commercial tv series with Associated British called "The Ernest Maxin Show," which he will write, direct, produce and act in.

QUEEN BEQUEATHS A NEW ESPRIT

Ottawa, Aug. 25.

One of the strong advantages of radio and television coverage of the Royal Visit to Canada was the upped esprit de corps among Canadian Broadcasting Corp. personnel concerned with technical and production work on the tour. Thom Benson, executive producer of the June 18-to-Aug. 1 stint which stretched from Newfoundland to British Columbia to Nova Scotia, told VARIETY the extensive advance planning and general adherence to the tour schedule made it possible for CBC crews to know each other and understand problems and methods. Since his return to his office after the tour's end, he has had inquiries from CBC stations across the nation as to when another special-events show can repeat the liaison.

Benson commanded a tv-AM army of 620, of which 500 were technical crew, the rest in production including cameramen. He used 125 cameras including a France-made RF (radio frequency) camera purchased by CBC for tour coverage. At first, said Benson, they used the RFer as an extra camera on general coverage but soon learned it worked best in providing short news pictures to bridge stationary camera shots. He believes the RF camera should always be in the hands of an experienced news photographer who not only gets better shots with it but gets more respect from the stills and film shooters who surround him. RF equipment, sans camera, weighs 50 pounds.

Another mobile camera was set in a small truck with its own microwave airer. This was used only once in motion, but was valuable in moving quickly between locations 100 yards or so apart.

The Royal Tour provided relatively few major crises, said Benson. One occurred at the Calgary Stampede (July 9) when a major camera's view-finder blew. A police escort got the CBC staffers back with a new one which short-circuited and burned most of the camera. A new camera was set up before the specific sequence ended. It took 20 minutes.

Other serious upsets were caused

(Continued on page 41)

Italo TV's Sharp Rise in Circulation

Rome, Aug. 25.

Video spectators in this country, with reportedly close to 1,400,000 sets registered, are now about 70% of the total Italian population, recent surveys have shown, while meteoric rise of the new medium in Italy is also evidenced by the fact that tv sets marked the sharpest rise (44.4%) of all domestic commodities. The average rise of all other "hard goods" for the home was a mere 4.3%. Total local expenditure on tv sets is estimated at over $75,000,000.

Local pattern of development, proportionately unequalled in any other country, sees a large portion of the Italo public still seeing its video fare in such public places as bars, restaurants, hotels, clubs, etc., with over 80,000 such specially-licensed installations bringing in an extra revenue of some $4,000,000 in permits. Only drop in this sector was in pic theatres, which during their most critical period catered to customers by showing top video shows in between programs.

Another significant local phenomenon is sharp proportional rise in televiewing in Italy's (poorer) south. Despite the fact that the southern areas have only been receiving programs for a couple of years, recent statistics show that Naples, for example, is already ahead of Turin, with 56 sets per thousand inhabitants in the southern center as against only 46/100 in Turin, which has well over twice the others' earning power.

Irish Govt. Will Run Its Own TV Setup; All Outside Bids Are Nixed

Dublin, Aug. 25.

Rejecting recommendations made by TV Commission it set up 15 months ago, the Irish govt. has decided to run its own tv organization, linking it with State-controlled radio service. Commission had suggested that concesssion for service should be given to a contractor. A number of contractors bid for the initial 10-year concession including a group linked to NBC, the Pye Co., Scottish TV's newspaper tycoon Roy Thomson linked with an Irish bank, and British ITV. An Irish language group, Gael-Linn, was also regarded as a strong contender. Govt. spokesman said that a single TV and Radio Authority will be created by legislation this fall. The tv service will depend on advertising for the greatest part of its revenue and therefore "programs must be largely of a broadly popular kind." The govt. will provide initial capital, to be repaid over a term of years.

The existing radio service, Radio Eireann, has a certain amount of autonomy and is governed by a parttime Radio Council which, presumably, will be absorbed in TV and Radio Authority. Maurice Gorham, executive head of broadcasting, is a former BBC man who organized Britain's post-war tv setup. Radio Eireann currently carries a number of sponsored programs and has just announced the extension of time available to sponsors: air time rates for sponsored radio programs are low, around $80 per 15-minute segment.

CAN. TRANS-VIDEO ROSTER EXPANSION

Toronto, Aug. 25.

With the appointment of Alan Cullimore as a director and Eirikur Hagan as assistant to the vice-president in charge of production, Trans-Video Productions Ltd., Toronto, has added talent from Britain and Iceland to its fast-growing staff.

Trans-Video is currently filming 13 episodes of "Shariland," featuring Shari Lewis, gal puppeteer-ventriloquist; will start this fall on 26 episodes of "National Velvet" and 13 segments of "Lloyds of London," the other 26 episodes to be filmed in Britain and Hollywood. In charge of production for Trans-Video is Robert Maxwell, executive veepee, who produced such tv series as "Lassie," "Superman" and "Cannonball."

TV Station Link Seen Inviting A Mex Network

Mexico City, Aug. 25.

Mexico is moving toward establishment of a television network, according to the Department of Communications. Several steps have been made by private interests to establish a series of tv stations, with these to form part of a chain network.

Major programs produced in this city would go out over network, a Communications spokesman said. Project is still in study stages, he added, but there is a very strong possibility that authorization for installation and operation of new stations will be granted.

Link up of stations to be through microwaves and carrier waves. A retransmission setup using microwaves is already operating in what is called the Western Network. This is not any official chain of stations, but telecasts from this capital go out to Guadalajara (Jalisco) and intermediate points.

Communications, interested in a buildup of Mexican tv facilities, looks with favor on the network

(Continued on page 41)

All Normal on London Show Biz Journal Front As TV Times Resumes

London, Aug. 25.

With the TV Times resuming publication following settlement of a dispute over the dismissal of a journalist, show biz has now gone back to full normal where print's concerned. Emergency schemes were used for a month and more in many sectors of entertainment when local newspapers and national magazines ceased appearing due to employer-labor differences, said schemes involving much inconvenience and difficulty but representing real hardship in only a few cases.

TV Times was late in getting back on the streets because of something not directly connected with the print troubles: editorial men went on strike at the sacking of the father of the National Union of Journalists chapel. For the rest, local papers and national journals had the go-ahead with the return to work on Aug. 5 of members of the National Society of Operative Printers and Assistants and have been re-appearing since as fast as individual circumstances allowed.

The agreement reached between employers and unions is subject to approval by a ballot vote of union members, but no snag's anticipated.

Yugoslavian TV: 16 Hours a Week

Pula, Yugoslavia, Aug. 25.

Yugoslavian video is still in the experimental stage. The Belgrade, Zagreb and Ljubiana areas are serviced four times a week with each taking turns and relaying to the other areas. Belgrade takes two days. They give about 16 hours a week. Three days are given over to picking up Eurovision relays and Italian emissions for about 10 hours weekly.

Most Yugoslav shows are cultural with a sprinkling of dramas, films, variety shows and sports events. Cultural aspects treat news, music, literature, kiddie shows and agricultural and infor entries.

The whole country's expected to be covered in about 10 years. Meanwhile it is estimated there are about 10,000 sets in operation. Owners, who do not have to pay fees during the experimental period, are loath to declare declare their sets now so the amount of sets is a good guess via sales, etc. Sets are mainly Philips imports but there are sets being assembled here now and production will start in a few years.

Receivers are still fantastically expensive at $300 in a country where the average monthly wage is from $85 to $100.

MEX OFFICIALS PROBE 'QUEEN FOR A DAY'

Mexico City, Aug. 25.

The Mexican licensed version of "Queen for A Day" is to be investigated by the Department of Communications. An entire series of complaints have been received to effect that program does not make good on prizes promised to competitors.

Some disgruntled prize winners have privately taken matters into their hand with civil action in local courts. But now STC (Dept. of Communications) has ordered a general review to see if there is any just cause for complaint, or just "sour grapes."

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: JULY 6-12, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"THE RAINS CAME"**— Tyrone Power, Myrna Loy; 20th Century Fox; 1939; NTA	1st Run	Movie 7 Wed. July 8 5:00-6:30 p.m. WCKT	21.5	23.7	20.3	56.7	Popeye Adventure Jack of All Sports; Weather	WTVJ WTVJ WTVJ	16.2 9.9 11.4
2. **"THE AMERICANO"**— Glenn Ford, Frank Lovejoy; RKO; 1955; RKO Showcase	1st Run	Movie 7 Mon. July 6 5:00-6:30 p.m. WCKT	20.5	21.6	18.1	52.7	Popeye Adventure Jack of All Sports; Weather	WTVJ WTVJ WTVJ	15.7 9.1 10.8
3. **BLUE GARDINIA"**— Richard Conte, Anne Baxter; Warner Bros.; 1953; Medallion	1st Run	Movie 7 Tues. July 7 5:00-6:30 p.m. WCKT	18.8	20.7	16.4	52.4	Popeye Adventure Jack of All Sports; Weather	WTVJ WTVJ WTVJ	16.2 10.2 12.3
4. **"FIRE MAIDENS OF OUTER SPACE"**— Anthony Drake, Susan Shaw; Topaz Film Co.; 1956; NTA	1st Run	Movie 7 Fri. July 10 5:00-6:30 p.m. WCKT	17.0	17.7	16.4	56.7	Popeye Adventure Jack of All Sports; Weather	WTVJ WTVJ WTVJ	12.9 7.2 9.7
5. **"RETURN OF JACK SLADE"**— John Erickson, Mala Powers; Allied Artists; 1956; M&A Alexander	1st Run	Movie 7 Thurs. July 9 5:00-6:30 p.m. WCKT	15.9	17.2	14.2	52.7	Popeye Adventure Jack of All Sports; Weather	WTVJ WTVJ WTVJ	13.7 9.1 10.2
6. **"FRANKENSTEIN MEETS THE WOLF MAN"**— Lon Chaney, Lionel Atwell; Universal; 1943; Screen Gems	Repeat	Shock Theatre Sat. July 11 4:30-6:00 p.m. WTVJ	13.5	14.7	12.1	64.6	Wrestling Hopalong Cassidy	WPST WPST	7.8 5.0
7. **"RAGE AT DAWN"**— Randolph Scott, Mala Powers; RKO; 1955; RKO	1st Run	Movie of the Week Sat. July 11 6:00-7:30 p.m. WCKT	13.0	13.8	11.6	39.3	Saturday News Weather; Jack of All Sports Death Valley Days Rescue 8	WTVJ WTVJ WTVJ	12.5 16.8 25.4
8. **"SANDS OF IWO JIMA"**— John Wayne, Forrest Tucker; Republic; 1949; Hollywood TV	1st Run	Four Star Theatre Sat. July 11 11:15-1:15 p.m. WTVJ	12.3	13.8	10.3	64.1	John Wayne Theatre Command Performance— "Nightmare Alley" (1st Run)	WPST WCKT	5.7 3.3
9. **"BUCK PRIVATES"**— Abbott & Costello; Universal; 1941; Screen Gems	1st Run	Comedy Playhouse Sat. July 11 2:30-4:15 p.m. WTVJ	9.5	10.3	7.3	50.0	Baseball Captain David Grief	WCKT WCKT	6.8 5.0
10. **"BUFFALO BILL"**— Maureen O'Hara, Thomas Mitchell; 20th Century Fox; 1944; NTA	Repeat	Miami Matinee Sat. July 11 12:30-2:00 p.m. WTVJ	8.8	9.9	7.3	60.7	Saturday Playhouse— "Highway 13" (Repeat)	WCKT	3.2

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: JULY 6-12, 1959.

1. **"GODZILLA, KING OF THE MONSTERS"**— Raymond Burr; Embassy Pictures; 1956; RKO	1st Run	Channel 9 Movie Theatre Mon. July 6 9:00-10:45 p.m. KHJ	21.1	23.3	14.2	36.4	Peter Gunn Goodyear Theatre Desilu Playhouse	KRCA KRCA KNXT	21.5 14.7 15.3
2. **"TEXAS"**— William Holden, Glen Ford; Columbia; 1941; Screen Gems	1st Run	Fabulous '52 Sat. July 11 11:00-1:15 p.m. KNXT	13.5	15.4	10.2	71.1	Movie 4	KRCA	1.4
3. **"FOUR SONS"**— Don Ameche, Mary Beth Hughes; 20th Century Fox; 1940; NTA	Repeat	Early Show Mon. July 6 5:30-7:00 p.m. KNXT	6.3	7.3	3.2	22.4	Popeye News; Big 3 Final	KTLA KTLA	5.5 4.7
4. **"THE COCKEYED MIRACLE"**— Frank Morgan, Keenan Wynn; MGM; 1946; MGM-TV	Repeat	First Show Mon. July 6 11:00-12:30 p.m. KTTV	5.1	5.5	2.3	26.6	11 O'Clock Report Jack Paar Show	KNXT KRCA	6.4 4.3
5. **"GODZILLA, KING OF THE MONSTERS"**— Raymond Burr; Embassy Pictures; 1956; RKO	Repeat	Channel 9 Movie Theatre Wed. July 8 9:00-10:30 p.m. KHJ	5.0	5.8	4.7	91.6	Ozzie & Harriet Bat Masterson This Is Your Life	KABC KRCA KRCA	16.6 17.4 17.1
6. **"GODZILLA, KING OF THE MONSTERS"**— Raymond Burr; Embassy Pictures; 1956; RKO	Repeat	Channel 9 Movie Theatre Tues. July 7 9:00-10:30 p.m. KHJ	4.9	5.5	3.5	93.3	Peck's Bad Girl Bob Cummings David Niven	KNXT KRCA KRCA	14.5 17.6 16.6
7. **"SAN ANTOINE"**— Rod Cameron, Arlene Whelan; Warner Bros.; 1953; Republic	Repeat	Movie 4 Sun. July 12 10:30-12:00 p.m. KRCA	4.8	5.2	4.4	22.1	What's My Line Sunday News Special Late Show—"Never Say Goodby" (1st Run)	KNXT KNXT KNXT	18.8 11.3 3.8
8. **"KEEPER OF THE FLAME"**— Spencer Tracy, Katherine Hepburn; MGM; 1942; MGM-TV	Repeat	Command Performance Sun. July 12 8:30-10:45 p.m. KTTV	4.7	5.2	2.3	93.1	Ed Sullivan G.E. Theatre Alfred Hitchcock Richard Diamond	KNXT KNXT KNXT KNXT	19.5 20.6 24.0 17.6
9. **"GODZILLA, KING OF THE MONSTERS"**— Raymond Burr; Embassy Pictures; 1956; RKO	Repeat	Channel 9 Movie Theatre 9:00-10:45 p.m. Thurs. July 9 KHJ	4.5	5.2	3.5	87.6	Zane Grey Theatre Playhouse 90	KNXT KNXT	18.8 18.7
10. **"DESTINATION MOON"**— John Archer, Warner Anderson; United Artists; 1950; Eagle Lion	Repeat	First Show Tues. July 7 10:45-12:45 p.m. KTTV	4.1	5.5	2.3	28.3	Mike Hammer Jack Paar Show	KRCA KRCA	15.0 4.0

Foreign TV Reviews

YOU'LL NEVER SEE ME AGAIN
With Ben Gazzara, Leo Genn, Brenda de Banzie, James Hayter, Derek Aylward, Jacqueline Ellis, Ivor Slater, Betty McDowall
Producer: Harry Alan Towers
Director: Ted Post
Writer: Cornell Woolrich
65 Mins., Sun. 10 p.m.
ABC-TV, from Manchester

Practising a minor deceit on viewers, ABC-TV dished up a film in the spot usually devoted to a play. "You'll Never See Me Again" was shot very recently at Elstree Studios and proved to be good melodrama on the superficial level, generating a deal of spurious excitement in its latter moments. The earlier stuff took some taking, though, boasting a plethora of wouldbe significant swoops into close shot and a deal of leaden moving-around by the characters that were supposed to be highly ominous and all that. They irritated.

The yarn centres around Jim Mason (Ben Gazzara) who reports to the police, after some delay, that his bride of three months is missing from home after a minor quarrel and that she hasn't turned up at her parents' place as intended. The police turn the heat on Jim, and things begin to look as if he's killed the lady. Jim, however, avoids arrest, goes on the run, and using his observation as an architect discovers a body walled up in the parental house. The corpse is not, however, that of his spouse, and with the now cooperative cops in attendance, Jim manages to find his missus just in time. Corpse No. 1 turns out to be that of his mother-in-law, the killers being his stepfather-in-law and sister who've done it all for money and who had to dispose of his wife when she turned up at an awkward moment.

Gazzara, brought over from the States for the chore, gave a surly, near-deadpan performance, which was about all he could do considering what a phoney character he had to play—innocent, yet sinister enough to suggest initially that he might have done the doing-in. Leo Genn, as the principal sleuth involved, delivered with customary smoothness but thanks partially to the overall treatment was too deliberate by far. Other roles were competently handled, with Derek Aylward catching the eye with a nice job as Jim's best pal. Production was good, though errors in detail were several. *Ernt.*

THE QUEEN'S CORPORAL
With Warren Mitchell, Stuart Saunders, Sam Kydd, Daniel Moynihan, David Andrews, Rory MacDermot, Peter Welch, John Barrie, Russell Waters
Director: James Ormerod
Writer: Graeme Kent
Fri., 60 Mins., 9 p.m.
Granada-TV, from Manchester

A first play for tv by Graeme Kent—it was submitted in a contest — "The Queen's Corporal" showed promise rather than immediate fulfilment. The whole job suggested over-compression, with characters exaggerated and climaxes precipitated unconvincingly. And the build-up was slow, though when he got there Ken revealed some power.

Setting was a sergeants' mess in Korea in 1953—isolated and with discipline virtually non-existent. When Vale (Daniel Moynihan) arrives, he learns of the bullying that's rife and of the "accident" that recently befell one of the company. Evidence comes to hand that the accident wasn't, and Vale finds himself appointed prosecutor in a mess court-martial of bully Bell (Peter Welch). Vale manages to break through a wall of self-protective silence built by all the men, to be left at the fade as "The Queen's Corporal"—the only soldier, according to an old British army tale, to survive after a battle.

Moynihan gave a quietly forceful performance while all the others pitched in skilfully. Settings and atmosphere were good. *Ernt.*

LYSETTE
With Ronald Lewis, Ann Lynn, Wilfrid Brambell, George Coulouris, Max Bacon, Steve Plytas, Alec Bregonzi, Keith Smith, Bernardette Milnes, Derek Sydney, Michael Segal
Producer: Sydney Newman
Director: John Moxey
60 Mins., Sun., 10:05 p.m.
ABC-TV, from Manchester

Actor Bill Owen made the big mistake in his first play, "Lysette": his characters had just about as much life as the puppet that gave the piece its title. But the idea that sparked off the whole plot was stronger than most, and the end result was a pretty effective essay into the macabre, even though what might have made powerful tragedy came across only as well-confected melodrama.

One Paul Reygard (Ronald Lewis) is the central character—speaking of the humans, that is—who soars to bigtime tv in his native France with the aid of his puppet Lysette. It's the latter who is more the chief protagonist, though, for she appears to be possessed of an entity of her own. Certainly Paul has a doting passion for her. And when he weds dancer Nicole (Ann Lynn), Lysette reacts pretty strangely. In fact, she kills Nicole—and Paul shoots the dummy before being dragged away by the gendarmerie. It's been revealed by now, incidentally, that Lysette is the image of Paul's ex-fiancee who killed herself on her wedding day.

The problem of trying to invest the puppet with a macabre personality was intelligently tackled in the production, though not always with success. The most effective touch, probably, was to have a peroxided stripper pick up the doll casually and react to its aura. Bernardette Milnes did the chore well. As Paul Reygard, Lewis gave a very strong performance, managing most times to keep the unhealthy relationship this side of obscenity — a recurrent danger, that. Miss Lynn was entirely capable as Nicole, while Wilfrid Brambell and George Colouris put in some good work as Paul's manager and father respectively. Direction was assured. *Ernt.*

WHISTLING IN THE DARK
With Peter Sallis, Petra Davies, John Phillips, Dervis Ward, Ann Tirard, J. Mark Roberts, Vic Wise, Jerold Wells, Edwin Brown, William Forbes, Ralph Tovey
Director: James Bould
Writers: Edward Childs Carpenter, Lawrence Gross
75 Mins., Sun., 8:30 p.m.
BBC-TV, from London

As ingenious and entertaining as of yore, "Whistling in the Dark" nevertheless came perilously near boring-point in the first few minutes of presentation on the small screen because of plodding pace. But the incipient yawn was stifled as the plot took on its pattern, the whole venture scoring in the last analysis as a diverting comedy-melodrama.

Designer James Bould, essaying his first job of tv directing, ought possibly to have been more positive in emphasizing the comedy. He had a valuable asset, though, in the droll person of Peter Sallis who gave a perkily smug reading of the role of Porter, thriller author held captive by Prohibition-era gangsters and ordered to come up with the perfect murder plot. Petra Davies, too, as Porter's girl-friend, entered happily into the real spirit of the thing. The two worked together especially well in the climax, which packed good excitement and suspense in its detailing of how Porter contacts the cops and warns the wouldbe murder victim by hitching up a radio to the phone wires.

A lineup of unbeautifuls delivered competently as the Hollywood-type gangsters, headed by John Phillips. *Ernt.*

Foreign TV Followup

Summersong

The second and last of the multi-hookup programs attempted by British commercial tv confirmed the uneasy suspicion aroused by the first. Namely, that apart from its technical interest, the whole venture rates as a waste of effort. It presented nothing that couldn't have been done better on film, and in most cases those sequences that might have captured the native feel of a region of Britain were dominated by an emphasis on U.S. "pop culture." As a for instance, a Scottish Television contribution from the Glasgow slum district of the Gorbals was devoted largely to couples jiving to rock 'n' roll in the courtyard of tenement houses. The whole execution in short, was reminiscent of that phase the film industry goes through now and again—when shooting a gangster meller, say, in Italy is thought to make the pic a "real Italian movie."

Anyway, Anglia TV, Associated

(Continued on page 40)

HARLEM—SELF PORTRAIT
With Bill Leonard, Tom Costigan, others
Producer: Lesley Midgley
Director: Bill Greif
Writer: John Shamik
60 Mins., Tues. (18), 7:30 p.m.
WCBS-TV, N.Y. (film)

There was vivid depiction of Harlem's hapless lot in the superbly produced "Harlem—A Self Portrait" on WCBS-TV Tuesday (18) with Bill Leonard narrating and Tom Costigan, manager of CBS-TV's News Bureau, interviewing a wide variety of Negroes.

On this occasion, Frank J. Shakespeare Jr., veep and general manager of CBS-TV's flagship, ordered the preemption of both "George Burns and Gracie Allen Show" and "MacKenzie's Raiders" in order to give the metropolitan audience an unvarnished documentary of present-day existence in one of the most troubled spots in the land.

It was indeed tingling, probing electronic journalism of the economic and social blights hanging over Harlem. All concerned with the production of this program can't help but derive maximum satisfaction from a job performed with skill and compassion.

Photography was sharp and effective. There were numerous poetic touches, as well, in this saga of an area burdened with poverty and crime and economic exploitation that is the customary lot of a second class citizenry. John Shamik's scripting caught the spirit of Harlem's violence as did Arthur Kinghan's fine camera.

There were mobbing interviews with parents, a former Harlem detective, a teacher, PAL workers, several merchants and absorbing conversation with poet Langston Hughes. Subject matter dealt with the problems of schools, hospitals, housing, job discrimination and the role of the police, a most powerful and frustrating force in the community life. The camera caught the decay of the streets, the hallways, the poolrooms and the unhealthy growth of the Muslems and their "Buy Black" pitches. Much of the friction now existing in Harlem, one gathered, could be lessened considerably if one were to treat the problem as civic rather than racial.

"Harlem—A Self Portrait" was without question an important contribution to the welfare of the city. It threw powerful light on a segment of society that rates a far better break than it is currently getting from the city fathers. *Rans.*

NEW YORK FORUM
With Charles Kuralt, others; R. Conrad Cooper, guest
Producer: Warren V. Bush
Director: Robert Goodman
30 Mins., Sun. (noon)
WCBS-TV, N. Y.

What WCBS-TV is trying to accomplish on "New York Forum," the news interview program it began Sunday (23), is clear and sound, but the new half-hour weekender is definitely going to need a vigorous shakedown cruise.

Instead of using reporters, as do the nationally carried "Face the Nation" and "Meet the Press," the local stanza utilizes New York lawyers, and theoretically to add punch to their questions the lawyers are chosen because they represent views diametrically opposed to those of the week's guest. U.S. Steel executive vice-president R. Conrad Cooper was the opening guest, and, only to point up the failure of the show in its initial stage, he didn't have so rough a time at the hands of Robert Coulson, Daniel V. Berkson and George A. Nicolau, members of the Young Lawyers Committee of the Assn. of the Bar. Assuredly, it would have been rougher at the hands of the working press.

Questions asked Cooper often irritated him. But he wasn't so much irritated, it appeared, because they were putting him in a difficult position but because his inquisitors were verbose and repetitive and required great patience to listen to. This was not true of all three lawyers. One asked his questions like an old journalistic pro directly and yet showing his extensive background on the subject.

The station maintains that matters will straighten out with increased experience. It's true; when producer Warren Bush has time to learn which of the lawyers available to him are most competent as "diggers," the show unquestionably will fulfill its large potential.

It may be that guest Cooper wanted it that way or it may be that worthy host Charles Kuralt recognized that Cooper and the lawyers had gone about as far as they could go, but the steelman was given a few minutes toward the end of the show to say what he pleased without questioning. This is unusual for a news interview and not especially worthwhile. Why make it easy for a man who gets stuck to spout unhampered party line or shift the topic to marine life in the Andes? *Art.*

Tele Follow-Up Comment

Who Pays?

Summer fare being what it is "Who Pays?" isn't the dullest show around. It has moments of fun to offer and guestars to brighten up the home screen. But that's about all that can be said in favor of the NBC-TV panel-quiz Thursday night at 8 entry.

Weaknesses which were apparent at the show's preem a month ago remain. The format appears derivative. There's a lack of suspense and the mechanics of the game don't help either. The guestar, who is to be identified, appearing on a platform above the panelists and interposing remarks, helps to rob the show of suspense. It looks to the audience that they're easy to identify and on last week's outing (20), they were, without too much difficulty. Guestars were Hans Conreid and Thelma Ritter, both of whom handled themselves well.

Mike Wallace apparently has improved as host. In fact, he's gotten so amiable and fun-loving that on the show viewed, he had to caution panelist Sir Cedric Hardwicke against making any further cracks about Gov. Long. Wallace reminded him that NBC-TV must have a Louisiana affiliate carrying the show. (Shades of old local "Night Beat.") *Horo.*

Youth Wants To Know

Long a panel program on NBC-TV, "Youth Wants to Know" was revived last spring by Westinghouse Broadcasting which tapes it for its o.&o. stations and syndicates it elsewhere. Originating in Washington, Sunday's (23) stanza had Harry Belafonte as guest.

Half-hour q. & a. session, aired in New York via WNEW-TV, was an illuminating forum as a panel of teenagers tossed a variety of queries at the singer-actor ranging from what he thought of rock 'n' roll to his opinion of the State Dept.'s cultural exchange with overseas countries.

While Belafonte's answers were often refreshingly frank, unfortunately he couldn't resist a copious plug for his company's projected biopic on Russian poet Aleksander Pushkin when the opportunity arose. It gave the impression that his appearance of "YWT" was one one of those mutual benefit arrangements.

Belafonte, who's opposed to rock 'n' roll, agreed that it represents a "form of rebellion" on the part of youngsters. He also felt that while the cultural exchange is good, the program isn't broad enough and the Government should make a larger appropriation. This, he said, would not only make it possible for more artists to go abroad but students as well.

Mixed panel of students in the Washington area appeared well versed in international affairs on the basis of their questions to the guest. Moving into other areas, a panelist sounded out Belafonte on racial issues. "I don't think the discrimination laws have enough teeth," the singer said.

"If they did have enough teeth," a femme panelist asked, "don't you think it would put such organizations as the Daughters of the American Revolution out of business?"

"Yes," replied Belafonte. "I think that's quite possible." His answer was partially muffled by the panelists' laughter. *Gilb.*

Lawless Years

From this apparent factual tale, the judges were no better than the hoods they dealt with across the bench. Not since the disappearance of Judge Crater has a jurist so completely vanished but here the viewer is shown how it was accomplished by the mob. For an actioner, this NBC-TV Thursday night entry had high moments of excitement but the ends of justice were left dangling.

When the jig is up for the conniving judge, he is ordered by the ward boss to get rid of all the evidence including his girl friend. When he offers her $7,000 for past favors she lets loose a torrent of vituperation. Her hoodlum friends raise the ante to $50,000 and when

(Continued on page 34)

ASSIGNMENT . . . NEHRU
With Jawaharlal Nehru, Vincent Sheean, Sen. John Sherman Cooper, Hans Rai Vorhra, Jim Snyder
Producer-Director: Vincent Sheean
60 Mins., Various days
WESTINGHOUSE STATIONS (film & tape)

This may not be the most skillfully edited job but it certainly contains enough significant material and some remarkably illuminating shots of Prime Minister Jawaharial Nehru of India in a detailed interview with the Westinghouse Broadcasting Co.'s special Far Eastern correspondent Vincent Sheean.

The program is divided into two parts, the first 45 minutes consisting of Sheean's filmed interview with Nehru and a 15-minute taped program from Washington consisting of an analysis of Nehru's remarks by Sen. John Sherman Cooper of Kentucky, former ambassador to India and Hans Rai Vorhra, Washington correspondent for the Times of India. The Washington portion of the program is presided over by Jim Snyder, chief of WBC's Washington News Bureau.

It was undeniably a bright feather in WBC's pubservice-minded cap to present this exclusive powwow with one of the great Asian leaders. Though Nehru, in this instance, did not come up with any sensational remarks anent his country's position on world affairs, viewers, nonetheless, were able to come away from their video receivers with a decidedly sympathetic attitude toward modern India.

Sheean opened the program with knowledgeable remarks about Mahatma Gandhi. He spoke from the cremation platform of Gandhi and then moved to the Prime Minister house for the brunt of the program. Sheean asked Nehru to comment on Gandhi's philosophy, the plight of the Tibetan people, the role of the Buddist religion, the relationship of Bhutan, Sikkim and Nepal to vast India and the Dalai Lama.

Nehru described the Dalai Lama as a curious mixture of boyishness and maturity. He said there was a chance of an agreement with India and Pakistan on the canal waters issue and maintained that the Chinese Peoples Republic was "a fact of life" and insisted that "it must be recognized that they are China and they should be recognized in the United Nations." He observed that the UN "is not . . . in this respect . . . a very fair organization to Asia and other countries." The Prime Minister told of his country's development of atomic power and in reply to a question, said that India's third five year plan would raise the national income and living standards of the people.

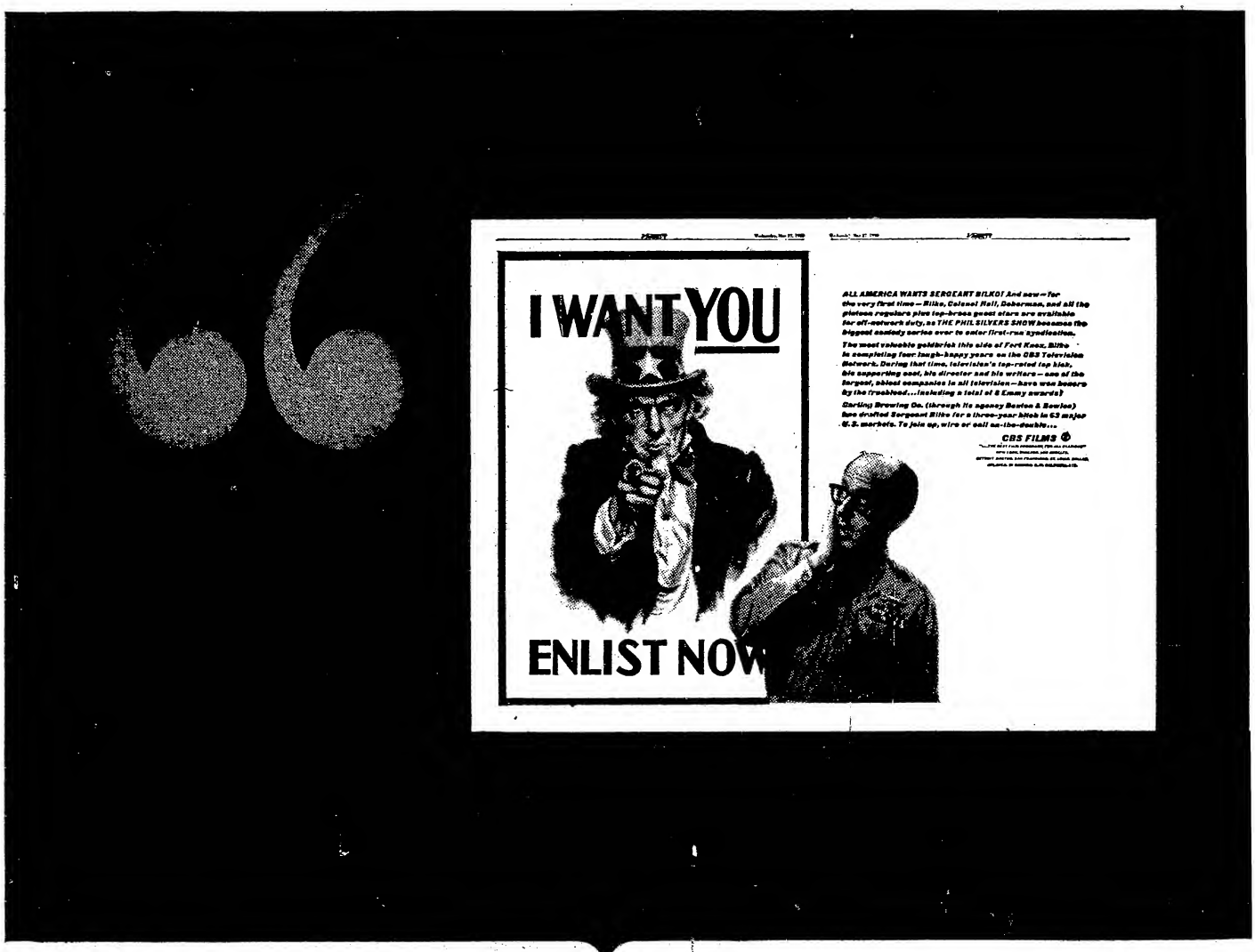
Sheean is proving an industrious observer for the WBC stations. He has, in addition to this Nehru program, provided the WBC outlets with a series of radio commentaries and interviews. In the near future he hopes to come up with Dalai Lama program and an in-depth appraisal of the Red China situation. All told, the Sheean programs are commendable educational features. *Rans.*

Matty's Skiatron Turns Bolshoi Vidtapes Over To Matty's TV Industries

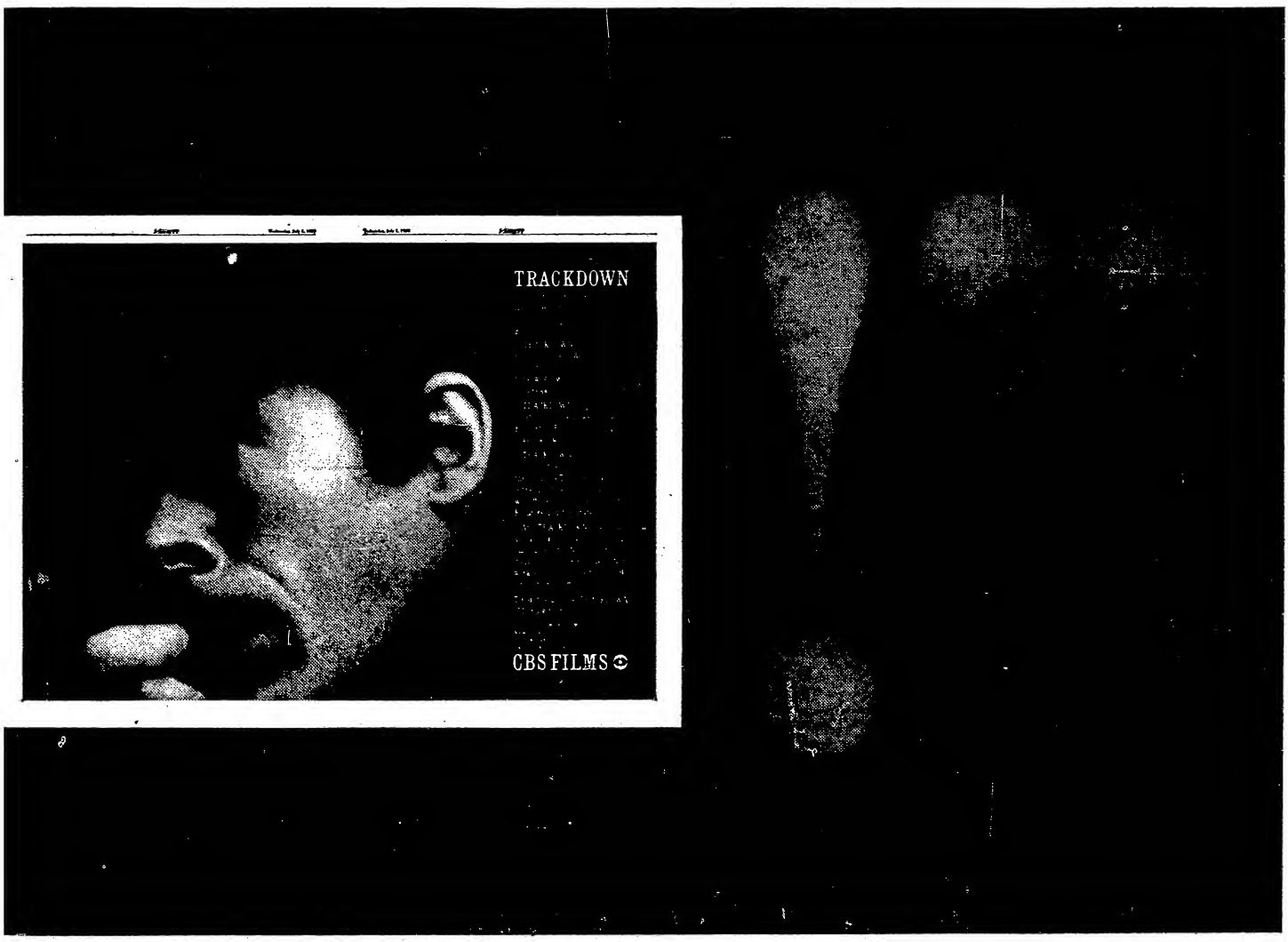
Television Industries, of which Matthew Fox is prez and board chairman, has acquired the vidtape and film rights to the Bolshoi Ballet Co. performances.

Deal, made by Skiatron of America, Inc., was spelled out in a Television Industries proxy statement issued in preparation of the company's annual meeting on Sept. 9 in Wilmington, Del. Skiatron of America is a company helmed by Fox, who with one other person is the sole stockholder. For the vidtape and film rights Television Industries paid Skiatron of America $1,000,000, representing the sums paid for the rights by Skiatron to Hurok Artists and the production costs of vidtaping the show in Hollywood. Other terms of the deal provide for a sharing of receipts from exploitation of the Bolshoi show after certain conditions have been met.

Under the heading of remuneration of directors and officers of Television Industries for the fiscal year ended Dec. 31, Fox was noted to have received $122,041 from the company. Erwin H. Ezzes, v.p. and director, received $31,370; and Arnold C. Stream, v.p. and director, $37,834.



...*as we were saying*, the two hottest film properties in first-run syndication are available for sponsorship from CBS Films. Just recently, *The Phil Silvers Show* and *Trackdown* were offered for the very first time for off-network sales. Since then, sponsors have flocked to syndication's top new comedy and top new Western...to the tune of *more than 2 million dollars!* Big, big markets such as New York, Chicago, Los Angeles, Detroit are signed for



one, or both. And so are Pittsburgh, Milwaukee, Washington, Minneapolis, Erie, Miami, Charleston, Boston, Cleveland and Salt Lake City... to mention but a few. Like we said, if you want to sign either one of these smash hits for your sales area, *better do it on-the-double.* Because, in the words of *Variety*, "sales are piling up."

"... THE BEST FILM PROGRAMS FOR ALL STATIONS." OFFICES IN NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, SAN FRANCISCO, ST. LOUIS, DALLAS AND ATLANTA. IN CANADA: S. W. CALDWELL, LTD., TORONTO **CBS FILMS**

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: JULY 6-12, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	77 Sunset Strip (Fri. 9:30-10:30)	WCPO	37.9
2.	The Rifleman (Tues. 9:00-9:30)	WCPO	36.7
3.	Gunsmoke (Sat. 10:00-10:30)	WKRC	34.2
4.	M/L BB-Dodgers vs. Redlegs (Sun. 1:30-3:45)	WLWT	31.8
5.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	30.0
6.	Real McCoys (Thurs. 8:30-9:00)	WCPO	29.4
7.	Wagon Train (Wed. 7:30-8:30)	WLWT	28.9
8.	Peter Gunn (Mon. 9:00-9:30)	WLWT	27.6
9.	I've Got A Secret (Wed. 9:30-10:00)	WKRC	25.3
10.	Have Gun, Will Travel (Sat. 9:30-10)	WKRC	24.7

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Mike Hammer (Wed. 9:00)	WKRC	MCA	22.8	51.1
2.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	21.5	52.1
3.	U.S. Marshal (Sun. 9:30)	WCPO	NTA	20.7	37.0
4.	Border Patrol (Fri. 10:30)	WCPO	CBS	16.5	43.4
5.	Rescue 8 (Wed. 10:30)	WLWT	Screen Gems	16.3	38.9
6.	Special Agent 7 (Tues. 10:30)	WLWT	MCA	15.4	43.3
7.	Huckleberry Hound (Wed. 6:00)	WCPO	Screen Gems	14.1	53.8
8.	Bold Venture (Mon. 10:30)	WLWT	Ziv	13.9	33.1
8.	Three Stooges (M&T&F 6:30)	WCPO	Screen Gems	13.9	49.6
9.	Decoy (Sun. 10:30)	WLWT	Official	13.5	30.5
10.	Search For Adventure (Wed. 7:00)	WLWT	G. Bagnall	13.3	53.0

PROGRAM	STA.	AV. RTG.
Kraft Music Hall	WLWT	12.9
D.A.'s Man	WLWT	13.5
Alfred Hitchcock	WKRC	20.1
"M" Squad	WLWT	18.1
Circle Theatre	WKRC	16.7
Union Pacific	WCPO	10.1
Andy Williams	WKRC	10.1
Gold Cup Matinee	WLWT	7.6
Desilu Playhouse	WKRC	21.5
News; Weather; News	WLWT	10.5
What's My Line	WKRC	18.6
Jeff's Collie	WKRC	7.4

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: JULY 6-12, 1959.

1.	M/L BB-Orioles vs. Senators (Fri. 8:00-11:00)	WJZ	32.4
2.	Gunsmoke (Sat. 10:00-10:30)	WMAR	31.8
3.	The Rifleman (Tues. 9:00-9:30)	WJZ	30.6
4.	I've Got A Secret (Wed. 9:30-10:00)	WMAR	30.3
5.	M/L BB-Orioles vs. Senators (Sun. 2:00-4:15)	WJZ	27.6
6.	Desilu Playhouse (Mon. 10:00-11:00)	WMAR	26.5
7.	What's My Line (Sun. 10:30-11:00)	WMAR	26.4
8.	Wagon Train (Wed. 7:30-8:30)	WBAL	25.2
9.	G.E. Theatre (Sun. 9:00-9:30)	WMAR	24.4
10.	Have Gun, Will Travel (Sat. 9:30-10)	WMAR	23.9
10.	Maverick (Sun. 7:30-8:30)	WJZ	23.9

1.	Border Patrol (Sun. 9:30)	WJZ	CBS	17.4	34.7
1.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	17.4	44.8
2.	Silent Service (Sun. 7:00)	WBAL	CNP	11.9	35.0
3.	Huckleberry Hound (Thurs. 5:00)	WJZ	Screen Gems	11.2	60.9
4.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	10.9	49.1
5.	U.S. Marshal (Thurs. 10:30)	WBAL	NTA	10.4	40.5
6.	Bold Venture (Mon. 10:30)	WBAL	Ziv	10.2	23.1
7.	MacKenzie's Raiders (Sun. 10:30)	WBAL	Ziv	10.0	21.8
7.	Woody Woodpecker (Tues. 5:00)	WJZ	Kellogg	10.0	54.1
8.	Flight (Wed. 10:00)	WJZ	CNP	9.5	21.7
9.	Death Valley Days (Mon. 7:30)	WJZ	U.S. Borax	9.3	35.2
10.	Special Agent 7 (Mon. 9:30)	WJZ	MCA	8.5	21.5
10.	Superman (Mon. 5:00)	WJZ	Flamingo	8.5	53.8

Alfred Hitchcock	WMAR	21.4
Circle Theatre	WMAR	14.4
Early Show; News	WJZ	11.2
Today's Best Movie	WBAL	5.3
Early Show; News	WJZ	7.8
Playhouse 90	WMAR	18.7
Desilu Playhouse	WMAR	25.9
What's My Line	WMAR	26.4
Today's Best Movie	WBAL	5.5
This Is Your Life	WBAL	17.4
Name That Tune	WMAR	11.7
Joseph Cotten	WMAR	18.4
Today's Best Movie	WBAL	5.0

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: JULY 6-12, 1959.

1.	77 Sunset Strip (Fri. 8:30-9:30)	KING	43.7
2.	Real McCoys (Thurs. 7:30-8:00)	KING	33.5
3.	Wed. Night Fights (Wed. 6:00-6:45)	KING	31.0
4.	Wagon Train (Wed. 6:30-7:30)	KOMO	29.3
5.	Ozzie & Harriet (Wed. 8:00-8:30)	KING	29.0
6.	The Rifleman (Tues. 8:00-8:30)	KING	28.8
7.	Peter Gunn (Mon. 8:00-8:30)	KOMO	27.7
8.	Loretta Young (Sun. 9:00-9:30)	KOMO	26.8
9.	Bob Cummings (Tues. 8:30-9:00)	KOMO	26.4
10.	Father Knows Best (Mon. 7:30-8:00)	KIRO	25.8

1.	Rescue 8 (Fri. 9:30)	KING	Screen Gems	30.7	63.8
2.	Mike Hammer (Sun. 10:00)	KING	MCA	24.3	57.4
3.	Divorce Court (Sat. 9:00)	KING	Guild	22.6	43.7
4.	Decoy (Tues. 10:00)	KING	Official	19.8	43.6
5.	Death Valley Days (Thurs. 9:00)	KING	U.S. Borax	18.2	29.6
6.	Highway Patrol (Thurs. 6:30)	KOMO	Ziv	17.4	51.3
7.	Bold Venture (Mon. 7:00)	KOMO	Ziv	16.7	33.5
8.	MacKenzie's Raiders (Tues. 9:30)	KOMO	Ziv	15.7	29.4
8.	People's Choice (Wed. 9:30)	KOMO	ABC	15.7	34.8
9.	Sea Hunt (Sat. 10:00)	KING	Ziv	15.0	39.4
10.	Deadline (Mon.-Fri. 10:00)	KOMO	Flamingo	14.8	34.8

Amateur Hour	KIRO	9.4
Sunday News Special	KIRO	12.7
Gunsmoke	KIRO	19.3
Deadline	KOMO	11.3
Best of Groucho	KING	19.8
Early Edition News	KING	13.1
Restless Gun	KING	18.9
Behind Closed Doors	KING	18.9
Circle Theatre	KIRO	11.6
Big 7 Movie	KIRO	11.1
Decoy	KING	19.8

MILWAUKEE

STATIONS: WTMJ, WITI, WISN. SURVEY DATES: JULY 6-12, 1959.

1.	77 Sunset Strip (Fri. 8:30-9:30)	WISN	37.1
2.	Wagon Train (Wed. 6:30-7:30)	WTMJ	28.7
3.	Desilu Playhouse (Mon. 9:00-10:00)	WITI	28.3
4.	Loretta Young (Sun. 9:00-9:30)	WTMJ	27.7
5.	Welk's Dancing Party (Sat. 8:00-9:00)	WISN	26.5
6.	Gunsmoke (Sat. 9:00-9:30)	WITI	24.6
7.	Arthur Murray Party (Mon. 9:00-9:30)	WTMJ	24.2
8.	Real McCoys (Thurs. 7:30-8:30)	WISN	23.8
9.	This Is Your Life (Wed. 9:00-9:30)	WTMJ	23.2
10.	Peter Gunn (Mon. 8:00-8:30)	WTMJ	23.0

1.	State Trooper (Tues. 9:30)	WTMJ	MCA	25.4	48.1
2.	Flight (Thurs. 9:30)	WTMJ	CNP	23.8	51.7
3.	Sea Hunt (Thurs. 9:00)	WISN	Ziv	21.3	39.7
4.	Citizen Soldier (Fri. 9:30)	WISN	Flamingo	20.9	42.1
5.	Highway Patrol (Thurs. 9:30)	WTMJ	Ziv	17.4	35.6
5.	Rescue 8 (Thurs. 8:00)	WTMJ	Screen Gems	17.4	45.0
5.	Whirlybirds (Sun. 9:30)	WTMJ	CBS	17.4	36.1
6.	Silent Service (Thurs. 9:30)	WISN	CNP	17.0	34.8
7.	MacKenzie's Raiders (Sun. 8:30)	WISN	Ziv	12.9	28.5
8.	Target (Tues. 9:30)	WISN	Ziv	12.7	24.1
9.	New York Confidential (Mon. 9:30)	WTMJ	ITC	12.3	23.2
10.	Death Valley Days (Mon. 9:30)	WISN	U.S. Borax	10.4	19.6

Andy Williams	WITI	14.7
Markham	WITI	15.2
Best of Groucho	WTMJ	18.2
Cavalcade of Sports	WTMJ	19.0
Silent Service	WISN	17.0
Leave It To Beaver	WISN	12.7
What's My Line	WITI	19.5
Highway Patrol	WTMJ	17.4
Alfred Hitchcock	WITI	16.6
State Trooper	WTMJ	25.4
Desilu Playhouse	WITI	29.7
Desilu Playhouse	WITI	29.7

DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. SURVEY DATES: JUNE 20-26, 1959.

1.	Gunsmoke (Sat. 8:00-8:30)	KLZ	36.6
2.	Maverick (Sun. 8:30-9:30)	KBTV	34.0
3.	Lawman (Sun. 9:30-10:00)	KBTV	31.5
4.	Loretta Young (Sun. 8:00-8:30)	KOA	28.9
5.	What's My Line (Sun. 8:30-9:00)	KLZ	25.1
6.	Welk's Dancing Party (Sat. 7:00-8:00)	KBTV	24.7
7.	Wagon Train (Wed. 5:30-6:30)	KOA	24.6
8.	Perry Mason (Sat. 5:30-6:30)	KLZ	23.9
9.	The Rifleman (Tues. 8:00-8:30)	KBTV	23.4
10.	77 Sunset Strip (Fri. 8:30-9:30)	KBTV	21.4

1.	Death Valley Days (Mon. 9:30)	KLZ	U.S. Borax	30.0	74.1
2.	Whirlybirds (Mon. 9:00)	KLZ	CBS	28.7	62.7
3.	Rescue 8 (Thurs. 9:30)	KLZ	Screen Gems	24.3	70.6
4.	Highway Patrol (Fri. 9:30)	KOA	Ziv	22.6	53.8
5.	Flight (Sat. 8:30)	KLZ	CNP	21.7	38.6
6.	Badge 714 (Wed. 9:30)	KLZ	NBC	20.0	55.9
7.	Sea Hunt (Fri. 9:00)	KLZ	Ziv	19.2	39.4
8.	State Trooper (Wed. 9:00)	KBTV	MCA	18.5	40.2
9.	U.S. Marshal (Sat. 9:00)	KOA	NTA	16.0	33.0
10.	Cannonball (Thurs. 9:00)	KLZ	ITC	15.5	37.0

Movie Masterpiece / Weather	KBTV	4.3
Bob Jones West'n Movie	KBTV	6.8
Movie Masterpiece / Weather; Fishing	KBTV	5.1
Markham	KLZ	11.1
Dick Clark	KBTV	15.6
Academy Theatre	KOA	9.8
77 Sunset Strip	KBTV	20.9
MacKenzie's Raiders	KLZ	14.7
Phil Silvers	KLZ	18.5
Rough Riders	KBTV	18.7

TV 'Climate Is Right'

Continued from page 1

tection not afforded with a live show.

Moreover, the networks are now approaching talent on the basis of affording them the opportunity of entering television in association with a network in a deal involving their services both as performers and packagers. Such a deal, Sussan points out, might have a star appearing in a special and getting a guarantee from the network that his packaging company would also do one pilot for the web. Such an arrangement enables them to enter the medium on a secure footing in association with established forces in the industry.

It's become fairly obvious, Sussan points out, that to a top star or producer, dollars alone aren't an important factor in getting a star into tv. It's the opportunity for a permanent association on a pet project, along with the assurance that the specials are sufficiently budgeted and manned with skilled creative people, that has swung so many stars into television specials this season and has created the new favorable climate among the rest.

Similar situation exists among Broadway stars and producers because the amount of money being made available to them is sufficient to put the productions into the same category the producers themselves have worked with. There's no skimping and everything is going first-class, Sussan points out, so that the climate is favorable for the participation of top talent from the legit field as well as pictures.

Viewing the overall schedule of specials for the upcoming season, Sussan observes that "this is the year that will separate the men from the boys." He doesn't pretend that every special will come off—"I'm just not sure there is enough good creative talent around to do all those shows well," he states. But he's certain from what he's already seen that there will be some real smashes among the shows, and that this year's roster of specials has created real excitement and enthusiasm in the business, whether they are all successful or not.

Sussan is presently working on shows for the 1960-61 season. He's met again with Arthur Freed over a 90-minute or two-hour special highlighting the producer's most memorable film productions, and is also meeting again with Debbie Reynolds' reps on a proposed special for her a year from now. He believes that to be right, the specials must be prepared a year in advance, but points out that in the case of this season, many of the projects involved have been brought in by stars or producers who've been chewing them over for years, even though the deals were made just recently.

TV Follow-Up

Continued from page 31

he demurs he is set upon and cracks his skull in the fall. The body is ordered removed and cremated and a false death certificate issued.

There is little solace for the widow when James Gregory, as the real Barney Ruditsky of the N.Y. detective detail, tells her "the people will destroy them," meaning the thugs who did in the judge. It was difficult to ascertain whether the police sided with the mob or were foiled in their attempts at a solution of the crime.

Gregory had little to do in this segment but must have been picked because he bore a resemblance to Ruditsky, who is still active around Hollywood and serves as technical director on the series. Philip Coolidge as the corrupt judge, Rebecca Welles as the moll and George Mitchell the ward heeler, performed capably.

Helm.

Pinkham's Salvage Job On 'Philip Marlowe'

Hollywood, Aug. 25.

Salvage operations on Goodson-Todman's "Philip Marlowe" series have begun with the arrival from N. Y. of Richard Pinkham, tv head at the Ted Bates agency. The five episodes produced by Bill Froug are now under scrutiny in the hope of saving them with re-editing and some re-shooting.

Froug's replacement by Gene Wang was made because of a difference of opinion between the producer and the Bates agency. In the revision, the show will emphasize the mystery angle, with the killer's identity well shielded until the closing footage.

Wang, who was head writer of the "Perry Mason" series, is rewriting as well as producing the five episodes and will continue in that dual capacity on the series.

SHOWMEN DON'T NEED A PILOT

Russia Woos Canada on Exchange

Toronto, Aug. 25.

Russia's tv network wants to set up a regular exchange of Soviet programs with the Canadian Broadcasting Corp., according to John Dunlop, head of the CBC's international exchange department in Toronto. A mutual return of Russian and Canadian films would cover newsreels and feature material covering the social and cultural aspects of the two countries, says Dunlop, plus the swap to go on with no money involved in the transactions and each country bearing the actual cost of filming but undertaking the rubbing.

According to Dunlop, there would be no two-country propaganda as "if it were in the Russian kinescope, we (the CBC) wouldn't consider using it; and we will not send it to the Soviets either." So far, the Ed Sullivan Show of the Bolshoi Ballet (repeated) has been shown over the CBC network, plus the visit of a Canadian hockey team which was sent to the CBC by the Soviets and shown across Canada.

Says the proposal of Ellie Belyayeva, chief editor of the Russian network; "The regular trade would help broaden and strengthen the cultural links between our peoples;" would serve "as a solid foundation for the establishment of a regular exchange between the Soviet Union and Canada of tv programs of diverse topics." Todate, Russia's pitching woo has not been officially dealt with by the CBC.

ATV's $4,500,000 to Convert Studio From Pix to TV; Adds Four Stages

London, Aug. 25.

Decision by Associated TeleVision Ltd., commercial web serving the Midlands during the week and London on Saturday-Sunday, to convert National Studios, Elstree, from a movie studio to a tv studio will mean, eventually, abandoning its existing outfits at Highbury and Hackney in London. Net gain in terms of stages will be four, inasmuch as Highbury and Hackney have one each and the National revamp will provide six.

ATV intends to spend $4,200,000 on the conversion and have two tv studios operating at National early next year. It will install the latest equipment not only for live productions but also for taping and telerecording. Vidpic production through its subsidiary, Independent Television Corporation, Ltd., will be unaffected excepting that, instead of using National, the outfit will go into other existing film studios.

The National Studios project is additional to building work planned for the site in Vauxhall, London, which ATV is now acquiring for around $1,500,000. Tv studios will be incorporated here, too, but they won't eliminate the need for continuing to use National.

WBBM-TV Big Hit After Midnight

Chicago, Aug. 25.

The June-July Nielsens find WBBM-TV making hay after midnight, a period of the day which is still being gingerly explored and experimented with by other stations in this market.

Whether because these muggy summer nights create insomniacs, or not, the station's "Late Show" (second half of a nightly double feature) has boomed this summer with ratings as high as 7.5 at the witching hour and as high as 5.1 at signoff (around 1:30 a.m.). Wee hour pix have been averaging threes and fours in the ratings nightly.

WBBM-TV is perhaps the only station in Chi showing no disenchantment with features, reflected in the fact that it's still buying 'em. With the big Paramount and MGM packages already in the larder, the Columbia station made three major film purchases last week, getting 20 blockbuster titles from United Artists, a package of 80 from NTA and 30 strong reruns, also from NTA.

Irv Kupcinet's "At Random," another midnight starter but this one a live entry on Saturdays, has been clicking off phenomenal ratings to as late as 2:30 a.m. on Sunday mornings. Kup's conversation marathon scored a 16.5 in the Nielsens at its outset and at 2:15 ayem was still carrying a 4.1.

New 'Popeye' Cartoons

King Features Syndicate Productions, the new division of Hearst's King Features Syndicate, has started production on 208 Popeye animated cartoons to be produced for library syndication. It's the first production of the new division, and the first time that new "Popeye" features have been made in years.

Al Brodax, heading the new outfit, is producing half the films in New York and Jack Kinney is producing the other half in Hollywood. Each episode will be five and a half minutes in length.

Survey Findings To Form Basis Of New SAG Dickers

Screen Actors Guild will conduct two major economic surveys on the telefilm industry within the next few months to help shape and backstop its new contract demands. The first survey will be an exhaustive study of telefilm production and distribution costs, rerun income and residuals on entertainment programs.

The second survey, on commercials, may be undertaken jointly with the American Federation of Television & Radio Artists, according to John L. Dales, SAG exec secretary. But it depends on whether the two unions can arrange joint or simultaneous negotiations on commercials.

SAG starts negotiating a new program contract in October or November, and a new blurb pact in January or February.

Surveys are to be conducted by outside research organizations with selection of first due by the end of this month. The program survey will chart income and costs on network as opposed to syndicated programs and will study rerun income vs. distribution costs. It'll also figure the percentage of actors' salaries in terms of overall production costs and study the possibility of higher residual scales. Last, it will examine the type of health and welfare fund the film industry can afford.

ITC Appointments

Philip Besser and Herb Lazarus got the nod for new jobs within Independent Television Corp.

Besser will be production coordinator of ITC in the east, which means he'll become program director (of all properties not made in Hollywood) and continue also to supervise program services.

Lazarus was named sales coordinator.

EASIER SELLING FOR CHOSEN FEW

Hollywood, Aug. 25.

A pilot-less future looms for some of the top Coast tv film producers. That happy turn of events already experienced by a number of production outfits, has been brought about by the growing reputation of certain tv film outfits and the healthy commercial state of tv.

Blue-chip filmed shows such as Warner Bros. "The Alaskans," "Hawaiian Eye" and "Bourbon Street Beat," 20th-Fox's "Adventures in Paradise," and Revue's "Riverboat" were sold sans pilots. All have a prominent niche in next season's network schedule.

Then there is "The Untouchables," a progeny of Desilu's "Westinghouse Playhouse," and oater series growing out of Four Star Film productions, finding network berths. List is indicative of the more recent sans pilot success stories—and a portent of things to come.

What's brightened the outlook for pilot-less selling are these factors:

1. Solidifying of liaisons between tv film program suppliers and networks. Prime example is the romance between ABC-TV and Warner Bros. (See separate story.) WB and ABC-TV got together on "The Alaskans" and "Bourbon Street Beat," with the web committing for the hour-long series minus any sample film. (On the basis of "The Alaskan" commitment WB sunk $50,000 to build an "Alaskan" set on the studio lot. Such monies wouldn't be sunk into any risky pilot venture.)

2. The track records of certain film producers. Webs, agencies and advertisers know what a WB, Desilu, Four Star and a Revue, to name some of the top film suppliers, can do. In the final analysis, they buy the reputation of the production organization, even when a pilot is shown. When such outfits come through with what is considered a hot commercial property, the sans pilot course is sometimes adopted to clinch a deal. 20th-Fox garnered more than just savvyness when Martin Manuilus moved over to head up its tv operation. It was the Manuilus "Playhouse 90" reputation and the recognition of the James Michener name that clinched the ABC-TV "Adventures in Paradise" deal for ABC-TV, again without a pilot.

3. Despite the inter-network rivalry and the recurrent panics in the biz, the general tenor of the tv industry today is characterized

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Regional Spec As Mich. Innovation

Chicago, Aug. 25.

A small Grand Rapids (Mich.) agency, Norman-Navan, is breaking ground on a new video concept —regional spectaculars—in Central and West Michigan. For its client, Spartan Food Stores, N-N has purchased a firstrun Shirley Temple pic (either "Bright Eyes" or "Stowaway") from NTA for a concurrent break Oct. 26 in seven Michigan markets. In each the show will go on as a spec at 7 p.m.

Deliberately, the agency picked stations with overlapping area coverage, so that all viewers tuned in at that hour in the two Michigan regions will have no selection on the dial. Overlap markets are Traverse City and Cadillac, Grand Rapids and Kalamazoo, and Flint, Jackson and Lansing. Stations cooperated in the experiment by clearing prime time.

Withal it's to be a $12,000 splurge for the regional advertiser, which is looking for the strongest possible impact for the launching of its big annual food sale. If the experiment works, Spartan may repeat.

'Third Man' Union Crisis Alerts British TV Producers to Need For Autonomous Setup on Future Plans

London, Aug. 25.

Sequel to the resolving of the crisis over the "The Third Man" vidpix skein is a renewed campaign by Vernon Burns, topper in London of National Television Associates Inc., to get telefilm producers here actively interested in an autonomous association. Burns declares that the time couldn't be riper, inasmuch as the labor unions are aware as never before of the problems peculiar to this side of the game—but there's still no organization with which they can properly discuss those problems.

The increased Burns resolve stems from the results of almost a week of huddles over "Third Man," sparked by the decision of BBC, NTA and British Lion Films Ltd., partners in the project, to transfer production from Shepperton Studios back to Hollywood. The trio of associates had announced this intended move after suffering from labor unrest in the industry and on getting no reassurances that they'd be able to bring in their remaining 16 half-hour pix on schedule and within budget. When the three parties first met the Federation of Film Unions, representing six labor groups, the atmosphere was stormy and charged with allegations that the proposed switch was inspired by ulterior motives on the part of NTA, but by the time peace was achieved with agreement to resume work at Shepperton, the FFU was withdrawing all such accusations unreservedly and admitting to an earlier lack of understanding of the full circumstances.

No blame, declares Burns, attaches to the unions for any failure before to grasp the inherent problems of tv film making. These had never been explained to them fully. He reckons that they hadn't

(Continued on page 41)

P&G's Canada Buy

Procter & Gamble of Canada has bought ABC Films' Jackie Cooper starrer, "The People's Choice," for the French-Canadian stations of the CBC.

Stanza also has been sold in four new U. S. markets, bringing the total to 84. New stations are KPRC-TV, Houston; WRGP-TV, Chattanooga; WBAY-TV, Green Bay; and WABG-TV, Greenwood, Miss.

TV Stations Won't Run Away From Bluechip Entries

The top draw first-run syndicated properties now making the rounds appear to be attracting a good deal of station coin, supplemental to the regional and local advertiser deals.

It's a development which syndicators find heartening, for they feared with the nets moving into the 7:30 to 8 p.m. (EDT) and 10:30 to 11 p.m. (EDT) time periods, stations might remain aloof from buying. But what has happened in many markets is that the stations, finding only a comparative few holes to fill, want what they consider a blue-chip syndicated property and are willing to plunk down coin either to get the particular show for their market or to keep competitive outlets from latching on to desired properties.

The Crosley o&o deal on Independent Television Corp.'s "Four Just Men" is an example of such station buying. Station buying also has been active on such shows as Ziv's "This Man Dawson," CBS Films' "Trackdown," MCA TV's "Shotgun Slade," and Screen Gems "Manhunt."

Whitlock's Far East Swing on ABC Series

Victor Whitlock, ABC Films new story editor, has left New York for a seven-week swing through the Far East in connection with the company's upcoming series "Counterthrust."

Producer for the 39 episodes, which will be shot entirely in the Far East, is Lynn-Romero Productions of Manila. Whitlock will confer with directors Ted Post and Eddie Romero and visit locales in the Philippines, Japan, Indo-China, Hong Kong, Singapore and elsewhere with an eye out for shooting locations.

The series, starring Tod Andrews and Diane Jergens, will deal with the U. S. counter-espionage efforts against Communism.

Bagnall's 'Clutch Cargo' Sales at $500,000 Mark

Hollywood, Aug. 25.

George Bagnall, distributing the "Clutch Cargo" cliff-hangers, reports gross sales reaching the $500,000 mark on the show.

Key markets signing for the 130 episodes include WPIX, N. Y.; WFIL, Philadelphia; WNHC, New Haven; WGN, Chicago; KTTV, Los Angeles; WWJ, Detroit; WHC, Pittsburgh; WEWS, Cleveland; WKBN, Youngstown; and KFRE, Fresno.

Series employs a new process called Synchro Vox for synchronizing the voices in the cartoon characters.

Mex 'Bandido' TV Series Hits Snag

Mexico City, Aug. 25.

The projected "Bandido" series to be filmed here by producer Ron Gordon, and with William O'Dwyer an important financial partner, has run into official red tape.

The Film Bureau objected to certain scenes considered "undignified" to Mexico in presentation of its citizens as heavies. Producers agreed to make all cuts proposed by the Bureau but at this writing official permit to start shooting has not been issued as yet.

Jorge Ferretis, head of the Film Bureau, said "it is highly possible that authorization for filming will be conceded shortly." Shooting schedule calls for cameras to roll Sept. 1, with producer Gordon flying in before this.

O'Dwyer, caught in the middle, diplomatically said that the Film Bureau was right in insisting on elimination of sequences showing Mexico and Mexicans in an unfavorable light. Name of series may also be changed.

ARCHWAY REGIONAL BUY ON 'CISCO KID'

Archway Cookie Co. has bought Ziv's "Cisco Kid" reruns in from 40 to 50 markets, the sixth regional sponsor to sign for the show.

Placements for Archway will operate through the baking firm's regional plants, with time slots and stations already selected for the New England, New York State and Indiana areas. Midwest and Texas-Oklahoma regions will be next for placement, with north-central, eastern and coast areas following.

MORE THAN YOU COUNT ON! You know WCBS-TV commands New York's *biggest* audiences. Year after year, audience "head-counting" studies prove it—and advertisers count on it!

Now, a new depth study of "breakthrough" significance shows that channel 2 delivers also the *best, most responsive* audiences. Conducted by the Institute for Motivational Research, in association with Market Planning Corporation (an affiliate of McCann-Erickson), the study proves dramatically that New Yorkers—with seven stations to choose from—have by far the

greatest trust and confidence in channel 2. And, even more significant, that this pattern of trust and confidence (to quote the Institute for Motivational Research) "carries over into a pattern of greater trust and confidence *in commercials and products associated with channel 2!*"

Thus, this study is as important to you as rates and ratings. To obtain a copy of the findings, call WCBS-TV or your nearest CBS Television Spot Sales representative. You'll see that channel 2 gives you more, *far more*, than you count on! CBS Owned Channel 2, New York **WCBS TV**

Ed Sullivan's Yank Brand

Continued from page 2

ing a tv spectacular in Moscow, stayed onstage for most of the show, introducing the artists with a few Russian words he had acquired on the way. Only once did he have to call in the aid of an interpreter, and that was to help in expressing his appreciation. The cast, too, picked up a few words of the lingo, and each responded to the overwhelming applause with "bolshoi spasibo" (thank you very much).

Because of the linguistic barriers, the talent lineup had to be restricted to vocal, musical or sight acts. Comedy patter routines would have been impossible, and within that self-imposed limitation, the program was reasonably well balanced. It was, nevertheless, more varied than a Russian vaude show, which usually features an undue proportion of classical singers and dancers.

Hopalong Barry Sisters

Opening act on the bill was the Barry Sisters, who gave powerfully with such numbers as "Who's Sorry Now," and "Black Eyes" then returned for a second spot, after the intermission, dressed in Western costume for "Don't Fence Me In" and "I'm an Old Cow Hand from the Rio Grande."

Conrad Buckner (formerly known as "Little Buck") wowed the Russian customers with his intricate hoofing; Erich Brenn had the audience on the edge of the seats as he kept seven plates spinning simultaneously while doing a few odd juggling tricks; Metopera dramatic tenor, Charles Davis, impressed favorably with his operatic solos, notably with a Puccini item; while master accordionist Dick Contino roused the Muscovites by the sheer energy of his playing, with such assorted numbers as "Lady of Spain," "Arrividerci Roma" and "Roll Out the Barrel." He, too, did a second spot after the interval.

Billed as "the electro-illusionist," Marvyn Roy's w.k. but fascinating routine was a boffo novelty, particularly the final bit in which he extracted dozens of lighted electric bulbs from his mouth in rapid succession.

Move Vodka Accents

There were two femme operatic singers in the bill, Margaret Tynes and Rise Stevens. The Russians go for serious music in a big way, and that made their tasks all the easier. Miss Stevens shrewdly added a Pusski version of "Getting to Know You" and that was an immediate click. Miss Tynes, for her part, scored with her interpretation of George Gershwin's "Summertime."

Harmonicist Eddy Manson evidenced enterprising showmanship by learning one of the top local hits, "Moscow Evenings," and that pushed him way in in the popularity roster. His "St. Louis Blues" and "Flight of the Bumblebee" helped to keep him there.

Hubert Castle's tight wire routine had great visual appeal, and started with a lighthearted drunk spoof and ended with a dramatically staged back somersault through a hoop. Another sight act was Johnny & Bonnie Shirley's balloon-blowing, and the Muscovites readily caught on to the comedy patter that was an inevitable part of the performance. Although that type of show is fairly commonplace in the West, it apparently was quite unique to the Russians who clamored to get the balloons after the performance.

Marge & Gower Champion had the distinction of closing the show and their faultless terping, with a display of American routines, among them the square dance, soft shoe, the blues and the Charleston, provided a fitting end to a performance which made a surprisingly deep contribution towards better Soviet-American understanding. The enterprise, though greeted with some skepticism before it was launched, was a resounding triumph for all concerned —not least for the brains in the U.S. State Department which gave it official blessing.

The tv spectacular, which Sullivan filmed at the same time, is to be aired on Sept. 27 between 7:30 and 9 p.m. Apart from backgrounds of Moscow and Leningrad, it will also include several of the acts featured in the show, as well as six Russian artists, among them the famed Moscow State Circus Clown, Popov. *Myro.*

'Made-at-NBC'

Continued from page 27

back into the house on the theory that fewer compromises with quality are made that way. It's part of the corporate super-ego, laid down by the parent RCA—a case of "we don't have to make money as much as we do friends."

And realistically, NBC didn't fare too well last season with a preponderance of outside shows. So the attitude now is simply why not try it NBC's way and see what happens; it cannot be much worse and it's likely to be better.

Lastly, where motivations are concerned, program boss Levy is hot for the whole idea of "creativity."

NBC is beginning almost at once with production of "The Blue and Gray," a series of 60 and 90-minute telepix for '60-'61. It's seeking a star for an NBC-made anthology series on celluloid, or, what Levy chooses to call, "general drama." Web has hired writer Dick Berg to prepare a filmed private eye skein and Walter Mirisch to produce a new half-hour western. Neither of the programs has been titled, but there are specific formats for each mapped out by NBC. And, in a variation on the 100%-made theme, NBC has made a deal with Ziv to do a show called "Klondike Fever," a new 30-minute skein about Alaska. And though the deal calls for a 50-50 profit split by Ziv and NBC, it was the latter who doped out the original idea and took it to Ziv. Ditto NBC's dealings with Jack Chertok, who will make a western, "Mace Hunter" and one other show.

Indications were that NBC will within the next few weeks have a few more home-made program ideas, probably to be produced by units set up by the network. It will probably try out a 60-minute pilot on "Bonanza." Feeling there is that at first the web cannot handle many more than eight or 10 film programs a season, thus dispelling the immediate prospect of doing away entirely with "outside interference."

Just the same, motive behind creation of a new Livingston program development group in Hollywood and the like creation of a Frank Telford-Preston Wood-Si Lesser body in New York, is to establish liaison directly with the talent proper. Web isn't going to cut out agents or outside producers entirely, but evidently the only way the new program bodies are instructed to see someone is with the desired talent present at the negotiations right from the beginning.

50% of Package To Star

NBC will offer up to 50% of a package, it's understood, to the top names. The anthology, for instance —NBC wants a Hollywood name to host them all and appear dramatically in some of the half-hours. The anthology, incidentally, will, as has happened in the past, be used on a frequent basis to air other pilot shows NBC has in mind.

Tebet, in talent buying, is building a new personnel structure. He's teamed with Lou Ames, who will continue on the side with the NBC Opera Co. Rick Kelly becomes manager of NBC casting under Tebet. And with Kelly will be Edith Hamlin. Kelly and Miss Hamlin beginning early October will run twice-weekly auditions in Studio 6-H in New York. After a series of refinements, the remaining new faces will go before Tebet and Ames, then the program board of the network. General idea will be to sign the newcomers to yearlong pacts with options and tour them for various NBC program sponsors, so that they can get their feet wet, and also put them on the NBC-made variety shows, like Steve Allen's, or into any one of the upcoming NBC-made dramas. Hal Kemp will oversee a group in Hollywood which also works on new talent. Besides all this, NBC-TV will intensify the plan it began over a month ago to bring reasonably well-known foreign performers to the U.S. for appearances on NBC's own programs.

Tebet already signed the first of the new faces, vocalist-actress Marti Barris, who is in Hollywood. She'll be spotted on various network variety shows and may even go into "Bonanza" or the like. Later on, she'll probably be part of the touring showcase, which will appear before the dealers, distributors and manufacturing staffs of network sponsors.

It's been 18 months since NBC tried its hand in any real sense at finding new performers. The talent department was more or less submerged when the web went outside for its programming.

Kansas City—Radio Station KBKC in suburban Mission, Kansas, has been sold to Public Radio Corp., which also operates KIOA, Des Moines, and KAKC, Tulsa. Lester Kamin, president of PRC, said the same programming policy of news and music will be continued. Tom Beal stays on as manager.

Inside Stuff—Radio-TV

Short story adaptations of Armstrong Circle Theatre plays will form the basis of a paperback to be published next month by Citadel Press. Book will be called "The Best of Armstrong Circle Theatre" with adaptations by Irving Settel and his wife, Trudy, of three of the most popular Armstrong Theatre programs. Included will be "The Dead Sea Scrolls" by Irve Tunick, "Thirty Days to Remember" by Roger Larson, and "Junkey's Alley" by Mel Goldberg.

Major media will be used to promote the book. Armstrong Cork Co. will have several ads in the book specially prepared by BBD&O. Settel points out that the book is something of a "first" in view of the fact that they are short story adaptations rather than the plays themselves. Book will sell for $2 via bookstores and direct mail.

Settel's "Pictorial History of Radio and Early TV" will be published in January by Citadel. He's also resuming his radio-tv teaching at Pace College in the fall.

Bob Leder, head of WOR-Radio, the New York indie, along with bossman Tom O'Neil, and aided by program manager Bob Smith, hosted a $10,000 "meet the sponsors" party at the St. Regis Roof last week. Idea was for the WOR advertisers to meet the station's talent galaxy, sans any theatrical or ad agents, or other middleman—just the execs and WOR salesman and their wives dining and dancing with the entire talent roster. Latter were distributed judiciously among their respective longtime sponsors and, occasionally, with some potential advertiser. Each act was introduced by its musical theme plus a li'l spiel by Leder. Lilo was the only paid entertainer with Milt Shaw supplying the dansapation as the regular terp maestro. Each of the 285 guests received an appropriate favor—initialed tie-clasps for the men, uniquely packaged perfume for the femmes.

KNXT, the CBS-TV o&o in Hollywood, copped its fifth consecutive gold medal for television programming from the California State Fair and Exposition here last week. Medal went to KNXT for its hourlong documentary-editorial against capital punishment, "Thou Shalt Not Kill."

Surprisingly, the third-place bronze medal went to KRON-TV, San Francisco, for its documentary on the same subject, "Who Shall Not Kill?" Second-place award went to the educational station in San Francisco, KQED-TV, while honorable mention was awarded KTLA, Los Angeles, for its Laurel Canyon fire coverage.

First tv auction of used machine tools will be held Sept. 23 in Boston and Chicago with videotape and closed circuit, provided by Giantview tv net, used in the sale of $3,500,000,000 worth of aircraft forging equipment from a General Electric plant in Lynn, Mass. Bidders in Boston and Chicago will be linked by two-way pickup. Sponsor is Industrial Plants Corp. of N.Y. Use of videotape, instead of live, shaves some 30% off Industrial's budget.

In a rare gesture by a producing company to fatten Chicago's talent pool, Fred Niles Productions Inc. is staging a showcase for semi-professional talent in mid-September, to which he's inviting some 1,500 Windy City talent buyers from agencies, industry, photo studios and tv stations. Chi-based producer of films, commercials and industrials is beginning the preliminary auditions this week.

The Chi NBC o&o's, WNBQ (TV) and WMAQ, are collaborating with Pepsi-Cola on a new Michigan Ave. electrical display sign which will be one of Chicago's biggest, nearly a quarter acre in size. Stations are sharing a portion of the sign and will provide a running news strip by direct wire from the Chi NBC newsroom. Sign is expected to be in operation about Oct. 1.

Broadcast rules of Federal Communications Commission will be available Sept. 18 from Government Printing Office. Rules are being printed under Volume III of FCC's new loose-leaf rule series and will be in two parts—Part 3 covering Radio Broadcast Services and Part 4 covering Experimental, Auxiliary and Special Broadcast Services. Cost of volume is $4.50 for domestic mailing.

TV's All-American Squares

Continued from page 23

000,000-audience flop and a 30,000-000 audience hit.

The sponsors, the networks and the stars know it and that's why an MCA or a William Morris can command—and get—such fancy fees as the $100,000 for the Bergman one-shot and an unprecedented cycle of $50,000 and $75,000 fees for the big name lure. That's how the American tv audience, as the pix house audience before it, wants its entertainment.

Go back through the years over the Sunday 8 to 9 Ed Sullivan span and the answer's always been the same—the brighter the star the bigger the rating. But conversely, take the very best of "Omnibus" (and a big chunk of it belongs in that category), or such eminent "Playhouse 90" entries as "Requiem For A Heavyweight" and "A Day of Wine and Roses," the combined product of some of tv's finest writer-producer-director talents but without benefit of snazzy marquee lure, and the returns were pathetic.

That an NBC is still willing to stick its neck out with a possible $3,000,000 deficit in perpetuating good drama for drama's sake, as it is doing next fall with its "Sunday Showcase," or willing to plunk down $365,000 for delivery of a qualitative "Moon and Sixpence" with Laurence Olivier only to wind up in a pocket-to-pocket sponsor relationship with the parent RCA; or restore the NBC Opera Co. to full-bloom next season withou benefit of a single client nibble, redounds all the more to the credit of a network that still clings to a perhaps old-fashioned (and certainly non-lucrative) concept that such a medium as tv has a responsibility to fulfill, even if it means "only 15,000,000" viewers. That CBS-TV is willing to court prime time tuneouts by daring to slot public affairs programming at peak 10 o'clock time must, too, invite hosannas. But that it will "educate" people to appreciate the finer things of tv unfortunately still belongs in the "to be hoped for" realm.

Piel's 52-Wk. Pact

Piel Bros. has signed a 52-week sponsorship deal on WABC-TV's, N.Y., "Sports Page of the Air." Show, with Howard Cossell, is seen Wednesday nights at about 10:45 p.m., immediately following the web's telecast of "Wednesday Night Fights."

Sponsorship begins with the Sept. 30 telecast. Young & Rubicam is the agency.

The HOT SHOWS come from ZIV!

"BOLD VENTURE"

starring DANE CLARK

TAMPA-ST. PETERSBURG WTVT 22.6 ARB, June '59

PHOENIX, KVAR 21.6* ARB, June '59

PORTLAND, ORE., KPTV 20.4 ARB, June '59

CLEVELAND, KYW-TV 20.3 ARB, May '59

*4-week average

ZIV TELEVISION PROGRAMS, INC.

DRAMATIC EXECUTIVE FAMILY SHANGRI-LA

Lovely, dramatic summer and winter Normandy Chalet in peaceful unspoiled rock garden. Private lake front setting. Game fishing, swimming. Own dock, rowboat, canoe. Forty five miles from New York. Minimum upkeep. Oil heat, three bedrooms, two baths, cathedral living room, sun room, etc. Easy expansion. Perfect for high level hospitality. Restricted.

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Airconditioned rooms, TV and telephone in every room. Wall to wall carpeting. Foam rubber mattresses. Continental breakfast.

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Write or call TUrner 8-7100 for reservations

Argentine TV

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directional antennae will be solved by all four antennae (the 4th that of existent Channel 7) going atop the ALAS tower building on Avda. Leandro Alem, where studios for Argentina's first channel 7 are now being installed. Apparently tenders will be called for private enterprise to take over that channel too. The studios should be completed by yearend.

All the new licensees will have to get payment terms from equipment suppliers, but have to proceed cautiously in this respect, as they can allow no suspicion of foreign capital being mixed up with them. The Telecommunications Ministry exercised care that no licensees had tieups with publishing concerns, political parties, or local publishing outfits, to avoid suspicion of any press monopoly. Shares may not be disposed of abroad, precautions being taken to ensure that none of the Peron tycoons was able to regain a hold in local radio or tv through purchase of stock in the new commercial tv corporations.

Kurt Lowe's Setup

The licensees are believed to be planning calling a joint press conference, and to be preparing submission of a petition to the Government, asking for exemption of import dues and surcharges on importation of the transmitters and equipment. CA-DE-TE (Channel 9) is headed by Kurt Lowe, founder and guiding light of Argentina and Chile's most successful advertising film-short production and distribution setup. He has a fine organization, and a full roster of sponsors already hoping to get time on the outlet. Lowe has already agreed to purchase an RCA transmitter, and will soon be in the U. S. to conclude details. He has also leased the old "Les Ambassadeurs" nitery building, in the Palermo residential district, for use as a studio center. This spot was known as "l'Armenonville" 50 years ago, and saw the birth of the tango, many wild parties and knifings. It is suitable for a tv center, save in its proximity to Americans' favorite B. Aires nursing home "The Little Company of Mary."

DICON S.A. This is the brainchild of Father Hector Grandinetti, who also hopes to get his Channel operating by April or May, and has recently returned from a U. S. equipment-buying trip. He has also promised to disclose names of international talent booked to inaugurate his channel (rumor has busied itself for some time with Bing Crosby's name in this connection). DICON has plans for 19 educational programs weekly, plus news items of "purely objective nature" as well as light entertainment sponsored by advertisers.

RIO DE LA PLATA TV: Channel 13 was awarded to this company, organized by Ricardo Pueyrredon, who heads Argentina's major all-Argentine advertising agency, which has an imposing roster of American, Argentine and British sponsors. Live-wire Pueyrredon is a son of the late Honorio Pueyrredon, onetime leader of the Radical Party, statesman and Argentine Ambassador in Washington (in the late '20s).

Rio de la Plata was incorporated in 1958, under the Aramburu Government, with a capital of 50 million pesos, when the exchange rate was 30 to the dollar. When the license was finally ratified last July, the rate was 85 to the dollar, and as a transmitter costs around $700,000 the outfit will now need a capital of 220 million pesos, instead of the original 50 million. The first capital was put up by an imposing group of representative Argentines, of all political creeds, a variety of professions or financial interests. Pueyrredon states it will be easy to raise additional financing, as he is besieged by would-be investors. TV enthusiasts keep telephoning his wife, begging to be allowed to invest their coin in the medium.

Rio de La Plata has two men currently in the U.S. and Europe who will have to decide on the purchase of equipment. The license was signed jointly by Ricardo Pueyrredon, Alfredo Chopitea, Manuel Busquets Serra, Alberto Zubiaure and Brazilian born Jorge Gonealvez, the future Program Director.

Rio de La Plata has plans for a video tape network with the provinces, and is already snapping up likely personnel and talent. Sponsors have already put in bids for Rio de La Plata TV time. As soon as the new channels are in operation, the country's 400,000 to 500,000 sets are expected to increase to that many million.

Channel 7, which continues operating as a State enterprise, is also to be sold by public tender, and bidding will be keenly contested, as the channel has been operating since 1951, and despite State ineptitude, it has proved a gold-mine. Even with competing channels there is enough business to go around for everyone. Channel 7 will have the big advantage of studio facilities, once those costing 40 million pesos, are completed in the ALAS building.

The coaxial cables which the Telecommunications Ministry has been installing to link up B. Aires tv outlets with Rosario, Santa Fe, Canada de Gomez, Mar Del Plata and Chivilcoy, are expected to be in operation by the time Channel 7 is transferred to the new ALAS studios.

Austin—O. P. Bobbitt, general sales manager of KTBC and KTBC-TV here, has been appointed a veepee of LBJ Co. in charge of sales. In his new capacity, Bobbitt will head sales at KRGV-AM and KRGV-TV, the LBJ affiliate at Weslaco, Tex., as well as at KTBC.

Toronto Radio Station High Noon Stunt Starts Melee, Enrages 10,000

Toronto, Aug. 25.

In the worst traffic jam in the modern history of this city, some 10,000 people were enraged and threatened to attack the personnel of CHUM, Toronto, and upset the mobile trucks of the radio station, when CHUM offered a high noon prize of $250 for the correct identity—by a passerby—of "a man wearing Bermuda shorts." Motorists and pedestrians were held up for some 30 minutes for 30 blocks as the crowd grew militant and abusive at the radio station's stunt.

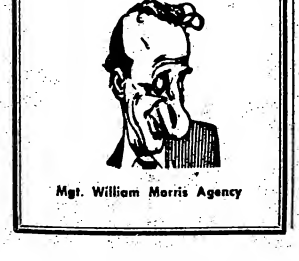
In the melee, one policeman had to be taken to hospital and two were injured as subway, streetcars and bus passengers were delayed a half-hour at one of the city's downtown intersections, with the police chief of metro's traffic division immediately cancelling CHUM's action and apologizing, over the police's p.a. system, for the delay after police tow-trucks and an ambulance were rushed to the beleaguered point. He announced that possibilty of charges against the station would await complete reports to police.

Chicago in Tribute To Trib's Larry Wolters

Chicago, Aug. 25.

Larry Wolters will get the local industry spotlight next month on the occasion of his 30th anni as radio-tv editor of the Chicago Tribune. WGN Inc., owned by the Trib, will party the newspaper veteran next Tuesday (1); and a gathering of station p.r. men and fellow set-watchers of competing papers will honor him on Sept. 12.

Wolters himself is marking the occasion with a retrospective on three decades of broadcasting, which will run in three installments in the Sunday Tribune.



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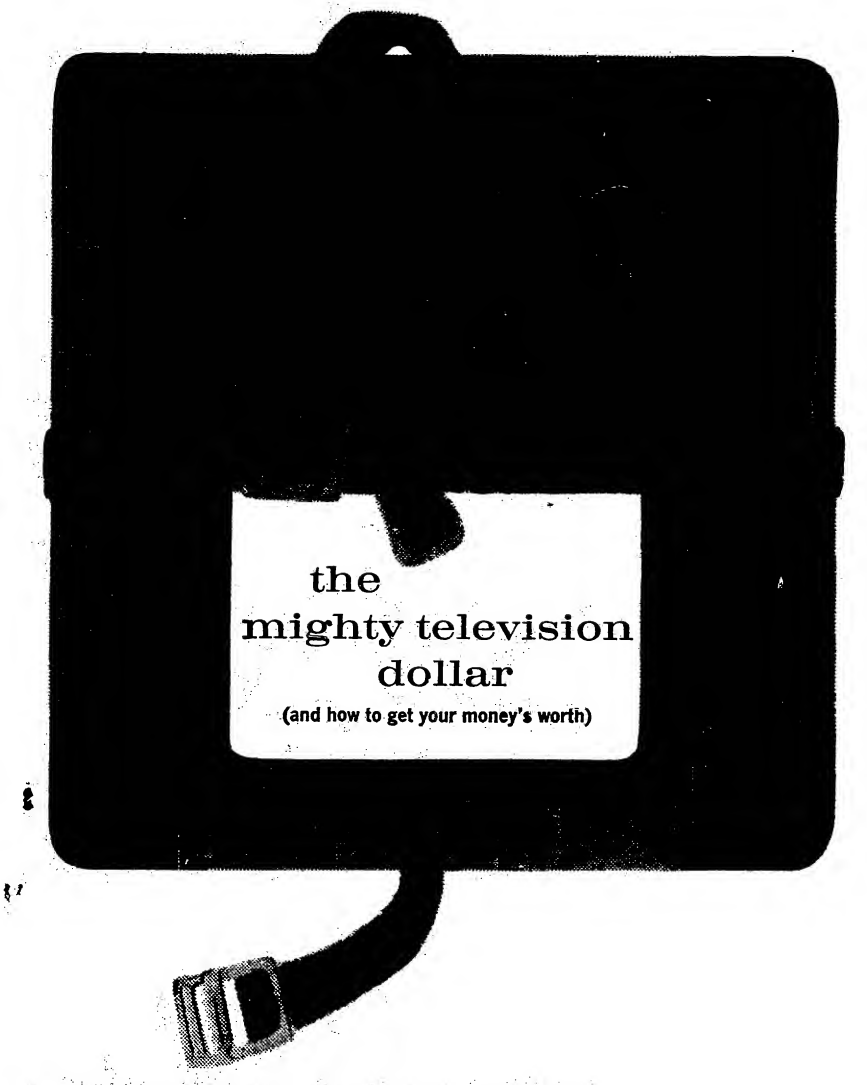

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TV GUIDE

Book Jackets Eye TV

Continued from page 23

parently corroborated Cerf's explorations in the same field and before long, with an assist from Random House's art department, a book jacket was prepared for "Blow Up the Storm" that scored instantly on tv screens. It was the type of a jacket that didn't require a magnifying glass to read the title. Kanin said this week that in his opinion the dust wrapper of his new novel can even be read in a medium shot—something that was well nigh impossible with other recent book stall tomes. Cerf, almost as pleased as Anaximander, the Greek philosopher, who came up with the sun dial and geographical map, says he's going to use the new book jacket designing technique with other upcoming Random House titles that lend themselves to tv promotion.

Commercial Commodities

"We as authors have been accustomed not to think of a book as as a product," Kanin said. "But publishers, however, consider their books as products and want to get the most impact with them. Video is one effective way of doing it."

Kanin has been on video extensively to plug his nev novel. All told, he's been on some 25 programs. He was on the Jack Paar show twice; guest panelist on "What's My Line?" He also did interviews with Arlene Francis and has an upcoming taped powwow with Maryna Mannes. He recently did an early morning stint on "Today" not believing many would catch the program but was jolted when everyone and his cousin called him up to say they could read the title of his book on the screen practically 20-20. Kanin also regards Henry Morgan and Barry Gray as two crackerjack boosters of contemporary literature.

"This is an era when books can be sold via the air," Kanin observed, noting also that many top show biz figures, who command astronomical sums when they do a professional turn on the air, are eager to cuffo when it comes to plugging their own literary endeavors. 'Take a look for example at Fred Astaire," Kanin said. "He went on the Paar show in connection with his book and spoke for an hour—and for nothing, mind you! And you know what he can get for a professional appearance."

Another Random House book that has apparently zoomed upward due, in a large measure, to tv plugs is Robert Crichton's "The Great Impostor." Appearances of Crichton on the Mike Wallace, Henry Morgan, Dave Garroway and Jack Paar shows reportedly helped the sales of the book.

Crichton and Ferdinand Demara, the "hero" of the book, made two appearances on the Paar show. Paar not satisfied with what he had already done, threw another bouquet of flowers in the direction of "The Great Impostor" on a subsequent broadcast.

CBS Telepic Pie?

Continued from page 25

it's worth. Certainly aware of the money-saving aspects of outside production, via the insight into CBS operations that his administrative duties give him, Aubrey is also a man whose general experience seems to support the outside production theory. He received his network training at ABC-TV, where virtually everything comes from indie producers. Such practice has kept ABC-TV a trimly budgeted operation and yet a highly competitive operation.

By way of disclaiming that CBS-TV would go "allout outside," the web took especial note of the new Lester Gottlieb appointment (see separate story) as director of program development and planning.

One source at CBS approximated the amount of inside production as a little less than half of the entire sked. This inside production represents about $50,000,000 a year in costs, and involves about 20 half-hours a week.

Foreign TV Followup

Continued from page 31

TeleVision, Scottish TV, Southern TV and Tyne Tees TV pitched in with Associated-Rediffusion to do the job, with the generality of the webs staging a song or a dance to pre-recorded sound in some visually colorful local spot. ATV opened up with Dennis Lotis and others singing and dancing in Trafalgar Square—a technically fine achievement, with no hint of interruption by crowds. TTT went to a quayside in North Shields for song and dance with a fishing theme. Anglia TV staged s. and d. with a harvest theme in a Norfolk farmyard. A-R, siting cameras on a Welsh hill, got as near to Wales as having colored warbler Lucille Mapp rendering "Happiness is Just A Thing Called Joe." A-R also went to Twickenham to overcrowd the screen with 200 instruments of the Royal Military School of Music playing some of the "1812 Overture," fireworks and all. There was that Gorbals contribution from Scottish TV, and A-R did a closing sequence set in London's Battersea Pleasure Gardens that at least had life, color and movement.

Two contributions were above the general level, in terms of creative thinking. Paralleling unwittingly or not, the opening of the 20th-Fox picture "Twelve O'Clock High," ATV did a nostalgic little item from an airfield at Chedburgh, Suffolk, superimposing wartime memories. And Southern TV capped the lot by setting soundtrack poetry to visuals of Stonehenge, relying on nothing more startling than lighting changes, dissolves and slow pans to secure an eerie, evocative effect.

The two dozen or so artists involved in the entire show worked energetically, and some hard work clearly went into devising the routines. Commercial tv has certainly confirmed that it has a lot of talent on which it can call and that its technical know-how is tops. But what else it's proved, query query. *Erni.*

Saturday Spectacular

The presence of Jayne Mansfield and husband Mickey Hargitay on The Startlight Hour Spectacular (15) probably ensured a big viewing figure. But unfortunately it didn't add up t much in the way of entertainme. After a trite and rather coy interview with the emcees, Mike and Bernie Winters, Mr. & Mrs. Hargitay gave with an excerpt from the act which they did at the Tropicana, Las Vegas. Miss Mansfield describes it as a combination of acrobatics and adagio dancing, and it didn't measure up as anything to get very excited about.

When a show's star act fizzles the entertainment is out on a limb and it seemed that the director relied rather too confidently on Miss Mansfield and her strong-man partner, and the rest of the bill failed to make much impact. Usually very funny, the Winters duo seemed unduly subdued as emcees. Cliff Richard and and The Diggers were their usual energetic selves with three numbers, "It's Summer," "Living Doll" and "Down The Line."

Show bowed in with magician Tony Marks, followed by a striking colored singer, Mauri Leighton, whose two songs, "Anything Goes" and "Just In Time," have taken rather a beating on tv of late. Second stanza of "Starlight Hour" began briskly with dancers and then introduced a pleasant Rumanian violinist. Florita Remetter, playing "Bagpipe and Fiddle," her own composition. The hour could have done with rather more of Miss Remetier, but it was time for Miss Mansfield to take over. Dicky Leeman's production was smooth and the Jack Parnell orch, directed by Alec Firman, helped considerably. *Rich.*

WB-TV

Continued from page 25

and "Maverick," with the new shows including "The Alaskans," "Bourbon Street Beat," and "Hawaiian Eye." It's an enviable five season commercial record.

There is complete cooperation now between the tv subsid and the parent company, with some very mutually beneficial results. For instance in the field of casting, if Orr & Co. find what they consider a likely tv star prospect, he or she is put under contract, usually a seven-year deal, with the subsid or parent company free to draw upon the newly signed talent. The tv subsid doesn't cast star names. Orr prides himself in making stars. James Garner was with WB for a year before he was cast in "Maverick." Others signed in a similar fashion were Ephram Zimbalist, Roger Smith and Edd Byrnes of "Sunset Strip." The pool of talent on tap gives the WB tv subsid a flexibility in casting possessed by a comparative few other companies.

The foreign market potential, according to Orr, rules out vidtape production at this period. Telefilms can be played throughout the world without worry of vidtape conversion problems necessitated by differing line standards. Currently being dubbed for the Latino market are "Maverick," "Bronco" and "Sugarfoot." In charge of World-wide sales is Rod Erickson, who works with the WB foreign sales offices in selling off tv rights to WB properties overseas.

Dimensions of the WB tv operation is evidently more than a one-man operation. The exec team under v.p. and exec producer Orr includes Hugh Benson, exec assistant, Cedric Francis, Richard Bluel, James Phillips, filling a variety of top level assistant posts, as well as a host of producers and production and story execs. All told the tv production arm has close to 300 permanent personnel under its fold, according to Orr, and 700 craft workingmen to draw from at the studio as the need arises.

In short, it's no small operation and if properties click in the rating meter as they have in the past, it'll go nowhere but upward.

Bad Directors

Continued from page 25

used translate to the screen an end product inferior to the script they've worked from. They have little understanding of their roles as stagers and as developers of characterization, he says, and the unfortunate part of the situation is that with all the preparation some of them take, they'll never have that basic grasp.

A half-hour television show, after all, is only an incident built up with characterization, he points out. And if a director plays the characterization wrong, the characterization is unbelievable and the total effect of the teleplay destroyed. He recalls one instance where a certain heavy was induced to do the right thing, and the script made the gradual change in his character entirely believeable. But the director played the opening minutes of the show so broadly, making him so villainous a heavy, that the resulting transition was hard to swallow.

"We had to try to salvage it in the cutting room," Schermer recalls, "and we practically butchered the opening to tone him down. And the part was played by a highly skilled actor, at that."

What to do about the situation? Nothing that can be done, according to Schermer, except to try to develop new people who show the necessary sensitivity for directing, and to fight the never-ending battle of availabilities of the fewer number of talented directors. And to salvage the poor footage in the cutting room.

Top Radio Spenders

Continued from page 27

in 330 sampling areas. Launched last October, study was scheduled for release in May.

Soon after Labor Day, RAB plans a special study with cooperation of Higbee's department store, Cleveland. Bureau will spend about $60,000 in a series of radio tests, comparing radio pull for store items with newspapers. A similar project, started a couple of years ago with a Supermarket, has never been heard from.

RAB activity is part of a summer 'of souped up promotion activity for the sound medium. Robert M. Light, prez of the Southern California Broadcasters Assn. of 50 stations, was in New York last week with a special pitch for agencymen. Rep firm Avery-Knodel has just distributed a presentation on the Intermountain Network country's largest regional radio web, based on the biggest Pulse survey ever made—45 markets, seven states.

NTA Realignment Shifts Graff East

Chicago, Aug. 25.

E. Jonny Graff, veepe of National Telefilm Associates who has been basing in Chi as national sales manager of the company's rerun division, is being transferred to New York Sept. 1 in a realignment of the vidfilmery's sales organization. Graff becomes head of syndication sales, Mickey Sillerman takes over the regional sales reins of firstrun product, and Harry Goldman moves to the Coast to go with the parent company, National Theatres.

Chi office, for the nonce, will operate without a nominal head, Marvin Lowe taking over Graff's chair to work the Chi area and Allen Ash continuing to service the nearby towns.

UNITED AIRLINES CHI LONGHAIR SPONSOR

Chicago, Aug. 25.

WGN-TV has nailed a second bluechipper. United Airlines, for its upcoming Sunday specials, "Great Music From Chicago." Indie already has RCA in tow for a third of the 26 tint installments, leaving a final third remaining to be sold. Sponsors will each underwrite a whole hourlong program alternating on a skip-fortnight basis. There's possibility that the two jazz programs in the series will be sponsored multiply.

"Great Music," with the Chi Symphony Orch and top guest conductors and soloists, will probably be the highest budgeted localer here next fall.

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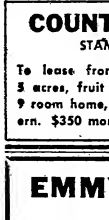
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'Kookie's' Philly Gum-Up Leaves Kids Out in Rain; Cop Sponsor Conflict Plea

Philadelphia, Aug. 25.

Edd Byrnes failed to show up on Dick Clark's "Bandstand" (19) and gummed up the day for the teenagers who stood in line in the rain, outside the WFIL-TV studios from 5:30 a.m.

Reasons for the cancelling out were blurred. Warner Bros., who had "Kookie" here to plug his pic "Yellowstone Kelly," currently at the Stanton Theatre, said the station had been notified several days earlier. A WFIL-TV spokesman declared sponsor interests were tangled.

Clark (now in Hollywood) hosts a Saturday night session, bankrolled by a chewing gum manufacturer. Byrnes stars in "Sunset Strip," sponsored by a rival gum maker. Vocalist Connie Stevens' appearance on "Bandstand" (29) is also messed up, because of her teaming with "Kookie" on the hit platter, "Kookie, Lend Me Your Comb."

Byrnes also bowed out of a slated appearance on the "Frank Ford Show" (WPEN), bus substituted a beep phone interview. The star pleaded a too tight schedule.

A filmed interview, made at the Sheraton Hotel, where he met press and broadcasters at a buffet dinner, was telecast on the "Hy Lit Show" WCAU-TV rock 'n roll session.

Liz No Fizz

Continued from page 29

by fog, the first when CBC was set up to cover the Queen's arrival at Torbay airport in Newfoundland. This was to inaugurate the new Newfoundland link in the corporation's national tv web and complete network coverage of Canada coast to coast. Up to an hour or so before arrival time, Torbay was covered with fog and the Royal plane was rerouted to Argentia, too far to move equipment. Then the miracle happened: the fog lifted all over Newfoundland—except at Argentia! The plane landed at Torbay right in front of the sweating CBC crews. The seaway opening at Cornwall was delayed for three hours when fog covered the Royal yacht Britannia 20 miles downstream. This properly upset the entire network scheduling which had to fill with film, splicing regular live-picture reports from the seaway location.

But the big thing that sticks with Benson is the upped spirits of the CBC people. "It's the finest since television came to Canada," he said. Benson also believes tv has "caught up" with radio in coverage of special events like the Royal Tour.

'Third Man'

Continued from page 35

even been sufficiently alerted to the fact that, although going over schedule on a top A feature might not be of the greatest moment, overshooting by one day on a half-hour vidpic could mean disaster because of the strictly limited income ceiling.

"The unions now understand that it is absolutely impossible to produce a series unless you can do one half-hour a week," Burns told VARIETY. "That's the maximum time that can be allocated to a quality series. They've also told me something which producers have said they'd never agree to; they would be willing to bargain with another organization devoted solely to tv production interests.

"The situation is paradoxical. Due to the great pressures that television production companies have been put to because of the newness of the industry here, they have developed a laziness. They thought they didn't have time to form another association. I'm sounding the tocsin to try to correct that."

Burns says he wouldn't, as an American, want to be the focal figure in the proposed setup. Nor does he suggest conditions such as barring producers who are also involved in feature pix from belonging to two associations, or ruling out cooperation with existing groups. He's aware, too, that an outfit such as he envisages is already listed in the record books—Television Film Producers Assn.—but he doesn't consider this to be effective enough. It could do the job, he agrees, given the active interest he's seeking to arouse.

Look Ma, No Pilot

Continued from page 35

by comparative confidence in the commercial performance of the medium. That confidence wasn't nearly as strong last year, when the recession talk made so many advertisers and agencies shaky and resulted in late buying. But with the return of confidence, there are more advertisers, agencies and networks willing to stick their necks out and buy pilot-less properties. For example, Ted Bates agency, whose clients are riding high with WB's "77 Sunset Strip" on ABC-TV, requested a similar type show from WB. Studio came through with ABC-TV's "Hawaiian Eye," which Bates bought for its clients sans pilot.

This is not to say that pilot production won't be around for the next selling season. Most certainly it will be and even the most successful production outfits will be turning out those sample episodes for display in the market place.

But there's a strong likelihood that the more successful telefilm production outfit will be able to do more pilot-less selling—thus reducing the yearly drain of some $7,000,000 which is sunk into pilots that don't sell.

Mex Network

Continued from page 29

idea and will grant permits for this purpose now and in the future, only limitation being the number of channels available within national territory, and in accordance with international agreements that Mexico has signed.

Another reason for network official okay is fact that Communications feels quality of programs in hinterlands will be greatly improved. And facilities will play a major role in the slowly building up use of television as an educational medium, through dissemination of cultural programs as well as outright instruction.

WRCA-TV Revamps Its Fall Sked; 7-7:30 P.M. Rivalry Stepped Up

Fall program structure at WRCA-TV, N.Y., will be considerably revamped, Max Buck, station manager, said this week. "Hi Mom" 9 to 10 a.m. segment, formerly filled by Shari Lewis and subsequently by Jimmy Weldon, gets a new permanent attraction starting Monday, Aug. 31.

It is Paul and Mary Ritts, adult-beamed puppeteers, former CBS-TV personalities and more recently five-day-a-week attractions on WCAU-TV, Philly, Ritts are in the mold of the Bairds and try to angle their puppets for adult appeal. Recent breakdown of their audience in Philly showed that 88% were in adult category.

NBC-TV's Gotham flagship is also revising its weekend weather roundups. Rosemary Haley is being added to the two five-minute weather shows on Saturdays. Dr. Frank Fields is the professional expert on the program. Buitoni Macaroni Products will sponsor the 11:10 p.m. weather program starting this week and assume sponsorship on Saturday Oct. 3 of the 6:25 p.m. weather show. Both programs will feature Dr. Fields and Miss Haley.

In an effort to beat out the rival webs during the 7 to 7:30 p.m. weekday strip, station feels it can stay on top with a proposed lineup shaping up as follows: Mondays, starting Nov. 9, "Shotgun Slade" sponsored by P. Ballantine & Sons; Tuesdays, "Sgt. Bilko" reruns, starting Oct. 6, sponsored by Ronzoni-Macaroni Products and N. Y. Telephone Co. Yellow Pages; Wednesdays, "Death Valley Days" sponsored by Pacific Coast Borax Co. for the fourth year; Thursdays, "Lockup," for which negotiations are currently under way with several clients for mid-October starting date.

Fridays, the station is evaluating several potential shows and sponsors, among them "U.S. Marshal" for Budweiser; "Grand Jury" with sponsor interest among several companies and "Four Just Men," reportedly on the verge of a sale to an oil company. Buck contends that with four strong first-run properties and probably the strongest rerun property (Bilko) of the season, the 7 p.m. slot on the station shapes up as the best in years.

Station's weekend 11 p.m. news sponsorship is also being finalized. "11th Hour News" (Sunday edition) will most likely be taken over by Shell Oil instead of Savarin Coffee

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Jocks, Jukes and Disks

By MIKE GROSS

The Platters (Mercury): "WHERE" (Argo†) is a big ballad entry taken from a Tchaikowsky symphony and it ought to get good turntable exposure. "WISH IT WERE ME" (AMC*) gives the lead singer some effective ballad strokes on the ballad from Metro's "Girl's Town."

Valerie Carr (Roulette): "THE WAY TO MY HEART" (Shapiro-Bernstein*) has a good swinging approach that could build up to important spinning time. "I'M ONLY ASKING" (Planetary*) is a neatly concocted ballad that has an infectious and playable air about it.

Tab Hunter (Warner Bros.): "WAITIN' FOR FALL" (True Blue*) gets across an appealing message (for the teeners) with an attractive beat and a likeable vocal. "OUR LOVE" (Arch*) has an okay ballad feel and Tab Hunter takes it in his limited vocal stride.

Chet Atkins (RCA Victor): "BOO BOO STICK BEAT" (Athens*) beats out a slick country rhythm but it's sure to win plays in pop areas, too. "DJANGO'S CASTLE" (Francis-Day†) is a moody and haunting instrumental good for deejay programming.

Monte Kelly Orch (Carlton): "TANGO BONGO" (David Jones†) stirs up a lot of instrumental heat that will attract spinning action. "PORGY" (Gershwin*) is a moody and lush interpretation of the Gershwin classic good for deejay programming.

Steve Allen-Jayne Meadows (Signature): "FLATTERY" (Saunders*) pitches Steve Allen and his wife in a pleasant little item out of the "Whoop-Up" score. "I Remember It Well" (Chappell*) won't be remembered for this treatment.

Anthony Newley (London): "IDLE ROCK" (Duchess†) is a familiar folk item set to a hot rocking beat for catch-on chances. "MY BLUE ANGEL" (Duchess†) is an okay ballad entry that the jocks may warn to play with.

Mim Romm (Kapp): "UNTIL MY HEART FOUND YOU" (Port*) should find an audience because of the way Mimi Roman builds a rocking ballad vocal. "UP TO MY HEART IN LOVE" (Garland*) steps at a lighthearted gait that's good for occasional spins.

Danny Owens (MGM): "WHERE THERE'S A WAY" (Jeff-Mar†) is an ingratiating hand-clapper that Danny Owens makes quite appealing. "MELINDA" (Mel-Jack†) is an average salute to a girl that's been done better under another name.

The Castaleers (Felsted): "YOU'RE MY DREAM" (Glamford*) fits the rocking vocal pattern but doesn't have enough to pull it through. "I'LL BE AROUND" (Regent†) is a slow-moving rocker that takes too much time to attract interest.

Danny Diel (Cub): "HE'S BIDING HIS TIME" (Cedarwood†) fits into the sad folk groove and it will do well in the alfalfa areas. "HE AIN'T GONNA STUDY WAR NO MORE" (Cedarwood†) is a lively folk item with enough humor to give it pop appeal.

Donny Lee Moore (Shelby): "EMPTY ARMS, EMPTY HEART" (Gamut*) is a slow but effective rocking ballad that will attract some deejay interest. "I'M BUGGIN' OUT, LITTLE BABY" (Gamut*) has a speedy gait that some of the juke crowd may find interesting.

The Channels (Port): "THE CLOSER YOU ARE" (Spinning Wheel†) is close enough to the rocking ballad format to give it a spinning chance. "NOW YOU KNOW" (Spinning Wheel†) is a busy rocking item with limited appeal.

The Five Knights (Specialty): "MIRACLE" (Venice†) works no wonders on a rocking theme. "YO TE AMO" (Venice†) may get by via its Latino lilt.

Teddy Rambeau (Tops): "THE BOARDER" (Sherman-De Vorzan†) serves as a good entry into the rocking sweeps for Teddy Rambeau who has the vocal makings of a teenage fave. "THAT'S ALL I ASK" (Sherman-De Vorzan†) is a rocking ballad that Rambeau makes sound better than most.

Frank Verna (Wynne): "TELL ME" (Robert Mellin†) has a charming Italo lilt and a good vocal approach to win over the spinners. "SENTIMENTAL SECRET" (Joy*) has enough of a catchy beat to keep the side from becoming a spinning secret.

Buck Rogers & His Jets (Montel): "CRAZY BABY" (Red Stick†) follows the familiar rock-shout path for so-so results. "ROSE MARIE" (Red Stick†) is far cry from the original "Rose Marie" and doesn't have a chance to replace it.

*ASCAP. †BMI.

Best Bets

THE KINGSTON TRIO . . . . . **WORRIED MAN**
(Capitol) . . . . . **San Miguel**

The Kingston Trio's "Worried Man" (Harvard-Highbridge†) is a danceable adaptation of an old folk song that's pegged for top play and a big commercial payoff. "San Miguel" (Harvard-Highbridge†) is a warm ballad that the boys make especially meaningful.

* * *

HERSCHEL THOMAS . . **THAT OLD PLACE CALLED HOME**
(Madison) . . . . . **Please Be My Bride**

Herchel Thomas' "That Old Place Called Home" (Monument†) is a sentimental item that hits the right spot. It's sure to go all the way because of the standout vocal and class backing. "Please Be My Bride" (Monument†) is an average rocking ballad with a nice vocal touch.

* * *

TEDDY RANDAZZO . . . . . **LIES**
(ABC-Paramount) . . . . . **I'm On A Merry-Go-Round**

Teddy Randazzo's "Lies" (Score-Almino†) has lotsa dramatic impact and it's stirred up for a big spinning spree. "I'm on A Merry-Go-Round" (Score-Almino†) spins along at a neat pace for some turntable time.

* * *

PAUL EVANS & THE CURLS . **SITTING IN THE BACK SEAT**
(Guaranteed) . . . . . **Worshipping An Idol**

Paul Evans & The Curls' "Sitting In The Back Seat" (Sequence) is a novel item pegged for teener appreciation and they're sure to take to it in a big way. "Worshipping An Idol" (Sequence*) swings with a beat set for juke tastes.*

* * *

TOMMY SANDS . . . . . **THAT'S THE WAY I AM**
(Capitol) . . . . . **I'll Be Seeing You**

Tommy Sands' "That's The Way I Am" (Hecht-Lancaster & Buzzell) is a solid ballad that helps him make the switch from a rocking stylist to a potent vocalist. Side is sure to grab the spins on all levels. "I'll Be Seeing You" (Williamson*) gets a straightforward and sincere reading to get it playing time.*

* * *

KENNY RANKIN . . . . . **I CRY BY NIGHT**
(Decca) . . . . . **Have Pity Miss Kitty**

Kenny Rankin's "I Cry By Night" (Marvin) is a fine ballad entry with enough vocal appeal to swing potent plays its way. "Have Pity Miss Kitty" (Tri-Park†) is a rousing item good for juke hopping.*

* * *

NINA SIMONE . . . . . **CHILDREN GO WHERE I SEND YOU**
(Colpix) . . . . . **Willow Weep For Me**

Nina Simone's "Children Go Where I Send You" (Sam Fox) is a jazzed up version of the classic folk item that's surefire for big pop play. "Willow Weep For Me" (Bourne*) gives this top-flight jazz stylist a chance to make something new and exciting of an oldie.*

* * *

E. C. BEATTY . . . . . **SKI KING**
(Colonial) . . . . . **I'm A Lucky Man**

E. C. Beatty's "Ski King" (Bentley†) has a "16 Tons" quality and could slide in from left field for a big spinning score. "I'm A Lucky Man" (Bentley†) plays up the folk idiom in a moderate way.

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Carlton Records Starts 'Guaranteed' Subsidiary

Carlton Records is branching out with a subsid label. The new diskery will be known as Guaranteed Records and will run under management policies completely distinct from those of the parent company. A distribution pattern is to be separately established with the possible exception of a few major markets.

Joe Carlton, company's prez, plans to have the first Guaranteed disks in the market within two weeks. Terms, policies and merchandising offers on the disks are going out to the Guaranteed distributors this week.

ted single release schedule and needed another outlet to handle

Reason for the new label, accumulation of product that he wanted to market.

cording to Carlton, is that he wants to keep parent company

limi-

Album Reviews

Johnny Mathis: "Heavenly" (Columbia). Johnny Mathis is on solid musical ground in this new package and it's a safe bet for a big commercial pickup. The mood is strongly romantic and the Glenn Osser arrangements give the Mathis style a special boost. Package mixes in standards ("Hello, Young Lovers," "Stranger In Paradise," "Moonlight Becomes You," "Something I Dreamed Last Night") and some new ones of which the title song is standout.

Eydie Gorme: "On Stage" (ABC Paramount). There's a vocal spirit in this package that will put Eydie Gorme back on the album best-seller lists. Although the "On Stage" tag is a little loose since some of the tunes aren't from legit productions, they're all fine entries and make up an excellent potpourri of ballad and rhythm samplings. She's completely at home in the soft mood and the uptempo and some of the credit must go to Don Costa who arranged and conducted.

Arthur Lyman: "Bahia" (HiFi). Like Martin Denny, who records for Liberty, Arthur Lyman has made the exotic sounds of the Pacific Islands go a long way. Although the Lyman group is only a quartet, it's able to whip up enough sound to present a full blown musical mood that gives it dimension and depth. The sound is intriguing and the disk shoppers will fall for it.

Connie Francis: "My Thanks To You" (MGM). Although Connie Francis is one of the few female vocalists who has been a consistent seller in the singles market, her impact in the LP field has not yet been shown. This package may give her a start. She sings the "adult" songs (no "Lipstick On My Collar" here) with a flair that ought to give her young fans a taste for better things.

Larry Hovis: "My Heart Belongs To Only You" (Capitol). Capitol Records has a good track record in the breaking in on of newcomers for the album field and Larry Hovis helps the home fort sustain the action. His style is sharp and knowing and the repertoire is built for deejay play.

George Russell Orch: "New York, N.Y." (Decca). Here's a jazz album with a new twist. In addition to some solid jazz instrumentation is a hip narration saluting Gotham by Jon Hendricks. Music and patter are pretty hip stuff but they blend together for an interesting and different sort of work.

Perez Prado Orch: "Pops and Prado" (RCA Victor). U.S. standards fall in to Perez Prado's domain here and he gives 'em a whirlwind south-of-the-border musical excitement. "You're Driving Me Crazy," "Manhattan," "Ida Sweet As Apple Cider," "Paper Doll" and "Taking A Chance On Love" and the like get a solid chile stir in Prado's hands.

Joe Saye: "A Double Shot of Joe Saye" (Mercury). Adding a piano and flute to his piano styling, Joe Saye has put together a soft and relaxing jazz set. The tone is modern but not too far out to escape the average listener. His workover of standards ("Younger Than Springtime," "Let's Call The Whole Thing Off" and "The Blue Room") are standout and his originals ("Scot Free," "Heather Hop," and "Double Shot") are fine jazz efforts.

"The Nun's Story" (Warner Bros.). Tie with the WB pic of the same name starring Audrey Hepburn gives this soundtrack package a good sales potential. Cover photo of Miss Hepburn in nun's habit also is a strong lure. Music composed by Franz Waxman fits the film score bill all right and the dialog insertions will have added meaning for those who've seen the film.

Janet Blair: "Flame Out" (Dico). As Dinah Shore's summer replacement on NBC-TV, Janet Blair has already shown her singing stuff. More of the same is now available on her debut album and it should catch on. Working with arrangements by Lou Busch, who also conducts the orch, Miss Blair takes off on a flock of standards with a meaningful torchy approach that gets the lyric meaning across in no uncertain terms. "Glad To Be Unhappy," "I Get Along Without You Very Well," "In Love In Vain" and "They Can't Take That Away From Me" are samplings of the mood she's in.

Clyde McCoy & His Waa-Waa Dixieland Band: (Todd). Clyde McCoy is back with a swinging dixieland group that really stirs up the grooves. He lays down a hot, rocking beat that takes hold of dozen items in the set and puts 'em in a happy, hand-clapping setting.

Gene von Hallberg: "Behind The Veil" (Cascade). Gene von Hallberg has composed some interesting oriental pieces to make up this package. The mood is exotic and captivating and should appeal to those who go for offbeat musical platters.

Dainos Is Lietuvos: "Songs of Lithuania" (Request). Although this package of Lithuanian folk items has limited appeal it has lots of interest for those who dig the melodies of far away places and little known countries. Contralto Lione Jodis leads the singing group in several interesting items.

Fred Astaire: (Lion). This is a nifty re-packaging job of tunes from Fred Astaire pix that have been previously released on the MGM label. In this lowprice LP Astaire warbles songs from such pix as "Barclay's of Broadway," "Easter Parade," "The Band Wagon," "Royal Wedding" and "The Belle of New York." *Gros.*

TUBBY GARRON RETIRES

Hollywood, Aug. 25.

Tubby Garron, music promoter with Paramount Pictures for past 28 years, has retired. Succeeded by Al Friedman who will rep Par's music publishing subsid, Famous Music, in exploitation activities.

Garron was in the music promotion field 50 years.

VARIETY 10 Best Sellers on Coin Machines

1. THREE BELLS (2)	Browns / Dick Flood	Victor / Monument
2. I'M GONNA GET MARRIED (1)	Lloyd Price	ABC-Par
3. LAVENDER BLUE (6)	Sammy Turner	Big Top
4. WHAT A DIFFERENCE A DAY MAKES (4)	Dinah Washington	Mercury
5. MY HEART IS AN OPEN BOOK (7)	Carl Dobkins Jr.	Decca
6. I WANT TO WALK YOU HOME (1)	Fats Domino	Imperial
7. SEA OF LOVE (1)	Phil Phillips	Mercury
8. A BIG HUNK OF LOVE (5)	Elvis Presley	Victor
9. WHAT I'D SAY (3)	Ray Charles	Atlantic
10. SLEEP WALK (1)	Santo & Johnny	Cap.-Am.

Second Group

LONELY BOY	Paul Anka	ABC-Par
BABY TALK	Jan & Dean	Dore
KISSIN' TIME	Bobby Rydell	Guyden
RED RIVER ROCK	Johnny & Hurricanes	Warwick
I'VE BEEN THERE	Tommy Edwards	MGM
BROKEN HEARTED MELODY	Sarah Vaughan	Mercury
TILL I KISSED YOU	Everly Bros.	Cadence
POISON IVY	Coasters	Atco
BATTLE OF NEW ORLEANS	Johnny Horton	Columbia
YOU WERE MINE	Fireflies	Ribbon

(Figures in parentheses indicate number of weeks song has been in the top 10)

B'WAY TUNE MONOPOLY ENDS

Coast ASCAPers Endorse New Decree But It'll Be Different in New York

While the Coast membership of the American Society of Composers, Authors & Publishers solidly backed the proposed consent decree at a meeting in Los Angeles last week, the reception to the plan at the New York meeting tomorrow (Thurs.) is due to be radically different. Special session at the Waldorf-Astoria Hotel is expected to draw a large attendance with many of the critics of the consent decree coming loaded for bear.

At the Coast meet, Arthur Dean, senior partner of the law firm of Cromwell & Sullivan which has been acting as special counsel to ASCAP in the antitrust negotiations, explained the operation of the proposed consent decree in detail. Following his talk, the membership unanimously adopted a resolution okaying the changes that would be made if the decree is finally adopted by the Federal Courts in October.

In New York, however, several opposition groups were mapping plans to sound off on the proposed changes. Bitter feeling has developed among some ASCAP writers over the suggested setup of a "recognized works" fund which would give older songs a bigger payoff on their performances. This attitude is due to be expressed by various spokesmen of the cleffer group, now headed by Hal David.

Some of the dissident publishers have not yet decided whether to take the floor at the ASCAP meeting. One publisher, with fundamental objections to the ASCAP administration, stated that speaking at the membership meeting would be "a waste of time." He indicated that the only hope for "saving" the Society, as he expressed it, would be through the Department of Justice and the national legislators. The publishers opposed to the plan are concentrating their fire on the amended voting procedure and the new payoff system for themes, cues, background music, etc.

Attending the Coast meeting were Stanley Adams, ASCAP prexy; general counsel Herman Finkelstein, comptroller George Hoffman and board members L. Wolfe Gilbert and Ned Washington.

ASCAP, NAACP Patrons Of Orchestra of America Using All-Native Music

By ROBERT J. LANDRY

A full-size symphony orchestra devoted entirely to American music is in process of formation and has scheduled five concerts, Oct. 14, Nov. 11, Dec. 9, Jan. 13 and Feb. 10, at Carnegie Hall, N. Y. Director and organizer is Richard Korn, with the Getta Strok concert office handling the business side.

First two purchasers of boxes, ASCAP and the National Assn. for the Advancement of Colored People, express an interest in the policy of the new group from the standpoint of (a) native musical stress and (b) racially liberal policy in recruitment of musicians. Negro sidemen have been notably absent in symphonies.

Long identified as conductor on both sides of the Atlantic, Korn's connection with American music was intensified when he became president of the Society for the Publication of American Music, now 40 years old, which makes possible the printing of manuscripts of American - composed chamber music.

New organization, calling itself the Orchestra of America, has private guarantors. First season will be budgeted around $75,000 for payroll, rentals and other usual expenses. No out-of-town concert repeats the first year are anticipated but this is definitely a second-year goal.

"We are hoping that one of the art-oriented foundations will help

(Continued on page 48)

Waring's 'Stereo' Tour

Fred Waring will take his troupe of 50 musicians and singers on another extensive national tour this year starting in October. Tieing in with the recent developments in the disk field, Waring has tagged his 1959-60 show, "Stereo Festival."

Waring will cover every state in the union except for the New England territory. As usual, he'll carry his own stage crew and special lighting equipment.

'Gigi' Lingo LPs To Invade U.S.

Foreign language disk versions of "Gigi," the Alan Jay Lerner-Frederick Loewe filmusical, are being geared for the U.S. market. Coming into release this week is the French version via Columbia with Maurice Chevalier and Sascha Distel and MGM is now readying a Spanish treatment with Manola Fabrigas.

Norman Rosemont, veepee of Alfred Productions, the Lerner-Loewe firm, has also produced Italian and German versions of "Gigi" but these have not yet been set for U.S. distribution. According to Rosemont, the foreign language packages are produced at an estimated cost of $10,000 with the foreign voices recorded over the film soundtrack score. The Italian disk is released under the Philips label and the German package is on the Tempo label.

The French slicing, released under the Philips label overseas, was translated by Boris Vian and Lerner. The German translation was done by Robert Gilbert and the Italian treatment by Francesco Formosa.

The original soundtrack version of the Metro pic released by MGM already has passed the 700,000 sales mark. Chevalier, Louis Jourdan, Hermione Gingold and Leslie Caron are featured in the soundtrack disking.

The Lerner-Loewe legituner, "My Fair Lady," has also received a multi-lingo workover. A Spanish version was released in the U.S. by Columbia under the title of "Mi Bella Dama." Col also recorded a Swedish version but it's not yet been earmarked for U.S. release.

NEWPORT JAZZ FEST TROUPE HITTING ROAD

The Newport Jazz Festival is going on the road. A package has been put together for a European concert tour next month. In the touring NJF unit will be Dave Brubeck, Dizzy Gillespie, Jimmie Rushing and Buck Clayton. The two-month tour, beginning Sept. 8, will cover Sweden, Denmark, Germany, France, Belgium, Holland, England, Italy, Switzerland and possibly Austria.

George Wein, veepee and producer of the annual Newport bash, leaves for Europe in advance of the jazz group Aug. 28 accompanied by Charles Bourgeois, a director of the Newport Jazz Festival. Willis Conover, of the "Voice of America," will be emcee for the latter part of the tour.

Wanted: P'kage Producer

Seeco Records is looking for indie package producers. According to Sidney Siegel, Seeco prez, the diskery will buy LPs already produced and will finance projects if the idea is acceptable.

A board consisting of Siegel, general manager Jerry Shifrin and product director Howard Rosef will pass on all suggestions from outside sources.

SIX PUBLISHERS CORRAL SCORES

Show scores from the upcoming Broadway season are getting its widest publishing spread in years. Heretofore limited to one or two big publishing houses, the scores so far are split among six firms with one other still up for grabs.

Chappell, the foremost showtune publishing house, is only represented with one score for the 1959-60 season so far. Last year Chappell ran away with the field having "Flower Drum Song," "Redhead," "Destry Rides Again," "First Impressions" and "Gypsy." For the coming season, Chappell's entry is the Rodgers-Hammerstein tuner, "The Sound of Music."

Frank Music, Frank Loesser's publishing arm, which had the short-lived "Whoop-Up" last season, is back in the running with Loesser's own score for "Greenwillow." E. H. Morris is also in the '59-'60 sweeps with "Saratoga" through its contractual tie with Harold Arlen who wrote the score with Johnny Mercer.

Bob Merrill, who published his "New Girl In Town" score several years ago via Chappell, is stepping out on his own on the "Take Me Along" score. He'll publish it via his own Valyr Music setup with Charles H. Hansen handling the distribution.

Tommy Valando, who made his entry in the legit score field several seasons ago with "Mr. Wonderful" and followed with "The Body Beautiful," is back again this season with "Fiorello," penned by Jerry Bock and Sheldon Harnick.

(Continued on page 44)

Mex SAC Scores 'Slave Status' Of Native Composers

Mexico City, Aug. 25.

The Mexican Society of Authors & Composers, in a special press conference, charged that the "artistic work of Mexican composers of the past quarter century is in the hands of a foreign publisher." The Society also alleged that former governmental authorities have been "the worst enemies of Mexican authors."

Carlos Gomez Barrera, a council member, stated that 80% of the production of Mexican composers is monopolized by Ralph S. Peer, who, it is alleged, exploits works of such outstanding names as Agustin Lara, Gabriel Ruiz, Consuelo Velaquez, etc., with contracts being on a "lifetime" basis and in some cases even incorporating heirs.

Situation is outcome of fact that Peer and another publishing house (national) control practically all music and do offer sizable advances for here (100,000 pesos, or $8,000 on an average). Composers, always in difficult straits, have no choice but to accept all contract conditions.

While the Society has in times past protested to federal autho-

(Continued on page 48)

RCA Preps Memorial Album for Landowska

RCA Victor is marking the recent death of Wanda Landowska with a special memorial album of Bach compositions for the harpsichord. This set will feature seven works recorded by Madame Landowska before her death. The album will also include her performance of Bach's "Two-Part Inventions," which have not been available on LP for several years.

Irving Kolodin, Saturday Review music critic, is writing a special commemorative text for the package.

ASCAP OKs, in Principle, Celler Plan For Trusteeship Over Jukebox Fees

Washington, Aug. 25.

The American Society of Composers, Authors & Publishers has notified House Juriciary Chairman Emanuel Celler (D-N.Y.) it approves in general of his trusteeship plan for solving the jukebox royalty deadlock.

ASAP general counsel Herman Finkelstein informed Celler the Society regarded the compromise proposal as a "good basis for negotiation," but withheld specific commitment as to the $5-a-box license fee proposition, and other details.

ASCAP's preliminary attitude was made known as the stage was being set for Celler's meeting next Tuesday (1) to hear the views of spokesmen for the chief parties to the controversy. Slated to be on hand are attorneys for ASCAP, Broadcast Music Inc. Sesac, Music Operators of America and Automatic Phonograph Manufacturers Assn.

Although the juke operators and manufacturers were reserving comment on the Celler plan until the meeting, indications are they will find some holes in it.

Celler's proposal, advanced after a round of hearings by House Copyright Subcommittee in June, calls for an annual royalty charge on jukeboxes with proceeds to be distributed to performing rights societies by a three-man board of trustees. The Attorney General, the jukebox operators and performing rights groups would appoint one trustee apiece.

Proposal puts the operators in a spot since they are on record as being agreeable to doubling the present 2c a side mechanical royalty ceiling. If Congress thinks the songwriters and publishers are being shortchanged. This theoretically would result in increased mechanical royalties of about $2,400,000—roughly the same return es-

(Continued on page 48)

Music to Putt By

Houston, Aug. 25.

Jimmy Demaret's "Golf to Music" lesson series has hit the counters under auspices of Golf Inc., developers of this new concept in instruction. The entire package, retailing for $19.95, includes five 45 RPM records which have nine sides of music instruction, capped with Demaret himself doing the vocals on a song entitled "The Swing's the Thing" on the final side.

Also included are eight illustrated four page lesson brochures which explain the grip, stance, putting, chip shots, pitch shots, short irons, long irons and woods. Altogether, there are more than 200 stop action photos. Demaret also gives professional tips on wind shots, sand shots, intentional hooking and slicing and hitting shots off downhill lies.

WB Sets Distrib Deals With Indies

Warner Bros. Records has acquired the Aeolian-Skinner, Offbeat and Washington labels for national distribution. It's WB's first outside distribution deal and was firmed by James B. Conkling, WB prexy, on his recent trip east.

Among the albums in 40-LP spread on the three labels are the Julius Monk "Upstairs at the Downstairs" shows, Henry Morgan comedy items, classical organ music as well as other classical sets.

WB sales veepee Hal B. Cook said the national sales organization, including the label's nine branches and its network of indie distributors, will be provided with sales and promotion material for the immediate marketing of the new lines.

The acquisition of these lines, along with the Seebro Record Racks and the WB diamond needles, is part of label's plans to develop a well-rounded line of products for its branches and distribs.

MGM PREPS PIC-DISK AIR DRIVE FOR 'KISS'

Debbie Reynolds' new MGM release, "It Started With A Kiss," from the Metro film of the same name, will be included in special kits covering radio stations in key markets in a special ad campaign designed to mutually promote the record and the film. The package, developed with MGM's advertising-publicity department by John Blair & Co., station representatives, and Donahue & Coe, MGM's advertising agency, involves 36 leading indie stations in 31 key cities timed to the opening of the Glenn Ford-Debbie Reynolds starrer.

The programming structure of each station will be utilized for a substantial number of announcements tied in with weather reports, traffic bulletins, sports news and similar broadcasts. Station deejays will play the record and "sell" the picture personally to their listeners. Each station will create its own contests and promotional stunts for the record and the film.

Norworth Goes Home

Hollywood, Aug. 25.

Jack Norworth, 80-year old cleffer who has been in the UCLA Hospital for a checkup of a serious liver ailment returned to his Laguna Beach home last week (20) for a prolonged convalescence.

Among Norworth's tune credits are "Shine On Harvest Moon" and "Take Me Out To The Ball Game."

Arrest Gerry Mulligan For Not Listing Dope Rap With U.S. Immigration

Gerry Mulligan, jazz baritone saxophonist and composer, was arraigned in Brooklyn Federal Court last week for failing to report his narcotics record to immigration officials when he returned from a European concert tour in June. A similar charge was made against Billie Holiday shortly before she died several weeks ago.

Mulligan, a modern jazz luminary who clicked recently with his "I Want To Live" soundtrack album for United Artists, was released by U.S. Commissioner Salvatore Abruzzo in his own recognizance pending a hearing Sept. 22. Mulligan is scheduled to start scoring another film in Hollywood this week.

Mulligan, who recently discussed his past addiction on the Mike Wallace show on WNTA-TV, N.Y., and thereby may have tipped off the Federal agents, was given a six-months' sentence in 1953 in Los Angeles for possessing narcotics. If convicted of the Federal law requiring his registration with immigration authorities, he could be subject to a maximum jail sentence of three years and $1,000 fine.

Buddy Robbins to Head Hanover's Pub Operation

Buddy Robbins has joined the Hanover-Signature operation as veepee-general manager of its music publishing subsids. The firms are Rajan Music (ASCAP) and Vision Music (BMI). The Hanover-Signature diskery is co-owned by Bob Thiele and Steve Allen.

Robbins, who comes to H-S after three years of running Jule Styne's Stratford Music, will also assist Thiele in the record operation. He and Thiele currently are planning an overseas trek within the next two months to line up foreign affiliates.

Coral Extends McGuires; Diana Trask to Roulette; Other Deals

McGuire Sisters, one of the hottest femme vocal combos in recent years, have extended their pact with Coral Records, the Decca subsid, in a new longterm deal. The trio, which bowed on wax in 1952 with Coral, were re-signed by Decca prexy Milton R. Rackmil and exec v.p. Leonard W. Schneider at the Desert Inn, Las Vegas, where the act is appearing. Their current pact would have expired in June, 1960.

Roulette: Diana Trask, Harris

Diana Trask, Australian singer who made her New York nitery bow recently at the Blue Angel, will debut on disks via the Roulette label. Her first platter couples "Soldier Won't You Marry Me" and "Lover Is Another Name For Fool."

Also joining the Roulette roster is blues singer Wynonie Harris. According to Teddy Reig, label's jazz artists & repertoire chief, Harris will record both singles and albums.

Mercury: Modernaires

The Modernaires have joined the Mercury stable. Group was inked by Pete Rugolo, Merc's artists & repertoire chief on the Coast. Combo will record both albums and singles.

MGM: Rhonda, Others

MGM Records has signed a flock of new artists to bolster its singles department for the fall selling season. Rhonda Fleming joins the label with a rush release of "The Big Circus" and "Nearer To Heaven." Other additions are Danny Ownes with "Melinda" and "Where There's A Way"; Jerry Landis with "Loneliness" and "Anna Belle" and the Coquettes with "Won't Somebody Hear My Prayer" and "I'm Making Believe."

Joining the Cub label, an MGM subsid, are Danny Dill, the Pollywogs, Maxmillian and Johnny Rivers.

Rex: Brown, The Echoes

Rex Productions, Coast outfit which operates three labels, Andex, Keen and Ensign, has inked pianist Ronnie Brown and a teenage male quartet, the Echoes. Jimmy Hilliard is artists & repertoire chief for Rex.

Columbia: Brothers Four

A new folk singing group, the Brothers Four, has been tagged by Columbia Records. First release will be a single with an album planned to follow. Combo is made up of Michael Kirkland, John Paine, Richard Foley and Bob Flick.

Wynne: Sylia Saynt

Sylia Saynt, who recently recorded for the United Artists label, has switched to Wynne Records. She's currently appearing in New York's Catskill circuit. Her first Wynne releases are scheduled for mid-September.

Grand Award: Rex Stewart

Rex Stewart has been set for a two-album deal by Enoch Light for Grand Award release. Stewart began an engagement at New York's Embers last week.

B'way Showtunes

Continued from page 43

The "Fiorello" score, incidently, is BMI's lone show score entry.

Warner Bros.' publishing arm, Music Publishers Holding Corp., long a leader in the pix score field, is expected to get its first legit score in some time in the Arthur Schwartz-Howard Dietz musicalization of "Mrs. 'Arris Goes To Paris." Although the tuner's original opening date was postponed, it's still a likely entry for the late season.

Still open and being auditioned by several publishers is the score for the revue, "The Girls Against The Boys," written by Arnold B. Horwitt, Albert Hague and Richard Lewine.

On the diskery end only three shows have been tied up for original cast grooving. RCA Victor has "Saratoga" and "Take Me Along" and Columbia has "The Sound of Music."

Benny in St. Loo

St. Louis, Aug. 25

Jack Benny will be violin soloist with the St. Louis Symphony Orchestra Nov. 10 in a special concert at Kiel Auditorium Opera House for the benefit of the symphony society's maintenance fund. The program will include serious music plus inimitable Benny interludes.

Orring S. Wightman Jr., prexy of the St. Louis Symphony Society, said: "We are hopeful that his appearance will offset a deficit of some $50,000 remaining in our 1959-60 maintenance fund campaign."

Lazo to Col's Mex Label

Mexico City, Aug. 25.

Eduardo Lazo, Mexican pianist and composer, has been named musical director of the Columbia Records subsidiary here.

New musical director will work closely with talent execs Felipe Valdes Leal and Gilberto Parra in selection of Mexican ditties to be featured on Columbia disks.

Geoffrey Holder bows as a singer at the Village Gate Sept. 8. His book, "Black Gods, Green Islands," will be published by Doubleday at the end of the month

British Disk Bestsellers

London, Aug. 25.

Living Doll (Columbia)	Richard
Battle New Orleans (Pye)	Donegan
Only Sixteen (Top Rank)	Douglas
Dream Lover (London)	Darin
Lonely Boy (Columbia)	Anka
Lipstick On Collar (MGM)	Francis
Big Hunk O' Love (RCA)	Presley
Heart Of A Man (Philips)	Vaughan
Teenager In Love (Philips)	Wilde
Roulette (Columbia)	Conway

Sunset 7-7777 Dials In 150G Suit Re WB Disk

Los Angeles, Aug. 25.

Motion pictures for years have had to be careful of telephone numbers, so no invasion of privacy suits will be filed. Now it's the song publishers who must set up safeguards.

Warner Bros. Pictures Inc., and Warner Bros. Records, which distribs the song, "Like I Love You," warbled by Edd (Kookie) Byrnes, have been named defendents in a suit asking $150,000 damages filed by Sydney and Annetta Zeid, who also ask for an injunction against further broadcasting of song.

Plaintiffs claim that Byrnes, in the song, suggests dialing the telephone number, Sunset 7-7777, which when dialed is the same as their own number, with a Stanley prefix.

On The Upbeat

New York

Charles Bud Dant's "50th State" was recorded on Coral not RCA Victor as erroneously indicated in last week's VARIETY . . . **Will Jordan**, who's recording for Hanover, is at the Americana, Miami Beach, until Thursday (27) . . . **Erroll Garner** switching from summer tent dates to an engagement at the Crescendo, L.A., for 10 days beginning Sept. 10 . . . "An Encyclopedia of Concert Music" by **David Ewen** will be published by Hill & Wang Sept. 21. It's a companion piece to Ewen's "Encyclopedia of the Opera" published in 1955.

London

Modern Jazz Quartet skedded to open a 16-day tour at the Royal Festival Hall Nov. 21, under the auspices of National Jazz Federation . . . ABC-TV to reintroduce its "Oh Boy!" teenage musical show next month, but titled "Boy Meets Girls" and revamped to take in smooth as well as frantic music. **Marty Wilde** and the **Vernons Girls** will be residents . . . Renown Pictures and Robbins Music pubbery are tying-up on the music from the former's movies, kicking off with the recently-shot "The Rough and the Smooth" . . . **Harry Belafonte** skedded to arrive Sept. 7 for BBC-TV tapings . . . **Jack Boyce** takes over from **Terry McEwan** at the Decca diskery when the latter shifts to London Records Inc. in the U.S. early next month . . . Granada-TV skeds a new music show, "Bandstand," with **Acker Bilk** and **Ray Ellington** and their combos helping to do the initial stints.

Hollywood

L.A. Press Club adopted **Jay Livingston-Ray Evans'** new RCA Victor song, "Angeltown," as its official number . . . **Anna Maria Alberghetti** repacted by Capitol Records for third successive year . . . **Dean Elliott** will do musical arrangements for Jackie Barnett's "Playgirls," opening Nov. 17 at Desert Inn, Las Vegas . . . **Jerry Madison** joined Tops Records under exclusive pact . . . **Betty Comden** and **Adolph Green** will wax new album for Capitol featuring some of their hit tunes from "Bells Are Ringing," "On the Town," "Singin' in the Rain" and "Two on the Aisle."

Chicago

Thrush Bet E. Martin does the Dave King NBC-TV show tonight (Wed.) . . . **Vi Velasco** has signed with Rank-International Records . . . **Danny Ferguson's** orch will be back on the stand when the Terrace Grill of the Muehlebach Hotel, K.C., re-opens Sept. 11 . . . **Dick Barlow** orch to Brown's Suburban Hotel, Louisville, Nov. 2 . . . **Don Grimes** band to the St. Paul Hotel, Sept. 8 . . . **Larry Ward's** orch signed with the Park Lane Hotel, Denver, for two frames starting Friday (28) . . . **Hal Munro** orch plays for the Louisville Boat Club Dec. 31.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trentwood Record)	Atlanta—(Rich's)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	5	2	1	1	8	1	9	1	1	..	1	2	1	5	2	3	3	1	140
2	2	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	3	1	2	2	6	2	4	..	..	..	4	6	6	7	..	..	6	..	93
3	4	**MARTIN DENNY** (Liberty) **Exotica, Vol. I** (LRP 3034)	..	3	4	..	1	3	..	2	9	..	2	..	2	8	5	..	..	..	71
4	3	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	..	4	5	..	..	8	5	..	..	..	5	3	4	..	1	..	2	4	69
5	5	**SOUTH PACIFIC** (Victor) **Sound Track** (LOC 1933)	..	7	..	..	10	..	3	8	..	4	8	1	10	..	..	..	..	5	43
6A	7	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	9	..	6	3	..	5	10	..	..	..	3	..	..	9	..	..	..	6	37
6B	8	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	..	..	..	4	..	4	8	..	..	1	..	..	..	1	..	..	..	..	37
6C	13	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	..	..	..	..	7	1	7	5	..	..	..	..	..	..	1	..	8	37
9	6	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	..	..	..	7	..	..	6	..	2	..	..	3	..	6	..	..	..	..	31
10	15	**GYPSY** (Columbia) **Original Cast** (BL 5420)	..	5	..	10	..	9	2	..	6	..	..	..	..	..	..	5	..	..	29
11	11	**PREVIN/ROSE** (MGM) **Song for Young Lovers** (E 3716)	..	..	..	..	2	6	..	..	..	..	..	..	..	..	8	4	..	9	26
12	10	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	..	..	..	6	..	..	..	4	..	..	6	..	7	..	7	..	..	..	25
13	9	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	..	..	5	..	..	10	..	..	10	..	..	3	..	6	..	..	21
14A	..	**ARMSTRONG & FTZGERALD** (Verve) **Porgy & Bess** (MG 4001)	1	6	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
14B	18	**GIGI** (MGM) **Soundtrack** (E 3641)	4	..	..	..	9	..	..	5	..	..	..	..	9	..	..	..	..	10	18
16	12	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9	..	3	17
17A	19	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	15
17B	..	**ELVIS PRESLEY** (Victor) **Date With Elvis**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	..	15
19	..	**MANTOVANI** (London) **Film Encores, No. 2** (LL 3117)	6	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	14
20	25	**FRANK SINATRA** (Capitol) **Come Dance With Me** (W 1069)	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	13
21	..	**HARRY BELAFONTE** (Victor) **At Carnegie Hall**	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	11
22	..	**MITCH MILLER** (Columbia) **More Sing with Mitch** (CL 1243)	10	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	..	10
23	14	**BELAFONTE & HORNE** (Victor) **Porgy & Bess** (LOP 1507)	..	..	..	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	9
24A	23	**PAT BOONE** (Dot) **Tenderly** (DLP 3180)	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	8
24B	..	**VAN CLIBURN** (Victor) **Rachmaninoff Concerto No. 3** (LM 2355)	..	..	10	..	..	..	..	..	10	9	7	..	..	..	..	..	..	..	8

Boston's First Jazz Fete Pays Off For Producers as B.O. Tops $60,000

By GUY LIVINGSTON

Boston, Aug. 25.

Jazz came to Fenway Park with the three night bash of the Boston Jazz Festival, first in Hub's history, weekend (21-22-23), and goes down as a success despite incidents, non-appearance of Sarah Vaughan, ejection of some overexuberant buffs, a squeak through to what looks like "a slight profit."

To be financially successful, the Sheraton Hotel Corp.-George Wein sponsored jazz event had to gross over $60,000. The gate was clocked at some 21,500 attendance for the three nights breaking down, 4,500, Friday (21); 8,500, Saturday (22), 8,500, Sunday (23). Price scale was set at a $5.75 top for the baseball park box seats, few of which were sold, $4.85, $3.75, $2.65. Festival officials estimated a $3.50 average.

Sarah Vaughan's non-appearance Saturday night (22) was termed a "misunderstanding with her agent," by the management. During Eddie Condon's stint, which had set some of the aud to dancing in the aisles, ball park gendarmes gave the heave ho to 20 teeners jiving in the aisles and clambering over the dugout to gyrate in front of the stand.

When Dave Brubeck joined the Condon group for the final number, the jiving began again, and management decided to quit for the night 15 minutes before 12.

While the first jazz festival in Boston's 300 year history, had quite a few bugs, and didn't draw the capacity expected, it served as the testing ground for next year. George Wein and Sheraton Corp. are already mapping a sequel for next summer. Hub was the third of the big jazz festivals by Wein-Sheraton. First at French Lick in June was cited a successful bash; second at Toronto in late July was a sour one.

Dixie Opener

Opening with a mostly Dixieland layout Friday (21), the Pee Wee Russell, Vic Dickenson, Buck Clayton, Bud Freeman comboed musical efforts, George Wein sat in at the 88. Ray Charles piped with earthy harsh voice nabbing big mitting. Marshall Brown and the Newport Youth Band was on much too long. The outfit did their best reviving swing era. Mark Murphy drew response with his singing, but it was evident his vocalizing is better suited for intimate rooms. Thelonious Monk and Dakota Staton, saved for last, both won big salvos.

Saturday (22) went to Dave Brubeck, along with cohorts Paul Desmond, Norm Bates and Hub drummer Joe Morello, letting loose with free wheeling jazz.

Herb Pomeroy band, Modern Jazz Quartet and Condon's combo rounded out the night. The Pomeroy Band, loaded down with arrangers, has a Herman-Basie-Kenton flavor, looking for its own personality. Modern Jazz Quartet was in rare form with John Lewis, Percy Heath, Milt Jackson and Connie Kay.

Wrapup Sunday (23) was the big one with the hits, Duke Ellington, Dizzy Gillespie, Dinah Washington, Chris Connor. Oscar Peterson, Ruby Braff, Big Miller; Lambert-Hendricks-Ross, Toshiko.

Don Friedman Ties Up Randall's Island Jazz B.O.

Recepits of the Randall's Island Jazz Festival, which ran for three days last weekend (21-23), are being held by a court-appointed receiver pending a claim by Don Friedman, former producer of the annual bash, against Franklin Geltman, this year's producer.

Under an order issued by Supreme Court Justice Louis J. Capozzoli, Geltman may not spend the gate recipts of the three-day outing. Harry Grossman, of the law firm of Grossman & Grossman, was appointed as receiver. Friedman produced the first two festivals (1956-57) in partnership with Ken Joffe. Latter subsequently left the partnership and Freidman, in need of financial backing, accepted an offer by Geltman to invest in the enterprise in exchange for a 50% ownership. They formed the Don Franken Corp.

The Department of Parks later refused to give Friedman an entertainment license because it was discovered that he has been convicted of assault in 1945 and of possessing narcotics in 1951.

Friedman contends that Geltman formed a new corporation, called the Randalls Island Jazz Festival Inc., without his knowledge and made no offer to buy out his share of the Don Franken Corp.

Randall's Island Three-Day Blowout Proves Jazz Will Pay Off If Locale, Fans, Program, Far Enough 'Out'

By LEONARD L. LEVINSON

Jazz-in-the-open marched on triumphantly at Randall's Island (N.Y.) during the past weekend (21, 22, 23), the parade growing longer, duller—and more profitable—than the three previous years. This time the three-night event was produced by Franklin Geltman, a moneybags for the prior annual gigs. Geltman's sponsorship proved no improvement. Bookings, staff and equipment were skimpier, most acts stayed on far too long, pacing was poor, lighting was capricious and showmanship didn't exist. Only nature could take a bow, the weather holding good, with resulting good attendance.

Like jazz fests elsewhere, the N.Y. event remains a show biz phenomenon and paradox. Indoors, in an intimate, comfortable setting, one small combo may draw 100 people. Put five little groups and a big band together, in some otherwise inaccessible outdoor stadium, where at least half the audience is a quarter of a mile from the bandstand, sitting on hard seats, and it will pull 10,000. And until it stops pulling, the jazz fest can't be expected to inject even rudimentary stagecraft. Long stage waits, fumbling changes, stale numbers, puny eye appeal and no sense of program construction mark the jazz festival as a cave-man type of theatre production. George Wein, being a musician, attempts to do something about building a musical routine at Newport. The Playboy bash in Chicago is reported to have innovated a revolving stage, which should be standard equipment. Aside from these, festival producers are still swinging from vines.

At Randall's the cardinal commodity was weakened opening night when the sound system washed out. Even after it was repaired it gave out inadequate, distorted reproduction, while the microphones simply gave out frequently enough to bug the entire package.

Musically the festival veered between close-in and half-out progressive jazz, ignoring both the very experimental and the Dixieland-to-swing eras. This meant monotony and to the unhip, a smear of sound-alike meandering. However, outstanding were the David Brubeck four, which continues to grow; the Duke Ellington band, the hardy perennial of the field; the Chico Hamilton five climaxed by the leader's distinctive thumping; and a new-to-New York group, the Ramsey Lewis Trio which topped the performance of the similar Ahmad Jamal Trio, the fest's big draw.

Kenton's New Band

Stan Kenton, with an almost-new band, played two agreeable sets on Sunday night. He now features two tympanists, Mike Pacheco on the bongos and Jim Campbell vigorously massaging the other drums and traps.

In addition to the double-drummer trend, there was a slight movement toward three-quarter time. Jimmy DePriest's quintet began it with one piece; Max Roach did an admirable drumming bit in the schmaltz tempo; Dinah Washington sang Fats Waller's tuneful "Jitterbug Waltz"; and Miles Davis contributed an anonymous piece in the same time. Pianistic eccentricity was provided by Horace (Svengali of the Steinway) Silver and Thelonious Monk, wearing a cool, cool coolie hat throughout. In spite of or because of, both racked up their best scores yet at the stadium.

Dakota Staton led the vocalists in applause. For the three evenings probably no more than 60% of the songs or the singing could be classified as jazz. Lil Greenwood, the Ellington femvocalist, was best with a gospel version of "I've Got it Bad." Chris Connor did okay with "Senor Blues," "Lover" and "Fine and Dandy." Miss Washington topped her evening vocally but should drop her blue gag, no matter how loudly the crowd sniggers.

A flop opening night was the presentation of a check for a grand by Geltman to N.Y. City Councilman Earl Brown to help latter's special narcotics investigation committee. The mistake was to give it in the name of Dizzy Gillespie and spot the Diz in the middle. The opening for double-meaning cracks was too big for the trumpeter to resist and he cancelled out whatever dignity the occasion needed.

In an ocean of old or obscure compositions, outstanding and bright were "Madamoiselle Bleu" and "Bach's Lunch" from Chico Hamilton and the Modern Jazz Quartet's three-parter, "The Singer," "Harlequin" and "Contessa," which sprang from the Italian *comedia della arte*. The rambunctious Art Blakey Quintet registered with some of their LP hits and the involuted-convoluted sector was well represented by the Al Cohn-Zoot Sims group.

Very marked in the "uniforms" worn was the super-Ivy league look of the musicians. It started when somebody cut Chet Baker's hair and introduced him to Brooks Bros. Now everyone who plays is three-button, unpadded, in subdued colors and thin as a wrapped umbrella. When Art Ford, with zoot jacket and floppy pants, came on to m.c., he looked like something out of Abe Lincoln's day. Only d.j. who had any savvy on the platform was Al Collins, whose intro for Blakey was a delight.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Galaty Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Variety Records)	Memphis—(Trentwood Records)	Chicago—(Little Al's)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PHIL PHILLIPS** (Mercury) **Sea of Love**	6	..	1	6	4	5	..	8	2	4	4	7	1	..	..	..	3	1	91
2	10	**BROWNS** (Victor) **Three Bells**	..	..	..	..	8	..	..	4	1	2	6	..	2	1	..	..	5	2	68
3	2	**DRIFTERS** (Atlantic) **There Goes My Baby**	1	9	..	1	..	6	2	7	3	..	10	..	..	..	6	1	9	..	66
4	4	**SAMMY TURNER** (Big Top) **Lavender Blue**	4	..	..	3	..	3	3	5	..	..	..	..	5	..	4	8	..	9	55
5	6	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	3	..	5	2	..	2	7	..	4	..	..	..	..	..	2	9	..	..	54
6	5	**RAY CHARLES** (Atlantic) **What'd I Say**	5	..	9	7	7	9	5	..	..	3	..	2	..	..	3	..	8	..	52
7	3	**PAUL ANKA** (ABC-Par) **Lonely Boy**	8	1	2	..	..	4	4	..	..	..	..	..	..	..	7	10	..	..	50
8A	21	**SANTO & JOHNNY** (Canadian-Amer.) **Sleepwalk**	9	..	4	..	1	..	..	..	..	..	1	..	..	..	..	5	2	8	47
8B	7	**DINAH WASHINGTON** (Mercury) **What a Difference a Day Makes**	..	..	..	4	..	..	..	..	7	..	9	..	..	3	1	3	..	3	47
8C	11	**SARAH VAUGHAN** (Mercury) **Broken Hearted Melody**	..	..	8	..	..	..	..	3	..	1	..	1	..	..	..	2	..	4	47
11	14	**ELVIS PRESLEY** (Victor) **Big Hunk O' Love**	2	5	..	..	10	1	..	..	..	6	..	..	..	..	5	..	..	7	41
12	17	**NINA SIMONE** (Bethlehem) **Porgy**	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	4	7	..	20
13A	8	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	..	2	..	..	..	7	..	..	..	..	..	..	..	..	5	..	..	..	19
13B	13	**LLOYD PRICE** (ABC-Par) **I'm Gonna Get Married**	..	..	3	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	19
13C	..	**RICKY NELSON** (Imperial) **Just a Little Too Much**	..	..	..	9	..	..	..	..	8	7	..	4	..	8	..	..	..	..	19
16	15	**JAN & DEAN** (Dore) **Baby Talk**	10	..	..	..	3	..	..	..	..	..	..	3	..	..	..	..	..	..	17
17	..	**McFADDEN & DOR** (Brunswick) **The Mummy**	..	..	..	..	..	..	..	1	..	..	..	..	..	..	9	..	..	..	16
18A	..	**EVERLY BROS.** (Cadence) **Till I Kissed You**	..	..	6	..	..	..	..	..	..	10	..	..	..	..	..	9	..	4	15
18B	20	**FRANK SINATRA** (Capitol) **High Hopes**	..	..	..	..	8	..	..	..	..	8	..	..	..	..	2	..	..	..	15
18C	..	**SKIP & FLIP** (Brent) **It Was I**	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	5	15
21	12	**STONEWALL JACKSON** (Columbia) **Waterloo**	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
22A	19	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	..	6	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	13
22B	18	**MYSTICS** (Laurie) **Hushabye**	..	..	..	..	..	10	1	..	9	..	..	..	..	..	..	..	..	..	13
24A	..	**JOHNNY & HURRICANES** (Warwick) **Red River Rock**	..	..	..	..	..	..	..	..	..	5	..	..	6	..	..	..	..	..	11
24B	..	**TOMMY EDWARDS** (MGM) **I've Been There**	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	..	6	11

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Joe O'Brien—WMCA—New York	Dave Maynard—WBZ—Boston	Tony Davis—WOCB—Cape Cod	Ed Truman—WSAR—Fall River	Jack Richards—WEIM—Fitchburg	Arnie Kavent—WCAN—Portland	Buddy Deane—WJZ—Baltimore	Joe Shaw—WTSL—Hanover	Jim Carr—WHEB—Portsmouth	Danny Stiles—WNJR—Newark	George Lezotte—WTRY—Albany-Troy	Harry Pitts—WIRY—Plattsburg	Ed Meath—WHEC—Rochester	Lou Barile—WIBX—Utica	Bud Breese—WPEN—Philadelphia	SOUTH: Darrell Dreyer—WMFJ—Daytona Beach	Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	H. Duane Wadsworth—KELP—El Paso	Roger Clark—WGH—Norfolk	MIDWEST: Howard Miller—WMAQ—Chicago	Buck Leigh—WTRC—Elkhart	Thom Hawkins—WJAY—Torenka	Karl Peterson—WLOL—Minn.-St. Paul	Don McKinnon—KOWH—Omaha	Frank Ward—WSAI—Cincinnati	Carl Reese—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	FAR WEST: Johnny Fairchild—KEZY—Anaheim	Ira Cook—KMPC—Los Angeles	Jim Ameche—KABC—Hollywood	Bill Angel—KWKW—Pasadena	Jack Fleming—KRNO—San Bernardino	Vince Johnson—KIMN—Denver	Tomm Murphy—KISN—Portland	Don Ernee—KALL—Salt Lake City	Wally Johnson—KRKO—Everett	TOTAL POINTS
1	9	3	Browns	Victor	*Three Bells	1	3		9		1	1			9	6	8		2	1	4		6	6	1		3	4		2	4		10	1	3	1	7	1	8	8		1		1	4	203
2	3	4	Phil Phillips	Mercury	†Sea of Love		1				3	2			5	1						2		2	1	8			5	6	3		3	1										1	121
3	1	7	Elvis Presley	Victor	†Big Hunk of Love	2			10						4		9					1		2				1	1			6				4			3	1	4	6	4		117
4	22	2	Lloyd Price	ABC-Par	†I'm Gonna Get Married	4	6			1	4	3	2	9		8				9					6		1	10				6	2	8											86
5	10	5	Ivo Robic	Laurie	†Morgen				2	5			1	6			2	2	10		9												8		5	5	2	10	2						85
6	5	7	Sammy Turner	Big Top	*Lavender Blue	3	2		6		6						5			2				4			9			10	5	2										8	3	76
7	8	11	Dinah Washington	Mercury	†Difference Day Makes	8		1				9			1									1	8			9		3					6	6	3			9				7	72
8	23	2	Santos & Johnny	Can. Amer	†Sleep Walk	9					2	10				3												5		1		1	3	5		9							2	71
9	2	9	Carl Dobkins, Jr	Decca	*Heart Is Open Book	6			3						2		3							5	5		2															1	5	10	68
10	11	5	Tommy Edwards	MGM	*I've Been There		10		1	9			9	3			1				1															4		1	10					61
11	12	3	Sarah Vaughan	Mercury	†Broken Hearted Melody						8	5						7	4		3	7													2		6							8	49
12	43	8	Anita Bryant	Carlton	*Till There Was You			2											3	8		4										1								2				46
13	24	2	Johnny & Hurricanes	Warwick	†Red River Rock					4	10	4	3	4		2														6			10											45
14	4	13	Paul Anka	ABC-Par	†Lonely Boy	7			8								10				6			7					9							2				2		10			38
15	6	9	Drifters	Atlantic	†There Goes My Baby										7			4						3	4				10										5		4			36
16		2	Brook Benton	Mercury	†Thank You Pretty Baby	10									3					3	2																5			8				35
17A	19	6	Skip & Flip	Brent	†It Was I							8																8			7	2		5				4				9	34
17B	34	6	Conway Twitty	MGM	*Mona Lisa										7												4		9	2		5									5			34
19A	7	6	Ray Charles	Atlantic	†What'd I Say	5						7										3								3	7									9			32
19B	37	5	Playmates	Roulette	*What Is Love				9															9				3				9		7							2	6	32
21	14	4	Jan & Dean	Dore	†Baby Talk						7				9							7													1		6		5				31
22A	45	2	Jane Morgan	Kapp	†With Open Arms					2				2																							1						28
22B	..	1	Bobby Rydell	Cameo	†Kissin' Time					10			5	5								5				7			8			9											28
22C	29	10	Jerry Keller	Kapp	*Here Comes Summer										6													6	5		9									2			28
22D	..	7	Ricky Nelson	Imperial	†Just a Little too Much																5		8					7			4						8			6		28
26	27	9	Johnny Mathis	Columbia	*Small World		8	4											4															3		9							27
27	28	2	Everly Bros.	Cadence	†Till I Kissed You											10			10					10	2				9			4		10			10		10				24
28	..	2	Knightsbridge Strings	Top Rank	†Cry													3																4	10	4								23
29A	30	3	Fats Domino	Imperial	†Want to Walk You Home											5								7							4		6										22
29B	15	8	Ricky Nelson	Imperial	†Sweeter Than You																								6				2					7		7			22
31	35	3	Fats Domino	Imperial	†Gonna Be a Wheel																				3						10		7						3				21
32A	..	4	Jacky Noguez	Jamie	†Ciao Ciao Bambino															7	7							2							3								20
32B	..	1	Floyd Robinson	Victor	†Makin' Love														5																						3	5	20
34A	44	3	Dean Martin	Capitol	†Evening in Roma			10										5	1			9																						19
34B	25	2	Billy Storm	Columbia	†You Just Can't Plan				5								4																						5					19
34C	..	1	Gene & Eunice	Laurie	†Poco Loco					3			10	1																													19
34D	31	8	Fabian	Chancellor	†Tiger													10																						3		3			19
34E	38	14	Connie Francis	MGM	*Lipstick on Your Collar																				3				7											6					19
39	..	2	Tempos	Climax	*See You in September								7														5										7				7			18
40	..	1	Mitchell Torok	Decca	†Caribbean						5				4				7																									17
41A	..	6	Tony Bellus	NRC	†Robbin the Cradle						9																			4	5													15
41B	32	7	Elvis Presley	Victor	†My Wish Came True							6										8													4									15
41C	..	12	Stonewall Jackson	Columbia	†Waterloo																								4										4		10			15
44A	..	1	Arena Twins	Kapp	†In My Wallet		4			6				10																														14
44B	..	1	Paul Anka	ABC-Par	†Don't Ever Leave Me					8				4	7																													14

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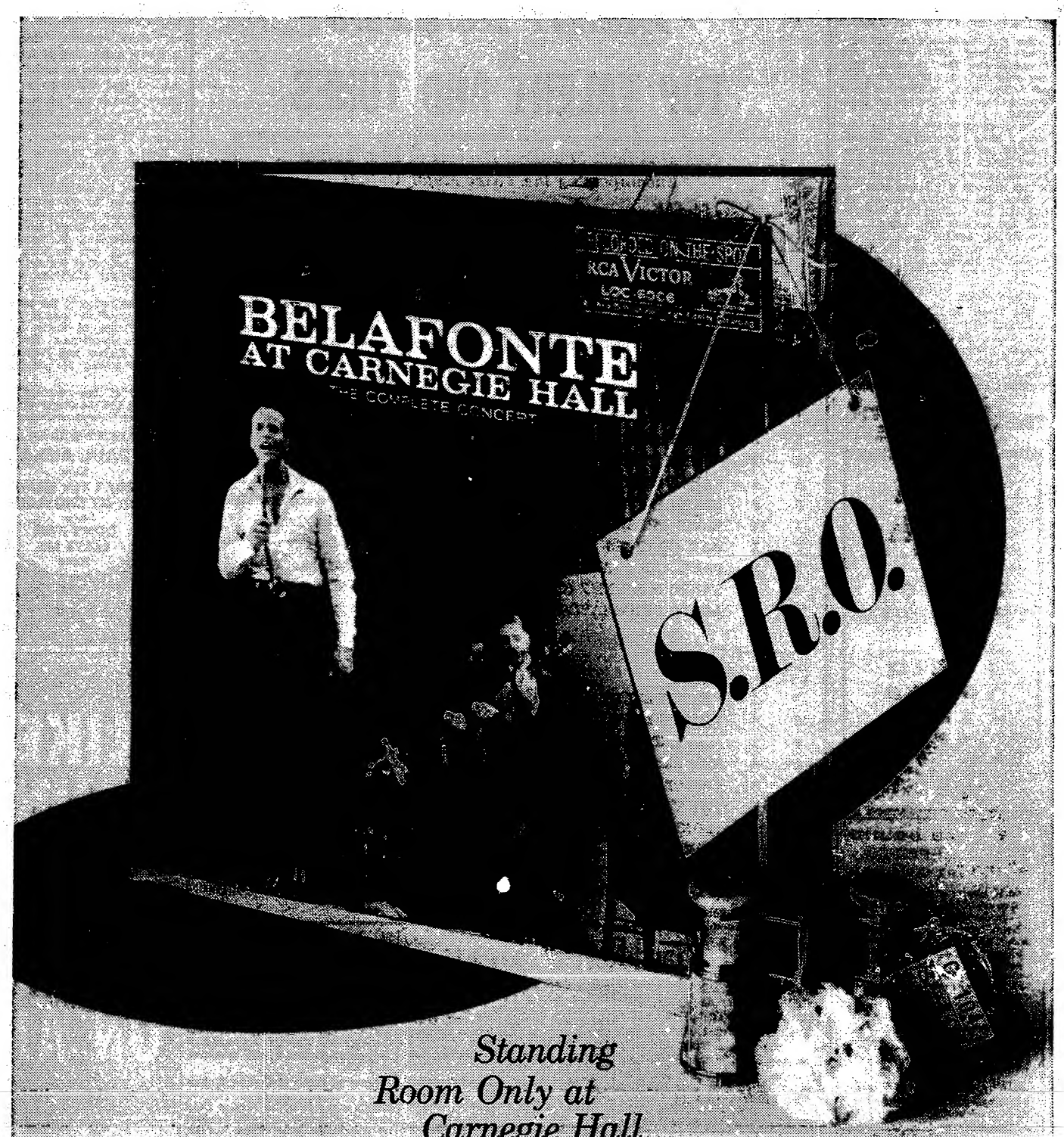

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RCA VICTOR
RADIO CORPORATION OF AMERICA

Mex SAG

Continued from page 43

rities and the Senate that contracts signed with authors are "outside the law" because they not only tie up the initial ditty but all future work, nothing has been done to ease the situation for tunesmiths.

In a commentary on the way things have deteriorated, Society pointed out that the Federal Authors Rights Law of 1884 gave composers rights to embargo boxoffice where a work was being executed without the author's consent. Today the law is flagrantly violated and the revised law, invoked by the Society against more than 800 firms or persons unauthorizedly exploiting Mexican music and refusing to pay royalties, has no teeth in it. So composers are left out in the cold.

The Dept. of Education, which is federal entity charged with looking after interests of tunesmiths, writers, playwrights, etc., appears to be sincerely looking for a solution of composers' legitimate beef.

The HIT! OF THE WEEK

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Sings

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines — Retail Disks — Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	8	BROWNS (Victor)	Three Bells*
2	6	PHIL PHILLIPS (Mercury)	Sea Of Love†
3	2	SAMMY TURNER (Big Top)	Lavender Blue*
4	4	CARL DOBKINS, JR. (Decca)	My Heart Is An Open Book*
5	3	DINAH WASHINGTON (Mercury)	What Difference Day Makes†
6	10	ELVIS PRESLEY (Victor)	A Big Hunk O'Love†
7	7	RAY CHARLES (Atlantic)	What'd I Say†
8	1	PAUL ANKA (ABC-Par)	Lonely Boy†
9		SANTO & JOHNNY (Can.-Amer.)	Sleep Walk†
10		LLOYD PRICE (ABC-Par)	I'm Gonna Get Married†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	8	*THREE BELLS	Harris
2	6	†SEA OF LOVE	Kamax
3	2	*LAVENDER BLUE	Joy
4	4	*MY HEART IS AN OPEN BOOK	Sequence
5	3	†WHAT A DIFFERENCE A DAY MAKES	E. B. Marks
6	7	†WHAT'D I SAY	Progressive
7	1	†LONELY BOY	Spanka
8		†SLEEP WALK	Trinity-Climax
9	10	†A BIG HUNK O'LOVE	Presley
10	..	†I'M GONNA GET MARRIED	Lloyd & Logan

* ASCAP † BMI

Band Review

CLAN GORDON (13)
With Darts Alexander
Milburn Country Club, Kansas City

One of the newest of the bigger bands, the Clan Gordon currently is touring from its west coast base eastward, and among a string of midwest dates played is this one at the Milburn Golf & Country Club in Kansas City. This is the crew which won the honors in the AFM's national contest as the best new band of 1959, and there is no doubt about it being a welcome addition to pop music.

After several years as a lead trumpeter and arranger in network music, Claude Gordon branched out on his own with a band patterned after some of his own musical ideas. Thus, he has a crew generous with the brass and proving that a young band with a fresh approach can make it today when the going is rough for big crews. The lineup in addition to Gordon's lead trumpet includes a trio of trumpets, pair of trombones, four reeds, piano, string bass and drums.

Most of the arranging comes from Bob Peper at the piano, although Gordon also has some pennings from Billy May; these distinctly drawn to a pattern set only for (an Gordon. The basis is the technical trumpeting of Gordon in a modern setting, embellished with open and shut brass, and much contrasting of sections and racing the melody around from instrument to instrument. It's very danceable, as witness the Milburn floor crowded all evening. The band has got it made, and probably will be going for twice its present price within a year.

Vocally, the chirping is done by Darts Alexander, slim gal who has been with the crew about a year and who conforms to the Clan Gordon pattern of newness with what the leader describes as "vocal vibrato," but who also fills the bill nicely on looks and singing. Cecil Hill of the tenor section has an inning now and then for a novelty vocal entry. There is considerable specialty work among the sidemen, including Sanford Skinner as the drive trumpet, and jazz trumpeting of Dick Forrest and Ken Hillman, and reed work from Hill and Ron Granville. All of this surrounds Gordon's fancy double and triple tonguing and trumpeting for the sake of fi's trumpet work.

Crew is nicely decked out in Clan Gordon plaids and the new plaids and the new supply of instruments won through the AFM contest. They're also new on Warner Brothers Records. *Quin.*

Urania Sales Climb 52% Over Last Year

Urania Records sales figures for the first six months of 1959 increased 52% over the similar '58 period. According to general sales manager Bill Nielsen, the month of July alone showed a 96% hike over July '58.

Some of the contributing factors to the business upsurge include the label's entry into the singles field as well as its new packaged product by Alexander King, Tony Lavelli, Jacques Belasco and the Kansas City Philharmonic.

Nielsen is banking on a continuing upbeat via the entry of Urania's lowprice subsid, Avon Records. The Avon line bowed recently with the Knightsbridge Theatre Chorus and Orchestra in a treatment of "My Fair Lady."

Celler Plan

Continued from page 43

timated from a five dollar charge on jukeboxes.

Thus the juke operators will be going into the meeting minus the argument on which they placed heaviest reliance throughout 25 years of Congressional appearances—payment of performing royalties will bust them.

If they balk at the Celler proposal, they may lose Congressional sympathy buttressing ASCAP's arguments that the operators have consistently refused to bargain in good faith.

Whatever fate befalls the Celler plan in its present form, the strategy behind it appears shaped to rebound in favor of the songwriters and publishers.

ASCAP-NAACP

Continued from page 43

us," Korn explains, "since there is a new quickening of interest in American music, as such." He remarked that whenever a musical aggregation is sent overseas under State Dept. (ANTA) auspices it is insisted that American items be included in the repertory.

Korn's own research suggests that there's enough American symphony music to program, sans repetition, for a decade. There are works even by so comparatively wellknown a native composer as Charles Ives which have never been performed. A novelty this first season will be Vida Cheno-with as soloist of Robert Kurka's Concerto for Marimba and Orchestra.

Because much of the music will be "obscure" it means that the soloists must in many instances learn the pieces new. Jan Peerce, Eleanor Steber and Eugene Istomin are among the soloists contracted.

Group of five concerts will be scaled to $16 ($4 single admission).

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I ONLY HAVE EYES FOR YOU
THE FLAMINGOS-GONE

THOSE 'PRINTED' AGVA BALLOTS

VARIETY AND AGVA

Within the past few weeks VARIETY has received a number of communications both from individuals employed by AGVA and from aspiring candidates seeking election. Presidential candidate Joey Adams requested "his side of the story" be given fuller coverage. This in effect would be "milking" an encore because all concerned have had their say in these columns. Adams' campaign platform likewise has been given the spotlight, editorially because of its news value, and also via an advertisement. After asking VARIETY for additional free space for campaigning, he went to another paper saying that "our show business bible" (meaning VARIETY) wasn't affording him the fullest opportunity to state his cause.

There is a distinction between full and fulsome. Adams' platform was not only covered newswise but also appeared as a paid ad, as we said previously. Anything thereafter is tantamount to political campaigning. AGVA's balloting is something to be decided among its membership.

There is also a distinction between politicking and legitimate news stories anent dissident groups within a theatrical guild or union. Apparently that difference is not obvious to AGVA's national administrative secretary Jackie Bright and to Miss Margie Coate, national directress of the AGVA Sick & Relief Fund. The complaints by these two individuals are separate and apart from comedian Adams' current campaign for the guild's presidency, opposed by incumbent Penny Singleton who is also a candidate for reelection. In keeping with VARIETY practice, Miss Coate's reply to a story appearing in the Aug. 12 issue of VARIETY is to be found elsewhere in this section.

It has been reported that a number of dissident AGVA members have looked askance at certain guild operations: the proposed Catskill Mountain retreat; the secrecy in the administration of the Sick & Relief Fund; and some of the parliamentary proceedings.

This is not the first time that VARIETY has had the occasion to put the spotlight on theatrical guild and union activities. The 1919 Equity strike, in actuality, made possible the present Associated Actors & Artistes of America. The handling of variety talent has spanned an era from the White Rats to the Albee "company union" NVA to today's AGVA. In another idiom, it was VARIETY and DAILY VARIETY's initiative that put the finger on Browne & Bioff's IATSE labor racketeering and the film industry's knuckling-under to the Chicago hoodlums. Within more recent memory, VARIETY exposure of the shenanigans of former AGVA executive secretary Matt Shelvey lead to the takeover of the Guild by the 4A's, and to the subsequent conviction of Shelvey in an Atlanta court which was later nolle prossed.

VARIETY is not out to "get" AGVA, nor is the paper on a personal crusade to make things unpleasant for Jackie Bright. What VARIETY has done, and will continue to do, is report news that is of interest to those in the variety field; and certainly of interest to them is the internal operation of their own guild. In his most recent communication, Bright claims that he has been a positive influence on the fortunes of AGVA and proceeds in three pages of single-spaced copy to expound his positive role in AGVA and the negative role VARIETY has been playing both in the lives of AGVA and Bright personally. Negative stories never win popularity contests, but if negative events lead to downbeat results, then that's the way they are reported. If Jackie Bright takes exception to certain stories, as he certainly does, it's unfortunate, but it's the right of every AGVA member, and of those interested in the variety field as a whole, to know what is going on in the dominant labor organization of an important segment of the industry.

Talent Agencies Separating Men From the Boys in Hiring 'Salesmen'

The talent agencies have been changing their employment practices within the past few months. The "cadet system," in vogue with bulk of the major agencies, has been discarded in favor of hiring experienced agents. The only office in the Big Three still partially adhering to the practice of developing its own percenters is the William Morris Agency. General Artists Corp. and Music Corp. of America have restored the practice of hiring experienced "salesmen."

Reason for the change is that some agencies found they were training selling talent for the other offices. At the same time, many offices felt the program was becoming very costly in view of the results.

Under the cadet system, the agencies found that they could hire a fledgling agent at about the price of what it would cost to hire a stenographer. When the weeding out process was completed, it was generally found that not enough managerial talent developed commensurate with the efforts poured into the project.

A change was also forced in the

(Continued on page 52)

RUSSIAN FEST SHOW PULLS 108G IN MPLS.

Minneapolis, Aug. 25.

The Northwest Variety club women's auxiliary wound up with $8,000 for the club's heart hospital as a result of the local three-day (four performances) engagement of the Russian "Music and Dance" festival. In addition to $7,000 realized from selling $5.50 opening night tickets for $10—and retaining $4.50 for each ticket sold—the auxiliary also received a $1,000 gift from Morris Chalfen, the local engagement's sponsor, in gratitude for the part it played.

For the four performances here at $5.50 top in the 8,200-seat Municipal Auditorium, the "Festival" grossed a huge $108,200. It was S.R.O. after the opening night. Chalfen had said he needed $100,000 to break even on the engagement. His wife is president of the Variety club's women's auxiliary.

CHI ASKANCE; HBA'S STANCE

Chicago, Aug. 25.

American Guild of Variety Artists' Chi contingent (or most of them, at any rate) has the stuck-in-the-craw sensation again, this time from an AGVA election ballot innovation. Locals are threatening court and other recourse over new instruction that calls for members to *print* their names now instead of writing them. Change, it's felt, makes possible corrupt voting practices in the upcoming election.

Ballots, now in the hands of most members, are due back in New York for tally by Sept. 25.

Chicagoans are convinced "something is phony" because "anybody can print (anyone's) name." At presstime, it wasn't clear what action might be firmed by the Chi rebels, but angry spokesmen warned of an injunction in Federal Court, and complaints to such bodies as the National Labor Relations Board, the AFL (presumably the Ethical Practices Committee), the Senate Rackets Committee (previously urged to scrutinize AGVA), and the Honest Ballot Assn.

Besides the requirement of a printed "signature," the Chicagoans are further incensed because duplicate ballots henceforth can only be obtained from the union's elections department and not, as has been the case, from the indie watchdog HBA.

Fear mainly is that the change to printing names will especially affect "votes" by such touring troupes as circuses and ice shows, because ballots can be intercepted easily in such cases where they're mailed out to a major domo for distribution to cast members. It

(Continued on page 52)

Penny Singleton Sez She Has Not Received Her Ballot as of Sat.

Hollywood, Aug. 25.

Penny Singleton, president of the American Guild of Variety Artists, in letters to George Abrams, executive secretary of the Honest Ballot Assn., and to the AGUA administrative secretary Jackie Bright, declared that as of Saturday's (22) mail arrival at her home she had not yet received a ballot with which she can vote. In her letter to Abrams, she cited a previous communication from him in which he stated that if the files as presented to him by the union are not complete, there is indeed a serious discrepancy. She stated that apparently such a discrepancy exists since she has not yet received the ballot.

Miss Singleton cited the possibility that her ballot could have fallen into the wrong hands, and with the change of procedure to where names are printed on the envelope, instead of signed, someone else could have voted for her. If this is true, her freedom to run for office in the union, she claimed, had been hampered.

Abrams declared that he has had previous communications from Miss Singleton, but this is the first time that she ever mentioned failure to receive her ballots.

Book Eckstine For South American Tour

Glasgow, Aug. 25.

Billy Eckstine will tour South America for five weeks on a two-shows-a-night trek, opening Oct. 13. He will visit Venezuela and Rio. Singer planed in here from Frankfurt for vaude week at Empire Theatre.

He follows with more vaude at Birmingham, Manchester and Liverpool, Eng., and has a Sunday night peak-hour tv date on "Sunday Night at Prince of Wales" on ITV network, Aug. 30.

Grim Times for Club Date Talent Forces Rise of Underscaled Acts

Many sections of the variety field have fallen upon evil days. While major spots are complaining that there isn't enough talent and that five figure salaries have become commonplace, there are other parts of the field in which there are too many acts and talent buyers consider scale to be overpayment.

This is reflected by the fact that the number of agents being charged with underscaling have become more numerous. In recent months, several indie percenters have been on the carpet at the American Guild of Variety Artists charged with underscaling performers. This is particularly true in the club date field and in minor cafes. In some cases the underscaling has taken the form of taking commissions on scale payments, forbidden to agency practice, and others by actual underpayment.

There have been occasional cases of this kind within the past few years. However, in recent months the practice has seemingly become more widespread. This has come about by lessening opportunities at the bottom of the scale, the near disappearance of spots in which an act can learn the craft, and also the decimation of club dates due to the competition offered by the banquet department of cafes.

The situation is pathetic in most cases, since it has involved percenters who have had representative lists, and some acts that have been in the chips as well as beginners who are willing to work for peanuts if only to get started. In a more prosperous era, it meant little to give the tyros scale.

The increase in prosecutions indicates that the variety field is in trouble to some degree. It means generally that jobs are scarce in many situations and there are many candidates for one position. It becomes even sadder when it's considered that show biz generally gives the appearance of being prosperous in the upper and middle echelons, and few consider that there's still a lot of acts and agents yet to make room rent.

There have been more cases of underscaling within the files of the American Federation of Musicains than there has been at AGVA, but it's becoming evident that more cases are being unearthed as the lower segment of the industry becomes more desperate and the illegal cuts will become more frequent.

Chevalier in Dicker For Mexican Booking

Mexico City, Aug. 25.

Ad man Louis Dillon, turned musical producer, is dickering with Maurice Chevalier to appear at the Ideal Theatre. This latter is currently presenting one of the most ambitious musicals ever shown here at a 12 peso (96c) top. Dillon claims that he'll have the French actor here before the fiestas patrias holiday (Sept. 16, the Mexican Fourth of July).

Chevalier, according to Dillon, is willing to sign. However, there is one drawback: the over 7,500-foot altitude of this capital which Chevalier feels might affect his health. But Dillon is confident that this is only a minor consideration and that Chevalier will come to Mexico.

Central Can. Exhibition Off to Fast Getaway Via Flock of Midway Shows

Ottawa, Aug. 25.

Central Canada Exhibition for 1959 preemed Friday (21) to socko business. Fair runs to Aug. 29. Last year's total gate was a record 533,763, and CCE g.m. Jack Clarke will be happy if it repeats.

World of Mirth is back again as the midway with Frank Bergen, owner and g.m. and Bucky Allen, concessions mgr., plus other w.k. World of Mirth figures, here for the fair's duration. Missing is Gerald Snelling, for more than a quarter of a century the show's flack chief, who died in New York last spring.

Midway toppers are "French Casino Revue," operated by Joe Boston; "Spices of 1959," with Tirza; Dave Wilde's "Gay New Orleans;" Bob Hermine's midget revue; Flash White's motordrome and a monkey speedway and torture show both produced by Ray Chambers.

Grandstand show (21and 22) featured Barnes Bros. circus, and evening shows produced by Barnes & Carruthers with Ford & Hines the Step Bros.

The Canadian Broadcasting Corp. has an enlarged television studio in the H. H. McElroy building, plus a radio studio for the first time. Local shows originate from there plus a daily airer from the exhibition grounds building.

Gate is again being aided by giveaways: a car each day, and a modern ranch-house-style home, lot, furniture, equipment, boat and car in the garage to a winner in a draw Saturday night (29).

CANDY SHOW HIKES N.Y. NITERY TAKE

The trend away from the old fashioned candy store to imported sweets and fancy boxes is presently contributing to the take of the New York niteries. A large number of registrations at the National Fancy Food & Confection Show being held at the Astor Hotel, have come in from all over the country. A large number of foreign exhibs have also checked in for the exhib.

While this time of year is normally dull, business has been holding up excellently in niteries. The break in the heat has also helped, and reservation indicates a much stronger tone in cafes.

Roberta's 'Split' Years

Roberta Sherwood has signed for a series of stands at the Dunes Hotel Lounge in Las Vegas. Deal calls for appearances two weeks in April of next year, six weeks starting mid-July, and two similar time periods in 1961.

It's the first time the Dunes Lounge has inked a longterm deal.

Boston's Blinstrub's Bowing Shows Sept. 14 With Accent on Diskers

Boston, Aug. 25.

Blinstrub's 1,700-seater is readying for opening with first show of the season headlining Clyde McPhatter opening Sept. 14. Nitery will open Sept. 7, but without a show. Blinstrub's bookings for the upcoming season follow his penchant for hot diskers, policy followed for last few seasons. Talent that will be playing the big boite for the first time are Kathy Linden, Roberta Sherwood, Liberace, Crosby Bros, Billy Storm, Paul Anka, Pearl Bailey, Louis Prima and Keely Smith.

The Moro Landis line (10) will be back for their third season, and Mike Gaylord's orch will cut the shows with Lou Weir at the organ. Skedded are: Kathy Linden, Sept. 21-27; Four Lads, Sept. 28-Oct. 4; Andrews Sisters, Oct. 5-11; Billy Storm. Oct. 12-15; Johnny Mathis, Oct. 19-25; Crosby Bros, Oct. 26-Nov. 1; Roberta Sherwood, Jan. 11-17; Mills Bros, Jan. 18-31; two weeks; Pearl Bailey, Feb. 19-28, 10 days; May 9-15, Paul Anka.

Also booked, with dates not yet set are: Louis Armstrong, Giselle MacKenzie, Gordon MacRae, Joni James, Frankie Avalon, Jack Carter, Myron Cohen, Louis Prima and Keely Smith.

Hildegarde's Chi Drury Lane Click Cues Concert Format for Names

By LES BROWN

Chicago, Aug. 25.

The chemistry that happened between Hildegarde and Drury Lane Theatre here, a legit stock operation that booked her experimentally for a change of pace, may conceivably result in a wholly new medium for topflight vaude artists. The small in-the-rounder proved ideal for the staging of a one-person show, having the best advantages of both the concert stage and nitery floor with hardly any of the disadvantages. A pity that the chanteuse du Milwaukee, who plans to tour her new program around the globe, will find few showplaces quite as conducive to exciting effects as this suburban 500-seater.

Something of a freak among theatres, Drury Lane has a carpeted central stage resembling a 12x18 rug, and indeed, the way the seating is arranged, imagination lets you believe it's someone's parlor where one of the guests has volunteered to entertain.

Performed on a procenium stage or in cabarets like those she customarily plays, Hildegarde's new two-hour program must surely lose some of the spontaneity and impact it had here, where the intimacy of a supper club and good manners of a legitimate theatre prevailed. So perfect was the setting—especially for an act which requires some audience-participation—that on night caught (19) she managed to be a spellbinder despite a shortly-ejected female heckler, a lagging seven-piece orch, and a case of laryngitis brought on by working three nights sans mike.

To say she captivated the Scrutan set of Beverly Hills and Evergreen Park, Ill. is to understate it grossly. Practically a forgotten name to the generally non-night-clubbing gentry of those suburban towns when she opened, she quickly built a cultist following via word-of-mouth, and by the second week most of her performances were SRO. Needless to say, she's been booked for a reprise next year.

Her one-woman show grossed $16,000 for the engagement, at a $3 top, a figure which in fact belies the true gate since Drury Lane

(Continued on page 52)

Jerry Lewis Show Pulls Conn. Symph Out of Red

Bridgeport, Aug. 25.

Jerry Lewis' one-niter with the Connecticut Symphony last week (21) at Fairfield University field drew 18,200 a record attendance, and demonstrated what a supermarket operator can do as a showman.

Samuel E. Meshken, owner of the King Cole indie food stores here and an occasional delver into entertainment promotions, volunteered to take on the job of pulling the symphony out of the red for the season and proceeded to sell a bill topped by Lewis, with Skitch Henderson and Walter Kiernan as added attractions, and the orchestra itself in virtually a secondary role.

The whole thing ran up to a nut of almost $30,000, but Meshken made good his objective in wiping out the symph deficit, even if the promotion was unprofitable per se. Playing in the highest discomfort index of the season, Lewis stayed on 93 minutes and wowed the jampacked field with the gamut of his repertoire and several specially-prepared numbers.

The promoter initially confined the ticket sale to his stores, purchasers of $30 worth of groceries getting a 50% deal on the ducats scaled up to $3, but a week before the concert the regular public sale began.

New Toronto Nitery

Toronto, Aug. 25.

Robert F. Cook, insurance man turned to show biz, has opened a second nitery here to follow up his click Le Cabaret. It's Club 76, featuring "Ragtime" Bob Darch and his honky-tonk piano, plus an old-fashioned "free lunch" (now 50c but still help-yourself) of sliced chicken, cheese and crackers. Also snuff for ladies and roll-your own cigarettes for all.

Cook plans to expand to New York and Virginia City.

Dicker U.S. Hotel Tour For 'Vive La Difference'

Cast from "Vive La Difference" the musical revue going into the Maisonette of the St. Regis Hotel, N.Y., Sept. 10, will comprise Ruth Price Michael Domenico, Emmaline Henry, Harvey Hohnecker and Marty Ingles. Opus is being written by Roger Price with Michael Brown doing the music and lyrics and Norman Paris the arrangements. Edmund Balin is choreographer, and Alvin Colt is the costume designer.

Barron Polan, representing the revue, is currently negotiating with the Drake, Chicago, and the Fontainebleau, Miami Beach, for this opus. There's also a possibility that the show may go to England.

The revue represents a change of pace for the St. Regis. It will play that inn until December 14 when Vickie Autier is slated to follow.

Lawrence Wien Adds To Holdings Via Buy Of Leone's Restaurant

Lawrence A. Wien, New York realtor-attorney who already owns the Plaza Hotel, N.Y., as well as the Desert Inn, Las Vegas, has now bought Leone's Restaurant, famed Italian eatery on an all cash deal from an affiliate of Restaurant Associates. Latter operates the Hawaiian Room of the Lexington Hotel, N.Y., Four Seasons, Forum, as well as other spots.

Wien acquired the spot subjected to a net lease from Gene Leone's Inc., a RA affilate, for an additional term of 10 years with renewal rights up to 100 years. Restaurant had been operated by Gene Leone until its sale to RA in June.

Wien has leased back the hotels he acquired to their previous owners. The Plaza bought from Hotel Corp. of America, was leased back to that firm, which takes over the inn in April from the Hilton chain. The Desert Inn which was acquired a few weeks ago by Wien was leased to the present operating group which includes Wilbur Clark, Morris Kleinman, Moe Dalitz and others.

WAKELY'S N.M. JUNKET TO BALLY STATE FAIR

Albuquerque, Aug. 25.

An intensive five-day tour of New Mexico, just prior to the State Fair, is being planned for singing comboy Jimmy Wakely, to give impetus to the show.

Wakely, who will get $5,000 to emcee two shows daily for the nine-day fair, plus advance promotion work, is due in Albuquerque Sept. 21.

Fair manager Quentin Tex Barron said he's lining up a string of speaking engagements around the state for Wakely before Lions, Rotary, Kiwanis and similar clubs to promote the fair.

"We also want to give folks around the state the idea that the fair is their's, not exclusively Albuquergues," Barron said. Whole thing is aimed at goodwill gesture to promote the fair, slated Sept. 26 to Oct. 4.

Practically the whole State Fair show is made up of tv-oater heroes.

Autry Corrals $11,000 In Upstate N.Y. Stand

Albany, Aug. 25.

Gene Autry pulled a gross of approximately $11,000 in four performances of his "Hit Show of 1959," at $1.50 and $2.50, with half price for children under 12, in Hawkins Stadium, Menands, Friday-Saturday (21-22). It was the fattest figure the western star had roped in his various appearances at Albany and Troy, under the promotional auspices of Ted Bayly.

Autry, who will appear at state fairs in Kentucky, Missouri, Tennessee and Virginia this season, left here for Evansville, Ind.

Delmar's Aruba Revue

Vet producer Harry Delmar is slated to bring in a revue for the Aruba Caribbean Hotel, Aruba, to go in during the winter season. It's likely that the show will tour other casinos operated by Cliff Jones.

Delmar is responsible for having gotten Jones together with the builders of the casino and is receiving a finder's fee amounting to 1% of the casino's net profits. Jones and his general manager, Jake Kozloff, formerly connected with the Thunderbird, Las Vegas, are also interested in the Casino International, Port-au-Prince, Haiti, and have a piece of the action at the Havana Hilton Hotel, Havana.

Southwest States In a High Pitch For Tourist Coin

Albuquerque, Aug. 25.

Delegates from three southwestern states—New Mexico, Arizona and Texas—met last week in Santa Fe to plan new ways of luring tourists to the area.

"The tourist business is a multi-million-dollar industry in our area," Dr. Ralph C. Hook Jr. of Arizona State U. told the group. "The association is designed to aid the three states in meeting the competition in today's tourism."

The association of representatives from state governments, universities and trade associations plans to publish a pamphlet, defining the southwest as a geographical area and pointing out the similar resources of the three states.

The three states offer climate, history, Indians, Spanish-American culture, sunshine, cool mountains, wide open spaces and natural attractions a spokesman for the Southwest Travel Assn. said.

Tom L. Taylor of the Texas Highway Dept. is association prexy. Fred W. Phelps, director of the Dept. of Development, spoke for New Mexico.

At the same time, Hollywood actress Rhonda Fleming and party arrived in Santa Fe for a weekend at a nearby Pecos River resort, and state brass urged her to act as New Mexico publicity rep in Hollywood. Miss Fleming was presented with an honorary colonel's commission, signed by Gov. John Burroughs, following her arrival here Thursday (13).

Robert Wistrand, publicist for the state administration, made the presentation and asked the actress "to spread the word about New Mexico's charms as a vacation spot."

The governor was not available to greet the party, since he was attending a National Guard encampment at Fort Bliss, Tex.

In Miss Fleming's party were Lynne Thomas, actress; Allen Chase, west coast investor, and Bob Prescott, president of Flying Tigers airline. The group were guests of W. C. Kruger, owner of the ranch.

Along the same lines, the Las Cruces (N.M.) Jaycees have extended an invitation to Soviet Premier Khrushchev to attend a local meeting of the group, if he visits nearby White Sands Missile Range.

USSR 'FESTIVAL' HITS WHAM 108G IN MPLS.

Minneapolis, Aug. 25.

The Russian "Festival of Music and Dance" made boxoffice history here by grossing a huge $108,200 at $5.50 top for three nights and a matinee at the 8,200-seat municipal Auditorium. It was SRO after opening night.

Local impresario Morris Chalfen, who was responsible for having Minneapolis included among the six U.S. cities to see the show and who handled the engagement here, had stated that a $100,000 gross was necessary for him to break even.

Chalfen's skating show, "Holiday on Ice," recently completed a successful tour in Russia and his contract permits him to select two Russian exchange offerings for single engagements. He chose the "Festival" as one of these and insisted that his hometown, Minneapolis, replace Cleveland, which originally was scheduled to be one of the tour's six cities.

How 'Ice Capades' Developed From A Hershey Bar to a 20-Year-Old

Atlantic City, Aug. 25.

The 20th anniversary of "Ice Capades," now playing its annual six-week run at Convention Hall, was marked by more than 300 persons here. Representatives of 38 arenas throughout the country, executives and the cast of 124 with their families were hosted by John H. Harris, president and producer, at Hackney's big uptown restaurant.

The affair was a part of the 20th annual combined conference of Ice Capades Inc., and International Ice Attractions Inc., in session here for three days. Only speech, and a brief one at that, was made by Mayor Joseph Altman, who declared in his welcome that both the city and "Ice Capades" profit by the show here. The mayor added that during the next year the city will spend $3,500,000 on "your home in Convention Hall," increasing the seating space to 60,000.

Harris, as president-producer, presented special awards to a number of persons connected with the show.

In a nostalgic letter in the combined conference's program Harris said that a group of arena owners, including Walter A. Brown, Louis A. R. Pieri, Lou Jacobs, John Sollenberger, Al Sutphin, Edward W. Shore, Peter A. Tyrrell, Nate Podoloff and himself met at the Hershey Hotel, Hersey Pa., on Feb. 14, 1940, when they decided to organize an ice show to play their arenas.

First rehearsals for the "Capades" of 1940 were held at the Arena, Philadelphia, in May of that year. First booking was at New Orleans Municipal Auditorium, June 16-19. From New Orleans the show came to Atlantic City to play spring and summer editions and prepare for the first full show, "Ice Capades of 1941," billed as the "Toast of the Coast," which opened July 19 and continued through Sept. 2.

"Ice Capades" has played coast to coast every year since its organization, with another company, "Ice Cycles," being formed in 1946. "Capades" played on the Convention Hall ice here the first year, was forced out when the Government took over the big hall during the war, but returned in 1947, playing its summer break-in date every year since then.

Harris believes this 20-year stretch without an interruption sets a new mark in modern show business. "Ice Cycles" became "Ice Capades Int'l" in 1956. Now his two ice shows, "Ice Capades Int'l" and the older unit, "Ice Capades," will play 60 dates — 36 for the former and 24 for the latter — through 1959-60.

With the company through its 20-year period and honored at the dinner were Walter A. Brown, Boston, v.p.; Louis A. Pierl, Providence, secretary; John B. Sollenberger of Hershey, Nathan Podoloff of New Haven, and Peter A. Tyrrell of Philadelphia, directors; and Camil Dos Roches, of the Montreal Arena.

Add Dot Dandridge To Waldorf's Roster

Dorothy Dandridge has been added to the roster of performers to play the Empire Room of the Hotel Waldorf-Astoria, N. Y. Miss Dandridge, who was the first Negro singer to play the room, will go in Feb. 8. In the juggling of the dates, the new talent buyer Clyde Harris has signed Eddie Fisher to work the spot Nov. 16 for four weeks. Nelson Eddy will precede Miss Dandridge.

Les Champagnons de la Chanson, originally booked for a March 5 stand, will not play the Waldorf this season. Opener, Gisele MacKenzie, is set for Sept. 9 to be followed by Gordon MacRae, Oct. 15, with Edith Piaf pacted for April 4 and Ray Bolger for May 2.

La Dietrich Mops Up In Four-Day Stand At Buenos Aires Theatre

Buenos Aires, Aug. 18.

Marlene Dietrich was a smash, a sellout, at her four-day (12-15) stand at the Grand Opera here. Tickets ranged from $3.50 to $1 (250 to 75 pesos).

Miss Dietrich, as usual was fabulously gowned in diamond sequins and a spectacular white ermine cloak, with trailing skirts. She donned tails, top hat and cane for the second half of the show, winding up with the ballet to "I'll Come Back. n a dance routine she opened with "Look Me Over," then does "Your e the Cream in my Coffee" and segues into "My Blue Heaven."

It could be that she would be heard to greater advantage in a more intime milieu than the 2,500-seat Opera, and that her qualities as a diseuse are more for a night-club atmosphere, but the mike carries that husky voice quite easily to the gallery. Best were her German songs: "Johnny," "Lili Marlene" and the French "Je Tire ma Reverence," which Jean Sablon popularized here. "One for My Baby" was spoken, cigarette in hand, rather than sung. Other songs were "Boys In the Backroom," "Laziest Girl in Town," "Whoopee" (not for her style), "Never Go Home" and "Falling in Love Again," this last, one of the best.

Clemente Lococo introduced Miss Dietrich to the press at a cocktail conference, which was more like a riot.

Freeman Bacharach orch backed Miss Dietrich. Accompanying pic was "Auntie Mame."

SUE JUDY, LUFT FOR $46,499 RE FRISCO

Los Angeles, Aug. 25.

Payment of $46,499 is demanded from Judy Garland and her husband, Sid Luft, in Superior Court action filed by Charlie Wacker III, Mark Bayard and Jacmar Groves Inc. Also named as defendants were Louis Lurie and William J. Zwissig, producers of star's show in Frisco July 1-11.

Amount, purportedly received by Miss Garland and Luft from Frisco engagement, was to have been paid plaintiffs instead toward satisfying a $80,000 debt owed by Gamma Productions, headed by the Lufts, according to complaint.

Seattle Burleycue Suing 'Times' Over Ad Brush

Seattle, Aug. 25.

The Rivoli Theatre, a local burlesque house, has started suit against the Seattle Times for refusing to publish the theatre's ads. The Rivoli alleges that the newspaper breached its contract with them, and asks for $122,640 damages.

Russell W. Young, the Times' advertising manager, claimed that the copy given The Times was "suggestive, vulgar and objectionable" to its readers.

A.C. Cracks Down On Liquor Sales to Juves

Atlantic City, Aug. 25.

As a warning to operators of resort spots which cater to the summer youth crowds, two cafes in suburban Somers Point have had their licenses lifted for five days when found guilty of selling intoxicants to minors. Effective Aug. 26-31, the biggest week of the summer season, Tony Marts and Bay Shores will be shuttered. "A five day suspension at the top of the season hurts more than a stiff fine," commented Mayor Fred Chapman after the governing body at the Point had suspended the licenses.

Houston Raids

Houston, Aug. 25.

Liquor control board agents arrested 11 private club operators and seized 319 bottles of whisky Friday night (21) in the biggest raid this year.

All 11 were charged with liquor violations and released on $400 bond each.

Margie Coate Explains

New York.

Editor, VARIETY:

This letter is written by me as Directress in reply to the story carried in the Aug. 12, 1959 edition of VARIETY concerning the AGVA Sick & Relief Fund.

There is absolutely no secrecy or concealment in connection with the records or disbursements or financial assistance rendered to members of AGVA by the Sick & Relief Fund. The records are available to all officers and board members and have been inspected during Board meetings and on other occasions . . . The Fund is audited semi-annually by an impartial firm of Certified Public Accountants . . . Their financial reports, together with the complete business of the Sick & Relief Fund, is issued to every officer, Board member, the National Administrator and National Board meetings and at National Conventions each year.

All disbursements made by the Fund and all decisions made by the National Directress are strictly in accordance with rules and regulations passed by the National Board of Directors and the National Executive Committee. The Directress of the Fund cannot issue checks over her single signature, and there must be one of three co-signers — the National Cashier, the National Controller, or the National Administrative Secretary. Actually, the Sick & Relief Fund has disbursed during the past nine years, an average of approximately $20,000 per year . . .

The monies have never been, and could not legally be used for alleged political purposes . . . Funds are never and have never been used to pay the salaries of any fund raiser or Board member or other official of the organization, or the salary of any performer in connection with any benefit.

A special portion of the Sick & Relief Fund was donated to defray hospital, doctor and nursing services for members in need of medical assistance who could not afford to pay therefor. In the case of a member with a malignant disease or one requiring heart surgery or other serious illness, these expenditures can be substantial but no less essential. In such event, however, the money is paid directly to the hospital or doctor and no funds are paid to the member. In no case has a member received grants over $1,000; such amounts relate only to payments to doctors or hospitals in the case of serious illness. In many cases, substantial repayments have been made by members able to do so.

Margie Coate
(Natl. Directress Sick & Welfare Fund)

DALLAS TARGETING U.S.' TALLEST CAFE FOR '60

Dallas, Aug. 25.

New Sheraton-Dallas Hotel has an early 1960 objective for opening the highest public supper club in the country. Hotel operated, it will be on the 38th floor of the new, adjacent Southland Center Bldg.—44 stories high, and tallest office structure west of the Mississippi River.

Room, still to be named, is being designed by Steven Crane (of Hollywood's Luau) and is on the drawing boards. Randall Davis, hotel's general manager, says the motif is undecided, but may be South Seas or Far East.

Stooges Replace Axed Platters in Philly

Philadelphia, Aug. 25.

The Three Stooges have been added to the lineup skedded for the Fifth Annual Hero Scholarship Fund Thrill Show, at the Municipal Stadium, Sept. 11. They replace the axed Platters, who were recently arrested on a charge of abetting prostitution.

Vaughn Monroe will emcee the event which includes the McGuire Sisters, Gene Barry ("Bat Masterson"), aerial acts and the Police thrill riders.

The show benefits children of police, firemen and park guards killed or permanently disabled in line of duty.

Leon Newman & Family In Plane Crash But OK

Agent Leon Newman, his wife Florence and son Jay narrowly escaped possible serious injury when his plane overshot the runway at the Burlington (Vt.) Airport. The three plus two other passengers were hospitalized in that town and discharged after treatment.

Newman, who is presently packaging the Jackie Robinson show on radio, was piloting his own Cessna when he attempted the landing. The plane overturned and required extensive repairs.

Chi's Black Orchid Goes Italo Eatery

Chicago, Aug. 25.

What used to be the Black Orchid nitery will light up next as a fancy Italian restaurant.

Spot, padlocked last July 9 when three waiters sued for back wages totaling $1,847, was sold in bankruptcy proceedings for $5,000. Sum will pay off employee salaries, with remainder going to Uncle Sam who claimed $91,581 in unpaid excise and income taxes from the club.

Restaurant unveils the middle of next month.

Sen. Would Unscramble World's Fair Tangle By Joining Int'l Convention

Washington, Aug. 25.

Senate Foreign Relations Chairman J. William Fulbright (D-Ark.) thinks it's about time the U. S. gave thought to joining the 31-year-old international convention governing World's Fairs.

Fulbright introduced three resolutions designed to bring order to the present scramble between New York and Washington for the World's Fair site in 1964.

First would urge the Executive Branch to examine the desirability of joining the 1928 convention setting up the bureau international des expositions in Paris. Second suggests the administration determine whether this country should ask the bureau for a "type one" (World's) Fair. The last proposes that if this is done, the president should name a representative commission of business, labor, education, and science to recommend a site.

Montreal's El Morocco Accenting the Comics

Montreal, Aug. 28.

With the accent on comedy rather than the disk headliners, boniface Peter van der North of El Morocco has lined up his list of performers for the upcoming season. Teeing off Sept. 10 the Treniers come in for six nights; Ford & Hines Sept. 28 and then in quick succession, Jack Carter, Buddy Hackett, Alan King, George de Witt and Dick Shawn. Myron Cohen returns for a week on Nov. 23 with the Crosby Bros. slated for a Nov. 30 opening.

All headliners will have strong supporting acts and a former Montrealer, Lou Black who handled the rope at Toots Shor's bistro in New York, will be in charge of the room. Average cover will run around $1.50 with no admission or minimum.

Philly Benefit Thriller Books Lineup of Names

The Hero Scholarship Thrill Show, set for the Municipal Stadium, Philadelphia, Sept. 11, has signed the McGuire Sisters, Gene Barry (Bat Masterson), Three Stooges, The Gaines, Zacchini, Sky Kings, as well as several mummers' bands and local cafe and tele talent.

Show is held for the benefit of the children of police, firemen and park guards killed in line of duty. Much of the talent has been booked through the William Honney Agen-

Sheraton Skeds Dancing For Its Honolulu Hotel

Honolulu, Aug. 25.

Sheraton's Princess Kaiulani Hotel is planning starlight dancing on its poolside Pikake Terrace, starting Sept. 4. Terrace dancing will fill the void created by the closing of the roofside Mauna Kea Room.

Al Fresco dancing will be held Fridays and Saturdays with the possibility of being extended to a nightly schedule if the demand warrants, manager Joe Filoni said. Even rain won't disrupt the dancing because the terrace now has a huge convertible cover.

Vaude, Cafe Dates

New York

Steve Gibson's Red Caps inked for the Roxy Theatre, Sept. 25 on bill with the **Wallace Bros.** . . . **Fletcher Peck** & Trio preemed at the Living Room, Monday (24) . . . **Boni Dana** opened the same night at the eastside Piccolo . . . **Larry Selby** departs on a southern one-niter tour following his Apollo, N.Y. stand . . . **Harrison & Fisher** due in New York in September following work on an Italian pic, "El Monde di Notte" . . . **Lisa Kirk** to the Shamrock Hilton Hotel, Houston, Nov. 19, preceded by the Montelleone, New Orleans, Nov. 3 . . . **Pearl Bailey** signed for the Flamingo, Las Vegas, for 12 weeks starting March 30 . . . **Sophie Tucker** going into the Shoreham, Washington, April 19.

Hollywood

Luisa Triana and troupe of Spanish dancers set for three appearances, Sept. 26-27, at Wilshire Ebell . . . **Marvin Inabuett,** one of original members of **Four Preps,** returns after two years as replacement for **Don Clarke,** recuping from critical auto injuries . . . **Irwin Corey** goes into Interlude tomorrow (Thurs.) . . . **Molly Bee** opens at Moulin Rouge Sept. 1 . . . **"Billy Barnes Revue,"** now in 45th week at Las Palmas Theatre, winds Sept. 13 to go out as a supperclub production, opening Oct. 15 at Fontainebleau, Miami, for eight weeks.

Chicago

Antone & Curtis open at Eddys in Kansas City Sept. 4 for two . . . **Judy Scott** and the **Ardrey Sisters** into the Adolphus Hotel, Dallas, Dec. 17 for a pair, with **Monte Babson** skedded to open there Dec. 31 . . . **Suzanne Lake** to the 3525 Club, Dallas, starting next Monday (31) . . . Comic **Billy Falbo** is slated for Steuben's, Boston, Sept. 17 for a fortnight, then plays the Town Casino, Buffalo, Oct. 5.

Detroit

Singer **Wyoma Winters** into the Knife & Fork Club . . . Comic **Pat Henry** headlines Elmwood Casino show . . . Singer **Janet Stewart** is new at the Metropole Supper Club in Windsor . . . **Dakota Staton** into the Flame Show Bar . . . **Johnny Long** orch holds over at the Roostertail . . . Comic **Jolly Jack** and thrush **Laura Leigh** continue at Windsor's Commodore . . . Comic **Lee Caron** at Club Alamo . . . **Oscar Peterson** trio in second week at Baker's Keyboard Lounge . . . **Jimmy McPartland** into the Crest Lounge . . . Singer **Dorice Anges** at the Top Hat.

Houston

Robert S. Roy, has purchased the Club de Laine from Jack Perry . . . Former Che Paree Lounge owner Ed Derden has joined the management of the Gourmet Club. The club plans additions to the entertainment policy . . . **Anita Capps,** pianist and vocalist, currently appearing at the Brag Club . . . **Joe Nerren** and **Jo Ann Gren** at the La Bistro Club . . . **Jan Bart,** vocalist, opens a two-frame stand on Monday at the Tidelands Club with **Don Cannon** orch . . . Another public dance is scheduled Saturday at the Rice Hotel in the Grand Ballroom with **Ed Gerlack** orch . . . **Paul Neighbors** orch open at the Shamrock Hilton Continental Room on Oct. 22 and will remain through New Year's Eve.

Club Op's Tax Rap

Indianapolis, Aug. 25.

Basil Flora, operator of the Palm Garden Night Club, Kokomo, Ind., was indicted by a Federal grand jury in Indianapolis last week.

He was charged with evading $51,958 in cabaret taxes between March 31, 1954, and June 30, 1957.

Strips Suddenly Become Incidental With Femme Patrons at AC's Globe

By GLENN TRUMP
(VARIETY *Rep in Omaha*)

Atlantic City, Aug. 25.

One of the last holdouts of old-time burlesque, complete with blackouts, jugglers, cyclists and very few strips, is the ancient Globe here which bills itself as "America's First Burlesque Theatre."

Strangest part of the setup is the fact the large (about 1,200 seats) house draws heavily from the femme trade, with aud at show caught recently better than 50% gals. House is scaled at $1.75 for boxes to a buck for balcony, with most of the customers in the orch extra at $1.50.

There are two shows nightly at 9 and 12, and a change of bill every Sunday. The usual pitchmen are there with the usual pitches (opera glasses, Parisian pix, chocolates, etc.). However, the visitor gets a shock when the seven-piece orch goes to work. For this is one burley outfit that can cut a show in good manner.

There were four strips in the current show, but three were on-stage more often as foils for the comedy sketches than in their take-it-off innings. They included Debra Dante, fast-working brunet; Tina Christine, well-endowed blonde; and Niki Vela, an olive-skinned Grecian gal. Featured strip was Ann Curtiss, stacked redhead who closed both halves of the show. A strong wardrobe helped her presentation. Gals shed down to pasties and G-string.

Comics included Harry (Lifty) Lewis, Maxie Furman and Joey Cowan, with Dick Dana and the peelers for straights. Furman also comes on as "Tillie Pipik" for a burlesque strip that stops the show. Cowan's drunk sketch is probably the next-best laughgetter.

Interspersing the blackouts and strips are King Johnson, dancing on roller skates; Gene Silia, juggler; LaFlotte Duo, cyclists; and Dick Mund, singer. All are routine but get good hands from the warm aud.

The Globe uses mimeographed program which is inserted in an old girlie mag and sells for two bits. Few buyers, though.

Old Brit. Music Hall, Hit by Fire, to Vanish

London, Aug. 25.

After 113 years Collins Music Hall in Islington is finished as such. The vaude house was badly damaged by fire last September. Compensation for the damage is sufficient for the trustees of the owner of Collins', the late Lew Lake, to rebuild the theatre, but not enough to equip in accordance with the London County Council's modern requirements.

So the famous old house is to be sold and converted for commercial purposes. There'll still be one link. The saloon on the site will stay and retain the theatrical posters, photographs and souvenirs from the theatre bar.

Belafonte Boffo 141G in D.C. Stand

Washington, Aug. 25.

Review headlining Harry Belafonte grossed over $141,000 for 13 performances ending Sunday (13) topping six-year house records at Carter Barron Amphitheatre. Series was produced by Irvin and Israel Feld.

Tickets were scaled $3.35-$1.75. Standing room at 4,400 seat Bowl was sold at 11 of 13 performances.

Buffalo's Town Casino Gets Lift From Solons For Its Tourist Angles

Buffalo, Aug. 25.

First instance of city officials and businessmen interceding to save a nitery because of its contribution to tourism and to the liveliness of a business centre, has been recorded in the case of the Town Casino, here. Operator Harry Altman had been planning not to reopen this year because of the difficulties in obtaining names at prices at which he felt he could make a profit.

However, businessmen and city officials prevailed upon to give it another try and at the same time, he'll be given a banquet in recognition of his contribution to the city's trade and in keeping show business alive in Buffalo. Dinner, to be attended by many city officials, will be held Sept. 13 at the Town Casino. Nitery opens Sept. 12 with a show including Will Jordan, Winged Victory Chorus, Al Martino, Craig-Day Line, Wallace Bros., and John Laird.

George Jessel to Top Mickey Katz 'Cavalcade'

Bandleader Mickey Katz is set to produce a variety show to be topped by George Jessel. Layout is tentatively slated for a preem at the Shrine Auditorium, Los Angeles, Nov. 28 and will tour nationally before a hoped settling down in a legit house for a run.

In the cast will be the Barry Sisters, Joel Gray (Mickey Katz's son), with others still to be signed. Katz will maestro as well as sing in the show. In L.A. "Cavalcade of Stars" will allocate a portion of the receipts to local philanthropies including City of Hope, Childrens Hospital and Sunair Foundation for Asthmatic Children.

Burglars 'Click' In Dallas Nitery Act

Dallas, Aug. 25.

Burglars had the spotlight to themselves in an unscheduled act before an empty room last week that cost Theatre Lounge owner Barney Winestein a cool $1,500. They helped themselves to a $1,000 payroll and an extra $500 in a strong box.

Winestein also found a $1,000 cash register wrecked, a door splintered and records scattered Thursday morning.

AGVA FORCES NIX OF MPLS. NON-UNION UNIT

Minneapolis, Aug. 25.

After being notified by the American Guild of Variety Artist that guest stars Earl Wrightson, Bill Tabbert and Betty Benes would be subject to fines if they appeared on the "Music Under the Stars" program with the Bob Mantzke Minneapolis Choralaires, who are non-union, the Minneapolis Junior Chamber of Commerce, the show's sponsor, cancelled the chorus at the 11th hour.

Another local small singing group, the Lamplighters, was substituted for the big chorus, kicking up some customer dissatisfaction and probably hurting the gate at the baseball stadium here. Lamplighters are AGVA members.

Singers Wrightson, Tabbert and Benee were appearing with the Minneapolis Symphony orch in a "Broadway Night."

'Ketchum Overseas' For Far East Under USO

Hollywood, Aug. 25.

"Ketchum Overseas," a musical unit headed by writer-emcee Dave Ketchum, is slated to leave for the Far East Command bases Aug. 28 under USO auspices. It'll be his 10th troop entertainment tour.

The show will have original music by Robert Emenegger and special material by Ray Evans & Jay Livingston. Cast will include folk singer Louise Bryant, dancer Judy Morhouse, singer Karen Dolin and comedienne Alliene Flannery. Emenegger, Jim Bates and Elmer Schmidt will handle the musical chores.

Rhonda Fleming will be the headliner for the fourth annual "Night of Stars" benefit dinner-dance Sept. 30 in the Shamrock Hilton Hotel, Houston.

'Printed' AGVA Ballots

Continued from page 49

would be possible, then, for one party to vote a number of ballots without too much difficulty.

Dave Byron's Blast

Dave Byron, one of the more vocal members of the Chi AGVA branch, had demanded that all ballots sent out in the current election be recalled and new ballots be printed with provision for verified signatures of those members eligible to vote. Otherwise, Byron threatens to take the matter to court to nullify election results.

Byron has written Jackie Bright, AGVA's administrative secretary, with a duplicate to George Abrams, Honest Ballot Assn. exec secretary. He has also sent carbons to Sen. John D. McClellan, (D.-Ark.), chairman of the Senate Rackets Committee; AFL-CIO president George Meany; and to Chicago newspapers and columnists in protest to the present procedure.

Byron stated that all ballots should have the signature of the member, and new procedure whereby the name only is printed on the envelope is unethical and not to the union's best interests. He declared to Bright that the union could supply fictitious names and addresses since signatures cannot be verified. "I am requesting that you call back all the ballots that have been printed and that new ballots be forwarded with provision made for verified signatures of those members eligible to vote.

"Unless you comply with my requests immediately, I will take the necessary action through the Courts to prevent this election from taking place and any officers declared elected by the Honest Ballot Assn. from taking office. I shall also tie up all the funds of AGVA in order to prevent what would be, in my opinion, an illegal disbursement of Guild funds."

Abrams Sees 'Nothing Wrong'

George Abrams, executive secretary of the Honest Ballot Assn., defended the procedural changes in the AGVA elections on the ground that sufficient safeguards remain to prevent fraudulent balloting. He stated that the change in format from the signature to printing on the envelope was made at his request. He declared that several performers had called to complain that they didn't want their signatures on the outside of an envelope to be "subject to public gaze." He said that many signatures on the envelopes were unintelligible anyway. He also stated that signatures served no purpose inasmuch as he had no master list of signatures with which to make comparisions.

Abrams declared that the change to having requests for duplicate ballots sent to AGVA, instead of to his office, was made at his request also. He stated this was done to save time. Under the previous setup, he had to call AGVA to have the member check as to his standing, and then send out the ballot. This way the union could do it more rapidly.

Abrams said that AGVA does not prepare the lists for them, nor do they prepare the number on the ballots. This is done by his office from information supplied by AGVA's membership lists.

Abrams stated that he doesn't know why some members do not receive ballots. Out of 12,000 sent out this year, only between 500-600 have been returned by the post office for various reasons. This, he said, is not a high percentage in view of the traveling nature of the membership. Abrams also said that many of these names do not ask for a duplicate. Of those asking for duplicates, he said, only about 10% bother to vote.

Abrams said it is possible to miss some names when sending out lists of that size. Cards can be missed, and even addressograph plates can be lost. However, he said every effort is made to get a complete mailing. Of the duplicates, according to Abrams, the numbers on the ballots are checked against the original ballot previously mailed to the member. Should there be a duplicate, it would be detected without difficulty.

In the case of block mailing, he declared, this will be abandoned. He cited the case of last year's block mailing of 250 ballots to the Ringling Bros.—Barnum & Bailey Circus after ballots were sent to the home address. Of the duplicate block, only four were returned. Abrams said that Rajah Raboid, former AGVA veepee now running for reelection, stated that many Ringling performers, as a protest to the union administration, tore up the ballots they had received in front of him. Rabold was canvassing for votes at the time.

Abrams said that ballots have to be in his office by 9 a.m. on Sept. 19 to be counted.

Roy Rogers to Topline Mid-South Fair Bill

Memphis, Aug. 25.

Roy Rogers and his horse "Trigger" have been inked to headline the annual Mid-South Fair here Sept. 25-Oct. 3. The Rogers show which will include Dale Evans (his wife), comic Pat Brady, the Sons of the Poineers and Rogers' Liberty Horses will give two shows daily the last three days of the Fair which will play on the huge Fairgrounds area here.

Bill Wynn, Fair manager, has lined up tv's Bat Masterson (Gene Barry), Candy Candido, the McKinnon Sisters, the Riverboat Follies with Homer & Jethro, Billy Williams, Johnny Matson and Bobby Williamson's hillbilly band. Also on tap is the world's championship rodeo skedded for a two-a-day stints during the full run.

Hildy Click

Continued from page 50

is situated downstairs of a posh eatry. The upstairs operation gets most of the theatre trade for dinner before the shows and for cocktails after them, and at intermissions.

That the economics of it are so sound and the floorplan of the theatre so ideal for savvy artists with the resources to do one-person shows cues a need for other operations like Drury Lane, particularly in the suburban areas. Feature—just to speculate—a Maurice Chevalier, a Sophie Tucker or a Judy Garland holding forth as the cynosure of a parlor-type theatre. As for Hildegarde, where else could she have an intimate audience of 500 all to herself without harassment from waiters or chinking silverware or competition from the capon under glass?

Always a cunning performer, Hildegarde has probably never worked so effectively before, an extravagant statement but one which again affirms the importance of the setting. She jousted amiably with the ringsiders, had 'em in stitches with her swift riposte, and was devilishly charming throughout. Almost the least of it were her 24 musical numbers (the accompanist led by Pianist Martin Freed) for she continually upstaged herself. Considering the limitations of her idiom, it was a neat trick that she did not let it go monochrome in her two-hour turn.

Hildegarde is a somewhat changed personality from her last time in Chi. She is able now to make a jest of her vanity and her frou-frou ways. She has even turned downright folksy, but if you look carefully you find it's still silverplated.

Cisco Kid Raps Cleve.

Continued from page 2

McCarthy, seeking $50,000 damages, alleged in their action that Renaldo did not bring all the performers he'd promised for the stand, that he did not show up for a press conference and that he cut out one performance. Renaldo says not only he, but his Cleveland video sponsor, Dandy Potato Chip Co., also was stung by the promoters' walkout. The sponsor had been induced to promote the appearances in its ad schedule.

Renaldo's Cleveland lawyer, Max Gustin, said he would start taking depositions in a week or so. He said McCathry has sought to absolve himself of any personal responsibility in the action, claiming his association with Tipton ended before the suit was filed when the actor returned to Cleveland for a June 24 shopping centre performance. At that time a court writ attached Renaldo's horse, Diablo, his auto trailer and other props. Renaldo, however, persuaded authorities to wait until he'd finished the act. Later he posted a $10,000 bond for the horse.

Renaldo said that reports in the Cleveland Press and VARIETY, indicating the animal was an imposter, were false. Like other picture-making cowboys, Renaldo alternates several horses under the same name, and the one he brought to Cleveland, he felt, would be most gentle amid worshipping moppets always eager to pat a famous equine.

The Tipton-McCarthy suit was filed in behalf of Neil Personnel Inc., of Cleveland, which partners the pair.

Everyone In U.S.

Continued from page 1

that a visit there would give Khrushchev "an understanding of the way factual information is disseminated to the people of this country."

A radio-tv executives society in N. Y. wants him to be guest of honor.

A California child asked to take him through Disneyland.

These are the show business requests among the 300 invites that the State Dept. is sorting out to firm up the Soviet visitor's trek through the U.S. in characteristic caution, the Department withheld the specific names from its correspondence file.

So far, however, the State Dept. has received no invitations from a theatre or a major film studio. Getting more invitations isn't the problem. However, it is eliminating the ones they have. If he accepted them all, it would take him quite a while to tour the U. S. He's been invited to have a bath in Hot Springs (famous for its mineral baths), to visit a Nebraska ranch owned by a Russian-born American, to have coffee at a beatnik lunch counter in Houston which "caters to a well-rounded cross section of enthusiasts for music, paintings, literature and ideas."

"We are examples of the progressive capitalism that starts out on a shoestring," the beatnik owners contend.

And many invitations have come from writers who contend they are just "average Americans," like the Oklahoma City man who has written: "At our house we are wholeheartedly in favor of the upcoming visit of Mr. Khrushchev. We liked the idea so much we wish to extend an invitation to him to stay at our house. I am an average American, buying my own home, have four kids, and my wife can't get me away from tv, I want him to see what a wonderful future I'm building for myself and the kids."

Americans apparently want to roll out a red-blooded American carpet for the top Red.

Talent Agencies

Continued from page 49

system with the heightening of competition, and the graduation of name talent to other fields. When there were more names roaming the cafe orbit, it was a comparatively simple matter to sell. In fact what offices needed primarily were 'order takers.' However, when the bulk of the top talents started restricting cafe appearances in favor of video and films, it became necessary to interest the nitery owners into her acts. For this an experienced salesman was needed.

Another project making experienced percenters the order of the day is the conversion of the raw talents of the disk singers into playable acts. Fact that so few of the latter day singers have been able to cash in on the platter renown is partially due to the failure of experienced showmen to show them the ropes.

Even as far as names are concerned, showbiz-wise office talent is needed so that the maximum returns could be obtained from the comparatively infrequent appearances of the big-earners.

Still another reason for the need of experienced percenters lies in the change of talent agency practics in regard to selling performers who were not to headline bills. Before the days when the Dept. of Justice started probing talent agency practices with an eye to antitrust action, it was the maxim that the agency supplying the headliners also supplied the surrounding talent. With the antitrust action hanging over the head of the big three, the offices are not insisting on the rest of the bill with the exception of those instances when the headliner demands certain performers. They now have to sell the minor acts even with the advantage of having the headliner.

All these developments have been making percenting more expensive for the offices. The agencies now go after the men and eschew the boys. Even with the added costs of higher salaries for the experienced hands, the talent offices feel that returns are higher and operating expenses are lower.

Maxim's Albert Dies

Continued from page 2

ing the outer room—and he could just as capriciously place a visiting American in the "royal embankment" (front banquette of the inner room) just because he liked the customer. This had nothing to do with the pourboire department either.

Albert had been out of circulation since Dec. 9 and when his recuperation at his country home took a reverse turn the Vaudables brought him to a Paris hospital where he died Aug. 20. His longtime aide, Robert, had been officiating since, but always made it a point to impress it was on a "stand-in" basis until Albert returned. His wife survives.

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Copacabana, N. Y.

Mort Sahl, Earl Grant, Paul Shelley, Frank Marti Orchs; staged by Douglas Coudy; music and lyrics, Al Foster, Keefe Brasselle; costumes Billy Livingston, executed by Mme. Berthe; $5 minimum.

Mort Sahl and Earl Grant brought an in-season feel to the Copa's mid-August opening. Preem evening had the agents, the publishers and the celebs out in force to mingle with the civilians lured by Sahl's growing appeal via tv and pix and Grant's grab on the disk market through his Decca releases.

The big question mark in this booking was Mort Sahl. An "out" comic who's peddled his wares in intime cafes the likes of the hungry i on the Coast and the Village Vanguard and the Blue Angel in Gotham, Sahl is equally at home in the larger confines of the Copa. It's a cellar, after all, and his material is strong enough to win over the clientele that's been weaned on the rowdyisms of Joe E. Lewis and Jimmy Durante.

Sticking to a tieless shirt and crew sweater, Sahl comes on like a beatnik with this big difference. He's got something to say and a funny way of saying it. There is no subject that's safe from the Stahl scrutiny. Pres. Eisenhower, Queen Elizabeth, Veepee Nixon, Lewis Straus, Gov. Rockefeller and others in the public eye are his targets and he makes mince meat of them all. It's irreverant but it's not irresponsible and the 40 minutes that he's on doesn't seem long enough to cover what's on everybody's mind.

Sharing the spotlight with Sahl is Earl Grant, a singer-instrumentalist of unusual talent. For more than a half hour in his opening night set he had the crowd completely in his hand. More about Grant in New Acts.

The two production items, as usual, are likeable fillers and the Paul Shelley and Frank Marti orchs make it easy for the terpers.

Gros.

Sands, Las Vegas

Las Vegas, Aug. 19.

Marguerite Piazza, Louis Armstrong All-Stars (6), Copa Girls (13), Antonio Morelli Orch (17); produced by Jack Entratter; $3 minimum.

Marguerite Piazza and Louis Armstrong prove to be a powerful double-header for the Copa Room. The stars, two more in Jack Entratter's potent lineup of talent, neatly balance each other in entirely separate acts.

Miss Piazza never looked or sounded better. From her gay opener, "Everything's Coming Up Roses" to a stirring "Vesti La Giuba" the turn is handled with a grasp of authority and slick showmanship. She does a modified strip, revealing shapely gams, and glides into a strut-type terp complete with top hat and cane. Her bowoff is a delighful clown number in which she makes up in full view of the audience.

Armstrong seems none the worse despite his recent illness in Italy, and he sparkplugs his group of All-Stars in a solid bash that pulls heavy mitting. With trumpet, trombone, piano, clarinet, bass, and drums, the group showcases jazz showmanship at its best.

Package, set for three weeks, features two holdover production numbers with the Copa Girls (13) and is ably backed by the Anton Morelli orch.

Duke.

500 Club, A. C.

Altantic City, Aug. 23.

Andrews Sisters, Jack E. Leonard, Wallace Bros., Jack Curtiss, Pete Miller Orch (10) with Joe Frasetto; $2 admission Saturday only, $5 minimum.

Jack E. Leonard and the Andrews Sisters share top billing as Paul (Skinny) D'Amato's Vermillion room supper club heads into the final seasonal stretch and give payees a more than pleasant 90-minute plus show.

Its been a long time since vacationists here have seen the Andrews Sisters. This time, with Patty pacing the trio, LaVerne and Maxine offer a flock of songs taken from way back, with costumes from the same period.

Garbed in balloon skirted gowns of black, white and coral, they get things underway with fast "We're On Our Way". In quick succession comes such as "Don't Fence Me In," "Bei Mir Bist Du Schoen," and polkas like "Pennsylvania Polka" and "Roll Out the Barrel." A quick on stage change and they are in the dress of the flapper 1920's to do a neat bit strumming ukuleles and featuring oldies, "Collegiate," "Charleston" (they do it); "Keep Your Skirts Down," "I Love Him in the Morning," "Barney Google," and "Show Me the Way to Go Home," utilizing the bouncing ball remembered by oldsters as a must in participation sings of before talking pictures.

With sentimental "Apple Blossom Time" they go off, only to be brought back with Patty doing "I Can Dream, Can't I," as solo. Off again they come back to do oldie "Boogie Woogie Bugler" with the band. They finally get away with a burlesqued "Sonny Boy."

Jack E. Leonard is back for his seasonal stint bringing his standard insult technique with front tablers and the boys in the band special targets. His type of comedy has paid off for years in bistros and vaude houses and didn't fail him this time. Leonard never misses a chance to spring a laugh, usually at the expense of a front tabler, but always covers up by assuring everyone that it's all in fun. His one-liners and jokes at the expense of the club, his hotel, and the resort in general keeps the crowd with him throughout 35 fast minutes.

Wallace Bros. repeat with their fast acrobatic dancing bit. Show is well balanced and paced with no dull minutes. Only fault, a minor one, is loud speaking system which might be cut down for benefit of front section of house. Pete Miller and band, led by Joe Frasetto, give good backing.

Walk.

Town House, Pittsburgh

Shelley Berman, Billy Storm, Barbara Esko, Ralph DeStefano's Orch (6); $1.50 cover.

Cafe owners must now reckon with comics like Shelley Berman, Mort Sahl and the like as solid stars and not as morning glory favorites in experimental rooms. When caught Wednesday (19), Berman's hour long stint was solid entertainment and there were people.

Not that he is offering anything better than the established comedians of yesterday's school but this is a new and different entertainment that brings customers in and makes them happy. The important thing is that Shelley Berman can go into any room in the country and fracture the people while doing business. In the opening slot, ballerina Barbara Esko does her usual fine turn. On second, Billy Storm makes a cold room very warm after his third number and is way ahead at the finish. His arrangements may be a little overdone, as his Continental-style tux but the kid who sounds a lot like Johnny Mathis and/or Clyde McPhatter has it made if he gets lucky with one record.

Ralph DeStefano's orch does a fine job for dancing and backing the first two acts. Berman works without the band.

Len.

Tropicana, Las Vegas

Las Vegas, Aug. 19.

Zsa Zsa Gabor, Dick Shawn, Jimmie Komack, Bob DeVoye Trio, Felicia Atkins, Showgirls and Dancers (18), Herman Kaye Orch (13); produced by Lou Walters; $3 minimum.

Zsa Zsa Gabor headlines the new Lou Walters Co. Troproduction, with Dick Shawn extra added. As a bistro entertainer, Miss Gabor registers several notches above her previous Vegas stint—she's more beautiful than ever, has the gowns to match the looks, has some very funny comedy lines, has Nick Castle helming as stager of the act, and has the bright young comic Jimmie Komack as her partner in the turn. Wisely, she doesn't try to follow Dick Shawn, who scores in this show like a blockbuster.

Shawn revives some of his w.k. classic bits such as the takeoff on the sick rock 'n' roller, and the "Massa Richard" Confederate soldier. Much of his dialog is updated and topical—Shawn again proves himself a unique, versatile showman who can sing, dance, and clown in a topnotch manner.

The Bob DeVoye Trio returns with this one, this time with a new femme partner. The acrobatic terp team is outstanding in this particular field, and is a strong asset to any program.

Felicia Atkins has been promoted from the showgirl ranks by Walters and clicks handsomely as mistress of ceremonies. Her routine of Marilyn Monroe impreshes is a standout, pulling appreciative yocks. Lavish, well-executed productions featuring 10 dancers and eight showgirls, including Joy "Miss Nevada" Blaine and Sondra "Miss Oklahoma" Osbourne balance the bill, which is backed by Herman Kaye's orch (13) and skedded for four frames.

Duke.

Fairmont, San Francisco

San Francisco, Aug. 20.

Wiere Bros. (3) with Mildred Seymour, Ernie Heckscher Orch (11); $2.50 cover.

The Wiere Bros., Sylvester, Harry and Herbert, get a rousing hand from some segments of audience and leave other — usually younger — segments absolutely cold. Act consists, basically, of musical clowning, for all three brothers are accomplished musicians, with emphasis on violins.

Thus, the straight-man brother, Harry, starts playing "Rumanian Rhapsody" and gradually introduces a whole string of sight-and-sound gags from Sylvester and Herbert. Then they have a "request" bit, asking audience to name nationalities and responding musically. The nation, Turkey, for instance, induces "Turkey in the Straw." They follow with a Texas medley (cowboy songs, mostly), introducing guitar, bass and a couple of Stetsons, use pianist Mildred Seymour for some gags, clown through a German vocal trio, a bit of "Pagliacci" and "I Had a Dream, Dear." The 55-minute act winds up with a little softshoe dancing and brother Herbert prancing around, in khaki shorts, to the "Colonel Bogey March."

Response is mixed, but the big spenders, who tend to migrate to the Venetian Room, should assure act moderate success through Sept. 16.

Stef.

Riviera, Las Vegas

Las Vegas, Aug. 17.

"Spectacular," with Ken Murray, Marie Wilson, Ginny Tiu, Leo Diamond, Lou Wills Jr., Mello Larks (4), Fredonias (5), Keoni Dancers (3), Dorothy Dorben Dancers (21), Ray Sinatra Orch (13); produced by Ken Murray, presented by Sammy Lewis; $3 minimum.

Ken Murray revives the format of his marathon boxoffice success, "Blackouts," and comes up with a revue he calls "Spectacular" as his latest entry in the Clover Room. It's a well-balanced variety show, with plenty of laughs, songology, terping, beauty, and excitement.

Murray and his co-star, Marie Wilson, get yocks with their blackout skits. The Mello Larks (4) backbone the productions, with the three guys and a gal coming up with some slick staging for their singing which registers solidly with each number.

Lou Wills Jr. is neatly woven into a cowpoke production number, and clicks with his patter and acrobatic dancing. The Fredonias (5) are impressive with their tumbling stunts which feature the 13-year-old femme of the family. Leo Diamond, long absent from Vegas, is a welcome returnee and gets heavy mitt action for his harmonica artistry. The Keoni Dancers (3) from France do some top-level precision terping, with the femme looker being tossed about in a spectacular fashion to bring gasps from the appreciative audience.

Ginny Tiu, a five-year-old piano prodigy, is wisely saved for the end of the show. Her doll-like charm is overwhelming—and her's is the kind of act which is most difficult to follow. Murray & Co., well-backed by the Ray Sinatra orch (13) and the Dorothy Dorben dancers (21), is topped off by a very funny television spoof filmed for a large screen on the stage. Billy Gilbert is one of the performers in the novelty film which devastatingly kids video cliches.

"Spectacular" is booked for four weeks.

Duke.

Latin Quarter, N. Y.

(FOLLOWUP)

The Latin Quarter's longrunning "All About Dames" has taken on new character with the new list of principals. With the addition of The Goofers and the Keigo Imperial Japanese Ballet, it's a more populous layout and a more rowdy set of proceedings.

The Goofers work hard at giving the impression they're an uninhibited musical and comedy quintet. They commit all sorts of mayhem on their instruments and perform a wide assortment of antics which pay off in applause. Their topper, of course, is the bit in which a couple of members swing on a trapeze while playing their instruments. Prior to that there are jaunts on pogo sticks, comedy songs and items in the anything-for-a-laugh school. They produce the desired results.

The Keigo ballet is a Japanese import with a wealth of lovely traditional costumes and lively routines. They do make an essentially basic error in departing from their native dances in favor of Nipponese flavored American dances. When doing the routines of their native country, they have a charm and differentiation, but in the latter department they merely compete with the multitude of terpers who know this field far better than they do. There are some consciously cute numbers, which find some response, but generally, they err in forsaking their own traditions.

The balance of the show remains as is Gene De Troy puts through the Marques Family of chimps in some exceedingly funny routines. The laughs come frequently in this act. The Alcettys comprise one of the best plate-spinning turns, Productionwise, the Donn Arden routining holds up well with Pamela Work, Dick Curry and Sabra Samarr contributing to the atmosphere.

Jo Lombardi is an aid and comfort to the acts with his superior musical backing and the Buddy Harlowe Trio does well at the relief.

Jose.

Roundtable, N. Y.

Sharkey Bonano Band (6), Tyree Glenn Quartet; $3.50 minimum weekdays, $4 weekends.

Although Sharkey Bonano was hampered by the 20% amusement tax which kept him from vocalling along with the dixieland beat, he did manage to lay down enough of a sound to keep the tablers at this eastside joint happy. It's his spirited vocalling, however, that really could enhance his session as demonstrated several years ago when he was showcased across town at the Hotel Statler's Cafe Rouge.

His is a lowdown two-beat style that whips up an enthusiastic drive through expert use of his sidemen (Al Babin, drums; Loucian Jourdan, bass; Harvey Rubin, piano; Joe Rotis, trombone, and Harvey Shields, clarinet). Bonano's trumpet work sparks the proceedings, of course, and the end result is a happy affair.

His repertoire consists of standard dixieland equipment: "Basin Street," "Tin Roof Blues," "South Rampart St. Parade" and "When The Saints Go Marching In" among others. In all, its a swinging 40-minute musical set.

On the other end of the musical block is the mellow jazz work of Tyree Glenn's quartet. Glenn, who's a Roundtable regular, alternates on vibes and trombone to deliver an easy-to-take melodic form. His jazz sound is inventive and pleasing and he runs through a flock of standards with an ease that wins over the tablers. He's assisted by Jimmy Jones, piano; Joe Jones, drums; and Joe Benjamin, bass.

Gros.

Conrad Hilton, Chi

Chicago, Aug. 18.

"Dreams Come True," Merriel Abbott ice revue, with Helga & Jorge, Ro & Ro, The Colstons, Freddy Fah, Manuel Del Toro, Boulevar-Dears (5), Boulevar-Dons (5), Inez & Gordon, Larry Green Orch (10), book and score by Hessie Smith, choreography by Bob Frellson; $2 cover, $2.50 Saturdays.

How to keep topping yourself becomes increasingly tough, as this latest Hilton Hotel ice extravaganza demonstrates. New edition turns out to be a pleasant pastry, but with not quite the laughs and enchantment of some predecessor layouts, and in the succession of scenes it's often the costumes that etch the deepest impression. Ringsiding kids at show caught glommed the hour's worth with the sort of bug-eyed delight that's aimed for in these affairs, and perhaps that should suffice—at least from Merriel Abbott's point of view.

If Hessie Smith's story premise is trite, it's still the skating that counts, and now as before the array of bladesters acquit themselves well. Helga & Jorge make a charming adagio pair, if modest on derring-do. Ro & Ro are a polished comedy team, but their spotlighting as scarecrows come to life is conceived with minimal room for yocky horseplay.

The Colstons (brother-sister) adroitly operate as a bull, gimmicked to enable crying, ear wiggling, smoking, etc. Considering the cumbersome paraphernalia they work with (and under), pair do a firstrate job with the foolery.

Serving up the magic this time is Frenchman Freddy Fah, whose specialties are scarf-knotting and manipulating rings, often with aid of stagesiders. It's standard but well-done ledgerdemain.

Skatewise, top thrills are generated by Manuel Del Toro, whose whirling dirvish terpsichore caps the show in sock fashion.

Boulevar-Dears (5) and Boulevar-Dons (5) are skillful operators and pretty to watch. Inez & Gordon, holdovers from the previous frolic, supply okay vocals and narration.

Pit.

Beverly Hills, Cincy

Cincinnati, Aug. 18.

Ames Bros. (4), Del Ray, Hal Loman & His Playmates (3), Moro-Landis Dancers (8), Bob LeClair, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum weeknights, $4 Sat. and holiday eves plus $1.50 cover.

Impresario John Croft spurs this Blue Grass swankery's boff summer season with a high value variety layout for the current two-framer.

The Ames Bros. (Ed, Vic, Gene & Joe), absent for three years, have greatly increased their local rooting section, judging from reaction of opening night's near capacity gathering. Group's comedy spiced song fare broke off after 46 minutes with chorusing by tablers of "Moonlight Bay." Repertoire included solos of "All the Way" by Ed and "Toreador Song" by Joe, "Naughty Lady," "It Only Hurts for a Little While," and then RCA recordings of "You, You, You" and "Melody d'Amour." Surefire are their impressions of Lawrence Welk, Arthur Godfrey, Mills Bros., Frankie Laine, Nat King Cole and "Four Vaughn Monroes." Al Semoia, the foursome's musical director, presides at the 88.

Hal Loman, in tux, and his Playmates, a pair of look-alike nifty blondes, start the ball bouncing with a fleeting 13-minute routine of superb dancing, ranging from tap to interpretive. Gals are stunning in blue gowns.

Del Ray, a Cincy fave of long standing, seems more mystifying than of yore with his eye-popping bag of tricks. A master of sleight of hand, he likewise is an expert creator and seller of mechanical effects, including remote electrical control of a drinking toy bear.

Koll.

Eddys', K. C.

Kansas City, Aug. 21.

The Marksmen (3), Tommy Reed Orch (5); $1-$1.50 cover.

The Marksmen, among the newer of the musical groups to play the Eddy Restaurant, are making their first stand here and marking up a show of moderate entertainment value. They are patterned on the vocal-instrumental formula with Dick Fox on string bass, Tommy Deering on accordian, piano and trumpet, and Eddie DeSantis on guitar. Russ Barr also is a member of the group, sitting in on drums. Opening show stretched out too far at 55 minutes, and a snappy 40 minutes will probably be the goal for the rest of the two-week engagement.

Group shows much informality coupled with instrumental skills and satisfactory vocal work. In some parts they are almost too informal, earmarking themselves as a lounge act and needing more polished routining for best results on the night club floor. They kick off with a number wrapped around "Dry Bones," and follow with list of impressions calling on each member of the group.

Tommy Deering has a particular inning to mimic Liberace, and the three wrap up "Funny Valentine" with Eddie DeSantis lead singing. Deering toots out "Pete Kelly's Blues" on trumpet, there is some fooling around with a Hawaiian medley, and reprise of tunes from "Show Boat" winds the session. Group plays through Sept. 3, to be followed by Gretchen Wyler and Antone & Curtiss.

Quin.

Ho Ti, Portland

Portland, Ore., Aug. 18.

Snyder & Snyder, Inez Torres, Jack Card & Cardettes (3), Herman Jobelman Orch (4) with Lynn Carrol, Jeanie Chase; $1 cover Saturdays only.

New fare at the Ho Ti headlines a new act in these parts that should get the customers attending this showcase in throngs during the next two weeks. Snyder & Snyder are refreshingly different. These lads start fast and keep going at a terrific clip without let-up for a full 25 minutes with solid returns all of the way. Bob Snyder displays a terrific set of pipes while Ken Snyder garners palm wacking with his terping and comedy antics. Duo have good material and use it throughout their comedy, songs, impreshes, terping and instrumental stuff.

Inez Torres is on for a lengthy Latin exotic number. Jack Card & the Cardettes please with two fine production numbers. Card is an excellent dancer but femmes need a bit more precision. Costumes and choreography are good.

Herman Jobelman orch plays for shows and dancing. Lynne Carrol is in as band chirper. Jeannie Chase entertains warmly in the intimate Lamplighter room with warbling and piano work.

Feve.

VARIETY BILLS

WEEK OF AUGUST 26

NEW YORK CITY

MUSIC HALL 27
Lottie Bruna
Dupuanes
Joan Dexter
Corps de Ballet
R. Paige Orc

ROXY
Tommy Leonetti
Heleue & Howard
Jessie Elliott
Rodi. Boucher Orc

Rockettes

AUSTRALIA

MELBOURNE
Tivoli
Freddie Sales
Billy Rayes
Duo Sylvanos
Solidad & Bike Squire 3
Chung Chung & Mala
Kawashima Cuts
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
SYDNEY
Tivoli
Jimmy Wheeler
Bass & June
Quaine & Partner
Danny Dean

Gerry Dreyer
Paulaqui Twins
Lloyd Lindroth
Stanfield Holliday
Johnny Marco
Doug Stuchberry
Gordon Wilcock
Rosalie Woods
Betty Prentice
Iris Rhodes
NEW ZEALAND
Embassy
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
E & B Carley
Austin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Colin Robins
8 Pennies
Alan Field
Marcias & Brauns
BIRMINGHAM
Hippodrome
Billie Eckstine
Ansons
Salici Puppets
Hal Roach
Helmuth Gunther
Gold & Cordell
Montparnasse 4
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Pearo Bros.
Najarros
Bert & Ilonka
John Tiller Co
George Mitchell Co
Palace
Roy Castle
Marion Ryan
Peter Haich
5 Dallas Boys
Baker & Douglas
Gillan Moran
Bergman & Mimi
Winter Garden
Charlie Chester
Mirko deYork Co.
3 Ghezzis
Hedley Ward 3

Marion Miller
Eric Grier
Joan Davis Co
BRIGHTON
Hippodrome
Harry Recombe
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Skylons
Lynnette Rae
Max Russell
George Mitchell Co
Jessie Robins
BRISTOL
Hippodrome
Hylda Baker
Ladiringlas
Robert Earl
Kid & I
Sid Plummer
Roxy & Glenda
Tassi & Diana
MORECAMBE
Winter Gardens
Al Read
Lauri Lupino Lane
George Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
George Mitchell Co
Dancing Lovelies
Eugene's Ballet

Cabaret Bills

NEW YORK CITY

Arpeggio
Barbara Carroll
Vic Dickenson
Page Morton
Blue Angel
George Matson
Diana Trask
Ronnie Schell
Budd & Travis
Chateau Madrid
Lillia Guizar
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Mort Sahl
Earl Grant
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Jack Douglas
Jeri Southern
Upstairs Room
Rose Murphy
Slam Stewart
No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Ponville
Joan St. James
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Hermas
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.

Milt Shaw Orc
Latin Quarter
Goofers
Keigo Ballet
Alcettys
Marquis & Family
Dick Curry
Jo Lombardi Orc
B Harlowe Orc
Living Room
Sylvia Sims
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Versailles
Blossom Dearie
Ray Starling
Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Sayat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Brock Peters
Coachmen
Village Vanguard
Turk Murphy

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall
Blue Note
Jimmy Rushing
Harv Edison
Trade Marks
Cloister Inn
Ray Hastings
Della Reese
Joe Parnello (3)
Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon

Drake
Jimmy Blade Orc
Gate of Horn
Leon Bibb
Ran & Nama
Del Close
London House
Don Shirley
Eddie Higgins
Larry Novak
Mister Kelly's
Larry Adler
Betty Bennett
Marty Rubinstein 3
Marx & Frigo
Palmer House
Nelson Eddy
Gale Sherwood
Lucille & Eddie Roberts
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Matz
Manolo Torrente
Riveras
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Pajardo Orc
Hotel Nacional
Flor de Roto
Rudy Fenenti
Marta Stincer
Carlisse Novo
Roberto Barcelo

Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Jazz Singers
Enrique Herrera
Gladys Robau
Raye & Nalde
Angeles Rabi
Alicia Santos
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros
Exotics
Riveros
Miguel Chekis
Willy
Miriam Barreras
Edilia Ferrer
Emilia Villamil

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Joe E. Ross
Jackie Hilliard
Ernie Morris
Ben Blue's
Barbara & Hines
Pietro Gentile
Frankie Rapp
Mildred Law
Sammy Wolf
Richard Cannon
Ivan Lane Orc
Cloister
Ruth Olay
Shecky Greene
Geri Galian Orc
Cocoanut Grove
Gogi Grant
Rowan & Martin
Freddy Martin Orc
Crescendo
Lenny Bruce

Dino's
Doris Lee
Jack Elton
Steve La Fever
Interlude
Prof. Irwin Corey
Ink Spots
T. C. Jones
Moulin Rouge
Sophie Tucker
Ted Lewis
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Don Rickles
Joe Castro Trio
Statler Hotel
J. & Sondra Steele
Lois Ray
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
McGuire Sisters
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Arabian Nights"
Jack Carson
Pedro Roman
Richiardi Jr.
Holger & Dolores
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Duboonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Janine Caire
Christine Kruser
Dick Rice Orc
Flamingo
Pearl Bailey
Louie Bellson Orc
Coles & Atkins
Bill Bailey
Moana Gleason
Linurte Wynn
Count Basie Orc
Fremont Hotel
Joe Kerge & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Hanlon
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Vido Musso
Tommy Nunez
Johnny Adomono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers
New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews

Edi Domingo
Little Red & Marcy Layne
Woody Herman Orc
Riviera
Ken Murray's "Blackouts"
Marie Wilson
Lou Wills Jr.
Leo Diamond
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Crosby Brothers
Ashtons
Don Rickles
Johnny "Scat" Davis
Saharem Dancers
Louis Basil Orc
Sands
Marguerite Piazza
Louis Armstrong
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Dick Winslow
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Dick Shawn
Zsa Zsa Gabor
Jerry Colonna Orc
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Evelyn Knight
Will Jordan
Nina Ramon 3
Lee Martin Orc
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tuff Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Blaze Starr
Wally Vernon
Tinker Bell
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Deauville
Mandy Campo Orc
H. Levine Orc
Diplomat
M McPartland 3
Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc.

Fontainbleau
Herb Shriner
Murray Schlamm
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Betty Reilly
Roberto & Alicia
Miles Velarde
Blanquita Amaro
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Ricky Layne & Velvel
Dick Sterling
Freddie Calo Orc
Murray Franklin's
Kay Cardo
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
Eddie Bernard
Patsy's Place
Patsy Abbott
Marge Sherwin
Billy Shepard
Judy Jourdan
Roney Plaza
Loma Duke
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Candido
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Ernestine Anderson
Mel Young
Dick Kallman
Fairmont Hotel
Wiere Bros.
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan

Muggsy Spanier
Hungry I
Lime Lighters
Tom Lehrer
Marilyn Child
Murray Roman
Jazz Workshop
Mastersounds
Benny Jolson 5
Moulin Rouge
Bobby Sargent
Tommy Conine
Terri O'Mason
Maynard Meyer Orc
On the Levee
Kid Ory Orc
Purple Onion
Marshall Izen
Phyllis Diller
Smothers Bros.
Cruz Luna
365 Club
Barbara Barr
Bill Clifford Orc.
Moro Landis Orc

RENO

Golden
Louis Jordan
Freddie Bell
Joni Wilson

Sparks
Harrah's Club
Esther Williams
Jig Adam

Debra Hayes
Deedy & Bill
Noel Boggs
Kona Koasters
Harold's Club
Don Cornell
Phylles Inez
Freddie Morgan
Holiday
Clyde McCoy
Pete Peterson 3

Commodores
Coquettes
Mapes
Sammy Davis Jr.
Skylets
Jack Melnick Orc
Riverside
Los Churumbeles
Half Bros.
Riverside Starlets
Ed Fitzpatrick Orc

LAKE TAHOE

Harrah's
Gordon MacRae
Sheila Stephens
Ballantine
Mary Kaye 3
Leighton Noble Orc
Tony Pastor
New Sons Pioneers
Stateline
Kings IV
Ross Lane
Ronny Draper
Nevada Lodge
Phyllis Diller
Jack LaDelle
Esquire 3
Windsors Knock-abouts

Bal Tabarin
Andrini Bros.
Boyer
Mafalda 3
Cal-Neva
Ray Bolger
Barbara Heller
Matty Mallick's Orc
Wagon Wheel
Wilder Bros.
Maaka Nua Revue
Jo Ann Jordan
Bobby Page
Upstarts
Wager & Carroll
Frank Moore 4
Chuck Leonard

House Review

Empire, Glasgow

Glasgow, Aug. 19.

Billy Eckstine (Bobby Tucker at piano), Salici Puppets, Helmuth Gunther, Hal Roach, Gold & Cordell, Ballet Montparnasse (4), Bobby Dowds Orch.

Billy Eckstine, headlining here, pleases the outfronters most with his soft-shoe nostalgic dance bit, recalling the old-time greats. But dance maestros needn't worry; the songalog (he does almost 40 minutes here) of Eckstine has the same polish and ease as hitherto.

Singing on percentage deal as on previous visits, will be measured on this week's showing as indication of drawing power of established U.S. acts, new policy at this vaudery being to put in Americans only on such a percentage deal instead of salary. Unfortunately, support layout isn't that strong, apart from a puppet act and a German juggling youth, both of whom score solidly. Can't be overstressed that even name-value U.S. acts require all-round strength in support to pay dividends in overall results.

Eckstine registers with "Gigi" and a vocalizing-dramatic bit as Sportin' Life from "Porgy and Bess." Other numbers include "Little Mama," the oldie "Prisoner of Love," and his parodies of Perry Como and Louis Armstrong. He wins good palming for "Give Me

Heading the support quota, the Salici puppeteers, family act, offer some deft manipulation of performing figures, standing on bridge above small puppet stage to reveal their "inside" works at close of act. Their operatic characters are a standout.

Helmuth Gunther is reviewed under New Acts. Gold & Cordell, mixed twosome, please with offbeat terping in modern style, and Hal Roach suffers from poor gag-fodder despite asset of well-paced comedy act. Ballet Montparnasse add the only femme element on layout, which is also one of its main faultings. Showbacking by resident Bobby Dowds house orch. *Gord.*

Social Realism

Continued from page 5

are so confused in Hollywood now that nobody is sure who wrote what. The industry was never happy about the blacklist, and producers who thought they could hire blacklisted writers without detection or public accusation did so. Blacklisted actors and actresses, who cannot of course appear anonymously, still are not back at work." The article estimates that 15% of the film made in Hollywood today are written by blacklisted writers.

What's the reason for the decline of the blacklist? "From 1948 to 1957, movie attendance had dropped by almost one half," Miss Poe declares. "Americans had apparently decided it was more sensible to watch a boring movie on television than to pay money for the privilege in a theatre. It became clear that Hollywood could no longer make a profit on mere bread-and-butter films, or even stereophonic spectacles that said nothing. Something had to give, regardless of censorship pressures.

"This realization in the past few years has meant fewer violent pictures, fewer horror films and a decline in frothy pictures. Finally, it meant that producers had to find writers who can handle material of some meaning in relation to current problems. Many of the screenwriters who can do this have been, by no coincidence, blacklisted. Their humanist approach to writing is now back in style."

New Acts

EARL GRANT
Songs
38 Mins.
Copacabana, N.Y.

Earl Grant is an energetic young Negro vocalist-instrumentalist (piano-o gan) who's been swinging around the Coast bistros and has made a dent in the recording field most notably with "The End" via the Decca label.

As evidenced in his preem New York appearance, Decca has a hot property in Grant and cafe owners can look to him as a sure draw. He's also a natural for TV's musical variety shows.

Grant's a dynamic performer but he doesn't overwhelm the audience. With a completely winning personality, he takes in the tablers from the start and works 'em to the point where they don't want to let him go. His turn winds at the half-hour mark but at the Copa opening he was pulled back for two encores that added further appreciation.

His vocal styling is sure and his savvy handling of lyric values gives each item, whether it be a romantic ballad or a zingy rhythm attempt, added values. He devotes a lot of time to self-accomping at the organ which builds a hefty sound that at times seems a bit too big for the room. But it does keep the customers alert.

Opening with a romantic "Under Paris Skies," Grant sets up a soft and easy mood and startles the house with a vibrant and enthusiastic rendition of "Old Man River" that gets the crowd in a clap-along mood. A calypso item, "House of Bamboo," follows and further establishes his versatility. His ballad reading of "Imitation of Life," title song of the UI pic, slows up the proceedings but he recovers fast with a topnotch rendering of "Volare." "Malaguena" helps display his piano-organ technique and warms him up for vocalizing on "I'm Just A Lucky So and So" and a swinging closer. His encores are "Fascination" and "The Birth of Blues" but knockout entries.

He gets topflight assist from his two regulars, Maurice Simon (sax) and Bill Norris (drums) in addition to Copa's own Paul Shelley combo. *Gros.*

CARLOS & LINDA
Dances
14 Mins.
Chaudiere, Ottawa

Carlos & Linda, perf Latin duo, is a stint that grabs nice mitting as much for its freshness, youth and eagerness as for its ability in terp. Pair does mambo, cha-cha-cha, bolero, modern, others in the Latin style and grab additional attention with a nice closer handled in swimsuits of the '90s to ragtime tunes.

While terping is okay, addition of a gimmick or spectacular routine would help build impact. Stanza is good for any visual medium. *Gorm.*

HELMUTH GUNTHER
Juggling
7 Mins.
Empire, Glasgow

Young European performer, agile and lithesome, offers juggling act which, at first, appears to be going on routine lines. Engages in normal run of ball-spinning and club tossing, and also links feet, hands and head for all-embracing juggling workout.

His gimmick, and act's highlight, comes when he proceeds to build a pyramid or pillar of vase-cones, one atop the other. Balances these on his forehead, erects two and then three, building suspense by adding a fourth, then a fifth, each appearing to be his last. Femme assistant hands out the vase-cones from behind a darkened table, resulting in customers thinking each is the last, but he goes on to build up to nine-high, exiting to solid applause. *Gord.*

VALENOS (2)
Dance
9 Mins.
Ak-Sar-Ben, Omaha

Fairly new to this country, the Valenos, superb acro dancers, should get their crack at the big time shortly. Lifts and spins are unusually good and nearly every trick culminates with the dazzling blonde gal doing the splits.

Unusual opening has the male bringing out a duffel bag on stage with his petite wife in it. She squirms around stage for some time before he unzips the grip and helps her out. A sock act for any visual medium. *Trump.*

Unit Reviews

Barnes & Carruthers

Omaha, Aug. 19.

Pompoff, Thedy & Family (5), Three Renowns, Bobo Barnett Valenos (2), Freedom Chorus (10), Roberti Trio, Barnes & Carruthers Dancers (24), Keith Killinger Orch (10), Naomi Barrett.

Operating on the "Give 'em plenty of comedy" theory, the No. 2 Barnes & Carruthers unit out of Chicago this year is a fast-moving revue that should register well with the middle west fair-goers.

Backbone of the show, however, as it played here for the members of civic org Ak-Sar-Ben is the slick 24-girl chorus, which has three productions. Gals are young, shapely and show excellent precision in the getaway "Another Opening, Another Show," first-half closing Dixieland strobe piece and the finale, "My Fair Lady."

Top comedy offering is Pompoff, Thedy & Family, Spanish musical group which uses all types of laugh-provoking gimmicks. Little guy, who has a "hatchet" buried in his head among other stunts, is a first class panto. In addition, entire group plays a seemingly unlimited assortment of instruments.

Another effervescent act with plenty of vitality is the Three Renowns, comedy dancers from England. Blonde gal takes a terrific beating from the two males in a rough-and-tumble knockabout affair.

Bobo Barnett is known in these parts with his trumpet playing and dogs but is still a hit with the kids. Roberti Trio, three men, get show off to a speedy start with tricks and tumbles that include some stellar head-balancing feats. Then takeoff on modern-day rassling goes over big.

Tying in with productions and having their own 10-minute stint is the 10-man Freedom Chorus, led by emcee Ernie McLean. Good costuming and a fine blending of voices boost group considerably. Keith Killinger's orch cuts show well, with gal trumpet player particularly good. Naomi Barrett is added to Freedom Chorus on "My Fair Lady" finale for fair returns. Thearle-Duffield fireworks completed two-hour show here. The Valenos are reviewed in New Acts.

This wrapped up the free-show season for Ak-Sar-Ben members this year, who enjoyed eight similar vaude stagings for their annual $10 dues. *Trump.*

Oriental Cavalcade

(TIVOLI CIRCUIT; AUSTRALIA)

Melbourne, Aug. 20.

Revue produced and directed by Tibor Rudas with Freddie Sales, Billy Rayes, Billy McMahon, Duo Sylvanos, Che Chung Chong, Mana Koon, Vic Solidad, The Blue Squire Trio, Don Soriano, Cornelio Balangue, Ricmand Duo, Fred Santos, The Kawashima Dancers, The Rudas Dancers.

"Oriental Cavalcade," the latest revue to travel Australia's Tivoli circuit, has opened in Melbourne and despite slight shakiness here and there with cutting should become tops. Produced and directed by Tibor Rudas, and it is scheduled to open in Rome for next year's Olympic Games.

Colorful spectacles upon art lavishly, almost dished up including a fire dance, mechanical dragon with contortionist in mouth and dancers in chains. The Japanese Kawashima Dance Troupe vie for applause with the Aussie Rudas Dancers.

Leading comics—Britisher Freddie Sales, Yankee Billy Rayes and Aussie Bill McMahan—use much blue material, but put it over inoffensively. Sales in particular, emerges as solid comic personality.

Supporting acts are all above average. Outstanding are Cornelio Balangue from the Phillippines, playing three mouth organs simultaneously whilst eating a banana, the Kawashima Dancers enacting in doll masks a burlesque on "Swan Lake," juggler Che Chung Chong diving through burning hoops, and the Ricmand Duo, pocket-sized Philippine boys whose rock 'n' roll warbles need encores. *Stan.*

Off-B'way Not a Place or Trend; It's Under $6 Gross, Equity Rules

The distinction between off-Broadway and Broadway is fading. On the basis of cast salaries, off-Broadway becomes Broadway when a show's weekly gross tops $8,000 (for straight plays) and $9,000 (for musicals).

That's specified in the new off-Broadway contract, which Actors Equity will put into effect next Tuesday (2). Under the terms of the pact, the standard production minimum salary, currently $103.50 on Broadway, will apply to off-Broadway shows passing the $8,000 and $9,000 gross levels.

The minimum off-Broadway salary has been raised from $40 to $45 for dramatic companies grossing under $3,000 weekly. The same salary hike applies to musicals, but the minimum gross in that category has been reduced from $4,500 to $4,000. The previous top on straight plays was $75 when the gross passed $4,500. The $75 figure, under the new terms, will apply to shows grossing between $4,500-$5,500. The salary will be $80 when the gross is between $5,500-$8,000.

Regarding musicals, other changes in gross levels and corresponding minimum wages are $55 between $4,000-$.5000; $65 between $5,000-$6,000; $75 between $6,000-$7,000, and $80 between $7,000-$9,000. The previous top on musicals was $75 when the gross passed $6,500. The rehearsal pay for musicals has also been upped from $15 to $20.

Equity has also altered the conditions covering the number of its members required in a production. The union previously computed the employment figure on the basis

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Extraordinary $70,000 Production Cost For French 'Desperate' Co.

Paris, Aug. 25.

French adaptation of Joseph Hay "The Desperate Hours" has gone into rehearsal for opening in late September. The physical production will cost approximately $70,000, probably a new high for stage production in Paris. Plans call for a combination turntable jackknife setting of a "new" sort, which the management optimistically calls "sensational."

Theatrical circles are watching the production carefully because spending so much on scenery is against the normal trend here at the moment, especially for straight plays. Even for musicals, the tendency is to cut down. The Josephine Baker show, current smash musical at the Olympia, costless to produce than any other large-scale musical in town, about 25% the normal cost of Folies Bergere or Casino show, with which it is coinpeting.

Infringement Suit Over Harry Kurnitz's 'Feeling'

An infringement suit against the Harry Kurnitz comedy, "Once More with Feeling," was filed yesterday (Tues.) in N. Y. Federal Court. The action by Constance Hall and Theodore R. Nathan charges the "Obbligato," which they wrote in 1948, was copied by the writer, director, publishers and others connected with "Feeling."

The suit seeks to enjoin Kurnitz, Martin Gabel and Henry Margolis, co-producers of the Broadway production; Samuel French Inc., lessee of the stock rights; Random House Inc., publisher of the work, and Columbia Pictures, which purchased the film rights, from infringing on their property by publishing, distributing and producing "Feeling."

The complaint also charges that upon information and belief the defendants had knowledge that they were infringing on plaintiff's rights and were depriving them of the advantages and benefits. The action additionally seeks to enjoin Columbia from producing and distributing the film version of the Kurnitz play. An accounting is being sought.

"Feeling," which has been getting widespread production on the stock circuit this summer, ended a 33-week Broadway run last June 6. The film edition costars Yul Brynner and Deborah Kerr.

Minnesota U. Showboat Will Travel Next Year

Minneapolis, Aug. 25.

The Minnesota Univ. Showboat, which has been doing capacity business while anchored here all summer, will resume its Mississippi and St. Croix rivers trips next year to other cities, including adjacent St. Paul. That is assured because the Government will again permit the vessel to travel, as the college is meeting certain safety requirements before the 1960 season.

During the current second season the Showboat is alternating performances of "Billy the Kid" and "She Stoops to Conquer," both played in nokum comedy style. After the vessel was received as a gift and transformed into a floating playhouse last year, it toured the Twin Cities and other Mississippi and St. Croix river towns.

3-Way Split-Up Deal on 'Finger'

The profit participation deal on the upcoming Broadway production of "Five Finger Exercise" involves a three-way split. The management and backers get 37½% each and the producer of the original British edition gets 25%. The presentation, which Frederick Brisson and the Playwrights Co. have scheduled for a Dec. 12 opening at the Music Box Theatre, N. Y., is capitalized at $90,000, with provision for 20% overcall.

The Peter Shaffer play, produced in England by H. M. Tennent, Ltd., has been running since July 15, 1958, at the Comedy Theatre, London, Tennent's 25% share of the profits is to be paid prior to the distribution of profits between the management and backers. John Gielgud, who directed the British production, will repeat the assignment for the Broadway offering, which will star Jessica Tandy with the rest of the original London cast being imported.

The Broadway production's share of revenue from a sale of the film rights will be 20% instead of the usual 10%, and the company will have no interest in proceeds derived from foreign language productions. Shaffer gets the basic Dramatists Guild royalty, namely, 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance.

'HILARY' TO PLAY DET., USING WESTPORT SET

Westport, Conn., Aug. 25.

The Westport Country Playhouse, which had been due to end its season next Saturday (29) with "A Party with Betty Comden and Adolph Green," is extending an extra week through Sept. 9 with "Hilary," starring Joan Fontaine.

Following the Westport week, "Hilary" will embark on a regular pre-Broadway tour, opening Sept. 13, probably at the Shubert, Detroit. The physical production for the Gerald Savory play will be the one built at Westport for the engagement there. "Hilary" has been touring the strawhat circuit this summer.

Desmond Scott Director Of Canada Legit Group

Winnipeg, Aug. 25.

Desmond Scott, formerly with the Canadian Players, is the director of the Manitoba Theatre Centre, a local professional group. John Hirsch is co-director, with Mark Negin as designer, Myron Odegaard stage manager and Tom Hendry business manager.

MTC, now in its second season at the Dominion Theatre, a former film house, will present eight productions for nine nights each, plus a Christmas play and two children's shows. It may tour one or two of its offerings to Brandon, Man.

Peter Larkin is set designer for "Only in America."

Vacation in a Rut

The cast of the longrun off-Broadway production of "The Boy Friend" took a busman's holiday last week. The company, laying off at the Cherry Lane Theatre, N.Y., spent the week performing in the musical at the Brandywine Music Circus, Concordville, Pa.

The show resumed at the Cherry Lane last night (Tues.).

Road Beginning Seasonal Surge

The road, which was down to a minimum of three regular touring productions this summer, begins picking up next Monday (31) when "Heartbreak House," the first of the season's out-of-town tryouts, opens in Washington. That'll be followed by the usual fall flood of pre-Broadway and post-Broadway tourers.

There are currently four regular road shows on tap, plus two Coast productions. At least 16 additional entries are scheduled to go into hinterland houses during September and at least 16 more are slated for October. Another five are already set to open out-of-town in November. There may also be a few late starters.

The September lineup includes 12 tryouts and four regular touring productions. Of those skedded for October openings, 12 are definite tryouts, three are possibilities for Broadway and the other is a touring edition of a prior New York presentation. The five shows thus far lined up for November include four tryouts and one post-Broadway presentation.

The items in the above categories are listed elsewhere, among Scheduled Broadway Preems or under Casting News, among Shows in Rehearsal or Future Productions.

Strawhat Cast Offers Blend of Vaude, Legit As Gloria Swanson Ails

The show went on at the Newport (R. I.) Casino Theatre last Friday night (21), but it wasn't the show that had been scheduled. Gloria Swanson, who had been starring at the theatre in the package production of "Red Letter Day," was unable to perform that evening because of a virus infection.

Instead of cancelling the performance, the Castino's owner-manager permitted the other members of the cast to put on an impromptu variety show, including scenes from the Andrew Rostenthal play. About half of the near-capacity audience remained for the presentation after the announcement of Miss Swanson's illness and the offer of refunds.

The show, whipped together by featured players Buddy Rogers and Lois Wilson, also included a musical combo, the Roland Jerard Trio, which was recruited from the nearby Cliff Walk Manor Hotel. Rogers fronted the band and did his nitery act. He played eight musical instruments, did a ventriloquism bit and sang a medley of songs from filmmusicals in which he appeared.

Cast member Harry Klekas sang several ballads and featured player Ethel Britton did a Charleston routine with performers Robert P. Curtis, Betty Rollin and Carlton Colyer. Ingenue Ethel Ayers did a rhumba with apprentice Sidney Rhodes. The Saturday matinee and evening performances were cancelled because of Miss Swanson's illness.

Seeking Gilmor Brown Successor at Pasadena

The Pasadena (Cal.) Playhouse is seeking a successor to Gilmor Brown as president of its College of Theatre Arts. Brown, founder and longtime head of the Playhouse, has retired because of ill health.

Willard Swire, executive director of the American National Theatre & Academy in New York, is screening applications.

Playwright **Tennesee Williams**, currently represented on Broadway by "Sweet Bird of Youth," is touring the Orient.

See Not So Good Old Summer Time For Legit in N.Y.'s Central Park

By JESSE GROSS

Summertime legit in New York's Central Park has a cloudy future. It's a continuation of the unsettled condition that has existed since the greenery was opened to outdoor theatrical presentations in 1957.

The only concrete development is that Park Commissioner Robert Moses has requested the City Planning Commission to allocate $250,000 for the construction of a permanent Shakespeare theatre in the park's Belvedere Tower area. That's where Joseph Papp's N. Y. Shakespeare Festival has been presenting its admission-free productions since '57. The Moses move, widely regarded as strategically motivated, isn't figured to have much chance of approval by the Planning Commission.

The Festival last weekend concluded its sole offering of the current semester, a three-week run of "Julius Caesar." The brief "Caesar" stand was the result of a pre-season squabble between Moses and Papp over the commissioner's demand that admission be charged for the Bard productions to cover various costs to the park in connection with the project.

Papp took his case to court, where Moses' action was called "arbitrary and capricious." The situation was resolved when $20,000 was donated to cover the park expenses. However, because of the time lost in the dispute, Papp limited his season to only three weeks.

If the appropriation for the erection of a permanent Shakespeare theatre is granted then Papp could conceivably be omitted from the picture, although his productions in the park have gen-

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Amato Opera Moves Out Of Greenwich Village

The Amato Opera Theatre has vacated its 299-seat Greenwich Village house after nine years. The group, which presented weekend opera productions at the former film spot, has suspended operations until it can set up shop at a larger theatre.

The step is part of director Anthony Amato's plans to expand the group's activities on a fully professional basis, to involve the presentation of full-length operas with full orchestra instead of the two pianos previously used. The final performance Aug. 16 at the Village house was Mozart's "Magic Flute."

'Rashomon' Lost $149,308 of 150G

The deficit on "Rashomon," a Broadway production of last season, was $149,308. That's shown in an Aug. 6 audit of the David Susskind-Hardy Smith presentation, which was capitalized at $150,000. The accounting covered the last 13 weeks of the show's 20-week New York run. It also reflected closing expenses, income from foreign and stock productions and revenue from the sale of costumes, etc. The $692 balance is available for distribution.

The operating profit on the final 13 weeks was $18,433. The Fay and Michael Kanin play, based on stories by Japanese author Fyunoskue Akutagawa, lost money on only four of the 13 weeks, when grosses ranged from $18,132 to $19,584. The loss on those weeks was, respectively, $149 and $1,507. The grosses the other nine stanzas ranged from $21,418 to $34,975, with the operating profit, respectivley, $209 and $5,425.

According to a previous audit, "Rashomon" at one point represented a deficit of $173,668, of which producers Susskind and Smith were liable for $23,668. However, it subsequently earned back a trifle more than the excess deficit, and got the management off the hook. The show starred Claire Bloom, Rod Steiger, Oscar Homolka and Akim Tamiroff.

LONDON'S OLD VIC CO. REOPENING WITH 'LIKE'

London, Aug. 25.

Barbara Jefford, Donald Houston and John Justin will head the Old Vic company for its 46th season, opening Sept. 3. Moyra Fraser, Maggie Smith, Rosalind Atkinson, Alec McCowen, Joss Ackland and Judi Dench were also in the permanent company, and occasional guest appearances will be made by Ursula Jeans, Fay Compton, George Baker, Miles Malleson and Walter Hudd.

First production will be "As You Like It," followed by Congreve's "The Double Dealer." Wilde's "The Importance of Being Earnest," then "Richard 11" and Shaw's "Saint Joan." Performances after first nights are to start this season at 7:30 p.m. instead of 7:15 p.m.

Mexico City's Tix Ceiling Defers 'Drama Festival'

Mexico City, Aug. 25.

The 12 peso (96c) limit on the price of theatre tickets in Mexico City has caused Richard Marcus, former talent agent-turned producer, to postpone plans to produce a "Drama Festival" here next winter. Marcus had hoped to circumvent the city administration ruling by erecting a tent outside the city limits, but legal and other factors interfered.

Marcus still intends making an on-the-spot survey in September to decide if the project is feasible. The 96c ceiling on legit tickets has been a constant headache to producers, particularly in the case of the costly Spanish-language editions of the Broadway musicals, "Bells Are Ringing" and "My Fair Lady."

Russe Visitors Don't Dig 'Rock Hunter' Gags, Wash.; See 'Ado' Rehearsal, Hub

Washington, Aug. 25.

"Did you never wonder how a group of Russian intellectuals would react to 'Will Success Spoil Rock Hunter?" With this tantalizing query, Washington newsmen were invited last week to accompany six touring Soviet writers and editors at the opening of the George Axelrod comedy revival at the Candlelight Playhouse.

Unfortunately, the nature of the insidey show business spoof left both the Russians and their interpreters somewhat at a loss for words. "Very interesting" and "kind of funny" was about the most comment the Soviets could muster.

Their interpreters explained that such double-entendre gags as "titular" applied to the Hollywood starlet (played by busty Sylvia Miles) defy translation. However, the visitors smiled politely throughout at the antics of the fan mag writer (played by Arnold Stang) and, to everyone's relief, recognized that the whole thing was a farce.

Also Look Over Hub

Boston, Aug. 25.

A group of 17 Russian theatre experts, critics and directors at-

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Meredith-Lindfors For 'Bambino' Tryout, Frisco

San Francisco, Aug. 25.

Burgess Meredith and Viveca Lindfors will costar "The Plaster Bambino," to be tried out Sept. 22 as the season opener at the 640-seat Marines Memorial Theatre here. The Sidney Michael play, written under a Ford Foundation grant, will be produced by the Frisco Actors Workshop, which operates under an off-Broadway franchise from Actors Equity.

The Ford Foundation is picking up the tab for Meredith's and Miss Lindfors' salaries. Workshop officials say that Brooks Atkinson, drama critic of the N. Y. Times, has tentatively agreed to cover the "Bambino" premiere.

(Reached yesterday (Tues.) at his summer home at Durham, N.Y., Atkinson said this was the first he'd heard of "Bambino" or the possibility of his covering a show at the Frisco theatre. He has no intention of doing so, he declared.—Ed.)

Off-Broadway Reviews

The Hasty Heart

Saul Weinstein presentation of three-act (five scenes) comedy-drama by John Patrick. Direction, Frank Barone; technical assistants, June Penny, Herb Malkin. Opened Aug. 13, '59, at the Flagg Court Playhouse, Brooklyn; $3.60 top.

Cast: Harry Lloyd, Tony Del Gatto, Matthew Tobin, Tom Alderman, McDonald Mears, Leo Lohmann, Wendy Carter, Breen Thompson, Frank Bolger.

Off-Broadway has now expanded to Brooklyn, crossing the East River with a fine production of John Patrick's "The Hasty Heart." The theatre, known as the Flagg Court Playhouse, is located in the Bay Ridge section of the borough, within sights of the Upper Bay.

Occupying the basement auditorium of the massive Flagg Court Apartments, it has 278 seats which producer Saul Weinstein has set aside with a reserved seat section at $3.60 and general admission at $2.40 "The Hasty Heart" was booked in for two weeks.

The nine-member Equity cast understands its task of wrenching humor and pathos from life in the ward of a British Army hospital in the South Pacific, and director Frank Barone has the three-acter well paced. At the beginning the players step on each other's lines, but then they settle down handsomely.

Accents, often a handicap in such ventures, are managed well, with cockney English, Australian, and the difficult dialect of the Scotsman who plays the lead, all coming across effectively. The company, all with solid backgrounds in stock, tv, and off-Broadway, features Frank Bolger, who has tackled the difficult part of the Scotsman, on summer stages in the past. He is properly sullen and uncommunicative in the early scenes as his ward mates try to cheer him up, knowing, as he does not, that he is going to die. The climactic scene, in which he chooses to spend his final days with the men instead of going home to his beloved Scotland is a real handkerchief-dauber.

Otto "Babe" Lohmann, a rolly-poly with a muddled face, waddles through the humorous part of the British soldier with aplomb. Wendy Carter, the lone femme, is attractive and articulate as the nurse and love interest.

Tom Alderman as the New Zealander and Matthew Tobin as the Australian, uphold their accented parts well, too, and Tony Del Gatto is a tough, if not wholly convincing antagonist as the American. McDonald Mears, a Panamanian making his professional debut, is particularly intruiging as a native bushlander who communicates in single words but is onstage most of the time, making beads or staring glumly out the window.

The set, a simple mosquito-neited room braced by bamboo, serves as an effective frame for the action. *Nedi.*

Carmen Jones

N.Y. City Hudson Celebration production of two act (seven scenes) musical drama by Oscar Hammerstein II, adapted from Bizet's opera, based on Prosper Merimee story. Producer, Jean Dalrymple; direction, William Hammerstein; settings, Duane McKinney; costumes, Raoul Pene du Bois; choreography, Alvin Ailey; lighting, Abe Feder; musical director, Samuel Krachmalnik; orchestrations, Robert Russell Bennett. Opened Aug. 17, '59, at the Theatre-in-the-Park, Central Park, N.Y.; $3.85 top.

Corp. Morrell	Rocester Timmons
Foreman	Howard Roberts
Cindy Lou	Christine Spencer
Sgt. Brown	Herbert Stubbs
Joe	William DuPree
Carm	Ethel Ayler
Sally	Jackie Walcott
T-Bone	Howard Pierson
Tough Kid	Stanley Green
Drummer	Sticks Evans
Bartender	Howard Roberts
Frankie	Doris Galiber
Myrt	Mary Louise
Dum	Walter Brown
Dink	John Greenwood
Husky Miller	James Randolph
Higgins	Tom Carey
Miss Higgins	Dorothy Lane
Photographer	Arthur Williams
Card Players	Issa Arnal, Carol Joy, Rosalie Will
Poncho	Herbert Stubbs
Bullet Head	Leonard Parker
Dancing Boxers	Ernest Parham, Harold Pierson, Charles Moore
Referee	

Others: William Baker, Phillis Bash, Thomas Carey, Claretta Freeman, Elijah Hodges, Carol Joy, Dorothy Lane, Rosalie Maxwell, Robert McCord, Leonard Parker, Howard Roberts, Rodester Timmons, Audrey Vanterpool, Mary Louise Watson, Arthur Williams, Marie Young, Barbara Alston, Nat Horne, Minnie Marshall, Audrey Mason, Charles Moore, Ernest Parham, Harold Pierson, Jacqueline Walcott.

Carmen, that gal with the rose in her teeth, has put in a lot of mileage. The heroine of Merimee's novel, Bizet's opera and Oscar Hammerstein's free adaptation has scored in the opera house, on Broadway, in a half dozen or so film versions and in just about all the entertainment media. Putting her in the middle of Central Park as part of the Hudson Celebration doesn't work out, however.

It's not that the old warhorse lacks the standard wallop. Hammerstein's treatment, setting the familiar tale in a Southern parachute factory and Chicago locales, is an admirable job. Carmen is still luring her innocent lover away from Army duty, but in this circa World War II version, her interest shifts to a heavyweight champ. Setting colloquial Negro speech to Bizet's melodious rhythms, Hammerstein has created a theatrical piece that retains the integrity of the opera form but uses spoken dialog to make its dramatic points.

In its Central Park production, "Carmen Jones" faces formidible obstacles. Foremost among these is a sound system that gives words and music the fidelity of a sound track of the early talking pictures. About a dozen and a half mikes placed pell mell around the playing area hang a yard or so above the singers' heads taped in black but as inconspicuous as sleeping bats under a barn roof.

Three sets of amplifiers are intended to distribute the sound the bobbing mikes pick up, but what comes out often seems to disagree violently with the human origin. There are fades, persistent static and erratic volume control to add to the confusion.

William Hammerstein's direction suggests that this production is merely a facsimile of the package that has toured the summer tents after a City Center revival in 1956. An unenthusiastic ensemble reinforces the notion that there is a lack of fresh ideas to adapt the production to the problems of this vast arena stage.

Ethel Ayler brings the shape, looks and an excellent soprano voice to the title role, but her acting superficially skims the surface of her meaty role. William DuPree works hard as Joe, the two-timed lover, and his showy tenor helps when his shaky acting lets him down.

Christine Spencer also uses a topnotch voice to score in the vocal portions of her role as Joe's hometown sweetheart but, in contrast, James Randolph has a well developed character but not much vocal prowess as Husky Miller, the champ. Several of the smaller roles are well played by Walter P. Brown as the champ's yes-man, and Herbert Stubbs as a pugnacious sergeant. Alvin Ailey's choreography retains the mock comic prize fight ballet from the original production, but the dancing throughout seems indifferently performed.

Duane McKinney's efforts to invest the production with scenery fizzle when he places two transparent plastic columns upright among the hanging mikes to suggest an elegant country club setting for the second act. The Raoul Pene du Bois costmues seem to include some of his original designs for the original 1942 production.

Such a venerable and respected gal as Carmen deserves better than the wide open spaces and primitive sound system under the full moon and against the skyline of Central Park South. *Burm.*

Shaw Triple-Bill

H. Norman Roland presentation of three one-act comedies by George Bernard Shaw: "Dark Lady of the Sonnets," "Passion, Poison and Petrification" and "Overruled." Direction, Basil Coleman; settings, Tony Stachelzyk; costumes, John Lee; lighting, Morgan James. Opened Aug. 20, '59, at the Provincetown Playhouse, N.Y.; $3.90 top.

Cast: Kathleen Roland, Charles Macauley, Norman Roland, Gertrude Corey, Margaret Brewster, Carole Teitel, Anna Hunter, John Braden, Leonard Giaccone, Robert Dolson.

The Shaw festival at the Provincetown Playhouse has added three one-act comedies to its repertory, with something less than festive results. The items are "The Dark Lady of the Sonnets," "Passion, Poison and Petrification," and "Overruled," all requiring handsome acting to be attractive.

In this case the company which distinguished itself with earlier presentations of "Buoyant Billions" and "Getting Married" has declined to the point of totally forgetting lines and trampling underfoot the humor that does exist. For this, director Basil Coleman must share heavily in the blame.

"Dark Lady of the Sonnets" was presented successfully as a curtain raiser to "The Admirable Bashville" at the Cherry Lane three seasons ago. This is a whimsical jab at William Shakespeare, who Shaw presents as a silly swain who obtains his immortal lines by jotting down the conversations of others.

As played by Norman Roland, the Bard is a showoff, but hardly a humorous one, as he whips out his note pad to catch the sleepwalking Queen Elizabeth mumbling "Out, damn spot." Margaret Brewster, as the queen, is regal enough, but also fails in the humorous asides.

"Passion," a takeoff on French bedroom farces, was designed to be given for one performance at a benefit in 1905, and was presented then with an all-star cast. Without that, it is embarrassing, rather than funny.

To complete the unhappy picture, the producers have removed "Overruled" as a curtain raiser to "Buoyant Billions" to fit it in as the third offering here. This doesn't seem exactly cricket for Shaw lovers who have seen the earlier plays, and might like to come back for more. *Nedi.*

Shows Abroad

The Aspern Papers

London, Aug. 13.

Peter Daubeny presentation (by arrangement with H. M. Tennent, in association with Michael Redgrave Productions & F.E.S. Plays) of a three-act (five scenes) drama by Michael Redgrave, adapted from Henry James' story, "A Comedy of Letters." Direction, Basil Dean; decor, Paul Mayo. Stars Michael Redgrave, Flora Robson, Beatrix Lehmann. Opened Aug. 12, '59, at the Queen's Theatre, London; $2.80 top.

Michael Redgrave	
Mrs. Prest	Pauline Jameson
Pasquale	Olaf Pooley
Miss Bordereau	Beatrix Lehmann
Assunta	Nancy Nevinson
Miss Tina	Flora Robson

Michael Redgrave's adaptation of Henry James' yarn, "A Comedy Of Letters," provides civilized theatre, though its essential literary flavor may limit its public. However, there is no better acting or direction currently available in the West End, and "The Aspern Papers" should rate a run here and eventually on Broadway.

Set in Venice towards the end of the last century, the story involves an author-critic who is anxious to obtain letters from a famous American poet to his mistress. He insinuates himself into the home of the woman, now a formidable centenarian. She resists his blandishments so he works on her middleaged spinster niece, awakens longings in her heart and she is prepared, after her aunt's sudden death, to let him have the letters as a sort of dowry. There is a switch ending, however.

The play has pathos but little humor, and apart from the final curtain the third act tails away. The story is told with impeccable taste and acted supremely well. Redgrave has written a custom-built vehicle for himself, and he smoothly and plausibly reveals the dedication which the writer applies to his task of getting the Aspern letters. Beatrix Lehmann is a macabrely effective centenarian, fierce and dominating.

But it is Flora Robson who brilliantly gives the play its heart. Her slow, inevitable acceptance of Redgrave's attentions and the pathos when she realizes that she is just a means to a cynical end are quietly and movingly portrayed.

Basil Dean's direction is sure and tasteful, while Paul Mayo's setting of a Venetian house is in an appropriate gloomy mood. *Rich.*

Quartet for Five

London, Aug. 20.

Arts Theatre Club presentation of a three-act farce by Marc Camoletti; translated and adopted by Warren Tute. Direction, Clifford Williams; setting, Brian Currah. Features Balbina, Graham Crowden, Rachel Roberts, David Stoll, Hazel Douglas. Opened at Arts Theatre, London, Aug. 19, '59; $1.60 top.

Anna	Balbina
Bernard	Graham Crowden
Claudette	Rachel Roberts
Robert	David Stoll
Catherine	Hazel Douglas

The Arts Theatre has put on so many worthy productions that it can perhaps be forgiven for a lapse like "Quartet for Five." This feeble adaptation of a French farce sniggers its way through three futile acts. After a disastrous first act, it occasionally twinkles, but only in comparison with the long, tedious stretches of fatuous bad taste.

Warren Tute's treatment of the Marc Camoletti original concerns a reasonably happily married couple who laboriously manouevre to have their apartment vacant in order to introduce, respectively, mistress and lover, for three nights of illicit romance. On hand is a maid who ingeniously keeps the two affairs apart and effects a reconciliation, at a price.

Lacking wit or ingenuity, this is a charade that places a tricky responsibility on its five-handed and, with a couple of exceptions, inadequate cast. David Stoll and Rachel Roberts raise some wry laughter by sheer energy. Graham Crowden sadly burlesques the unfaithful husband and Hazel Douglas as his persistent mistress clearly gives up the struggle early. Balbina, as the cunning maid, overacts strenuously, perhaps the only solution.

The direction by Clifford Williams is flashy, and only the setting by Brian Currah emerges with credit. *Rich.*

Stock Reviews

Come Share My House

Augusta, Mich., Aug. 12.

Jack P. Ragotzy presentation of two-act drama by Theodore Apstein. Direction, Jack Ragotzy; production stage manager, Michael Gleason; scenery, Richard Jackson; lighting, Emmett Jacobs; costumes, Florence Di Re. Opened Aug. 11, '59, at the Augusta (Mich.) Barn Theatre; $2.75 top.

Nellie	Gay Kleimenhagen
Tom Brooks	Richard Armbruster
Amparo	Elisa Loti
Concha Varela	Betty Ebert
Evie	Yvette Espy
Joe Sagredo	Vito DeMarzo
Mrs. Ramirez	Cherie Graves
Ray	Maurice Ottinger
Charloite Ogden	Joan Baker
Estelle Wilcox	Sue Hopwood
Mr. Brooks	Louis Girard
Mrs. Brooks	Delphine Stratton
Prof. McKay	Alfred Hinckley
Judge	Monte Aubrey

Premiered at Jack P. Ragotzy's Equity summer stock theater, with Ecuadorian import Elisa Loti in the lead, "Come Share My House" impresses as a senstiive, plausible exposition on an intermarriage theme. Set in New York's Puerto Rican West Side district (with flashbacks to a Mexico locale), the drama holds attention and shapes up as a strong off-Broadway bet. It's scheduled for a Greenwich Village opening in October, at a theatre not yet set, with Richard Carp and Gayle Hinckley as co-producers and Ragotzy repeating his direction.

TV scripter Theodore Apstein, represented on Broadway few seasons age with ill-fated "The Innkeepers," has drawn on personal knowledge of New York and Mexican racial types and issues, in developing the basic love story and its conflicts. It's an intimate drama centering on a Mexican servant girl and a Yank college student who marry in Mexico when she becomes pregnant.

Abruptly transplanted to New York, she encounters racial tensions, strives to become Americanized and gets little help from the boy who is more ashamed of his peasant bride than in love with her, until his prejudices are made apparent to him.

Miss Loti, who will play the same role off-Broadway, is an excellent choice for the servant girl, appearing in virtually every scene and sustaining a compelling characterization. With Mexican film and stage experience to be credit, and with distinctive Latin features, she's excellent for the exhaustive role.

Richard Armbruster does well in the largely unsympathetic role of the student who marries the girl because it's "the thing to do, but the part really demands a slightly younger actor. Supporting roles are played effectively by Gay Kleimenhagen, Betty Ebert, Vita DeMarzo, Louis Girard and Alfred Hinckley.

Ragotzy's direction of the excellently mounted drama keeps the touchy theme in the proper focus. Apstein's drama, originally in three acts but reshaped into two, with four scenes, needs some tightening —which he plans to do before the off-Broadway opening—and some major last-scene revisions to give the story a more satisfying wrap-up. Some scattered lines of dialogue don't fit, on the character of a blond neighbor on the make for the student, seems unnecessary. *Bell.*

The Julian Calendar

Groton, Conn., Aug. 18.

Groton Playhouse presentation of three-act (six scenes) drama by Harry Anton Neubauer. Direction, William Bock; settings and lighting, Adrian Sayre-Harris. Opened Aug. 17, '59, at Groton (Conn.) Playhouse; $2 top.

Stanley McGarvey	Christian Grey
Anna Pater	Liz Thackston
Sue Sabol	Anna Maria Vincent
John Pater	Konrad Matthaei
Bob Rogers	Bill Caskey
Nicholi Latercheck	Adrian Sayre-Harris
Helen Pater	Naomi Riseman
Father Ackerhoff	William Bork
Lisa Meyer	Rosemarie Africano

Like most strawhat tryouts, "The Julian Calendar" has moderate promise, but limited production and stock casting cloud its potential. It seems worthy of further experimentation, however.

There is leeway for a good characterization in the role of a possessing Polish matriarch who says and apparently thinks she's unselfishly devoted to her grown son and daughter. This struggle is between a Pennsylvania coal miner's widow and a 30-year-old daughter who finds temporary romance with a married man, and a law school student-son who attempts to introduce into his family circle a religiously and culturally miles-apart young girl.

The Harry Anton Neubauer drama accents the conflict between old world tradition and modern American life, the title referring to the difference between the Julian and Gregorian calendars, affecting the dates of the ancient orthodox and the modern celebration of Christmas. The dialog is well written if a trifle wordy, and is unevenly absorbing. The performances are sound, in some instances moving. The staging is competent, using a drab, mining town company house interior-exterior advantageously. *Bone.*

The Lautrec Print

New Hope, Pa., Aug. 14.

Michael Ellis presentation of three-act drama by Paul Murray and Mateo Lettunich. Direction, George Keathley; setting, W. Broderick Hackett; lighting, Al Wagner. Stars Vicki Cummings, Murray Matheson, Lee Bergere; features Paula Trueman, Henry Norell, Scottie MacGregor, Delphine Seyrig. Leonard Mulhern. Opened Aug. 10, '59, at the Bucks County Playhouse, New Hope, Pa.; $4.50 top.

Maggie Lind	Vicki Cummings
David Kendall	Murray Matheson
Suzanne Renaud	Delphine Seyrig
Warren Cramer	Lee Bergere
Lt. Arthur	Henry Norell
Peters	Leonard Mulhern
Harriet Cramer	Scottie MacGregor
Frieda	Paula Trueman

"The Lautrec Print" is a dull mystery overloaded with stereotyped characters and weak dialog. Rushed into production by Michael Ellis after he canceled out Ned Armstrong's "Intermission," the mystery is an inadequate vehicle, even for summer stock.

Co-authors Paul Murray and Mateo Lettunich have built the play around the situation of a girl who is playing around with two married men is murdered by one of them in full view of the audience. The evidence points to the wrong man and suspense depends on the demonstration of how the real murderer has trapped himself.

Vicki Cummings is adequate as the actress who tries to prove her actor-husband, well-played by Murray Matheson, couldn't have committed the murder. Lee Bergere is somewhat hesitant in his playing of the role of the agent who cheats on his wife.

Paula Trueman is entertaining as a tavern keeper and Henry Norell is a trifle too pompous as the dumb detective who bullies his assistant. Delphine Seyrig plays the murdered girl and adds some sex appeal by parading around in a black slip.

George Keathley's direction could do little about the overwritten and overlong first act and the wooden dialog throughout the play. *Bitt.*

The Clostin Case

East Hampton, N.Y., Aug. 11.

Ronald Rawson production of three-act (four scenes) drama by Raymond Bowers. Direction, Ruth Rawson; setting, William Ritman; lighting, Dan But. Stars Tom Helmore, Gene Lyons, Patricia Cutts; features George Turner, William Jackson, Michael Lewis, Valerie Cardew. Opened Aug. 11, '59, at the John Drew Theatre, East Hampton, N.Y.

Clostin	Gene Lyons
Anne	Patricia Cutts
Peebles	George Turner
Hurst	Tom Helmore
Sergeant	Michael Lewis
Bowman	William Jackson
Violet	Valerie Cardew

For the American audience, a whodunit should have all the loose ends tied up and, nowadays, also contain a psychological twist. Since this British import fails on both counts, and also has stereotype characters, it seems a doubtful prospect for the U.S. market.

Perhaps the plot of "The Clostin Case" is too complicated, or to put it the other way, not clear enough. Thanks to cliff-hanger first and second-act curtains, the Raymond Bowers meller has considerable suspense. But it remains a not-quite item in the author-versus-audience guessing sweepstakes. The dialog ranges from diverting to dull.

The meller presents Tom Helmore as the suave and resourceful detective, Gene Lyons as a cad who has married for money and plots to murder his spouse, Patricia Cutts as the intended victim, George Turner as a chemist-other man, with Michael Lewis as a police sergeant and William Jackson and Valerie Cardew in expendable bit roles. William Ritman's setting is imaginative and playable. *Euni.*

Broadway in September

By TOM WEATHERLY

The rehearsal halls abound these days
With thespians working gaily,
While frantic flacks from hideaways
Report their progress daily.

The scene is one of brightest hope,
The dreams of all are rosy;
Who gives a damn for statistical dope
When life's so sweet and cozy?

And so the bubble grows and grows,
Until the first-night curtain;
When even the backstage doorman knows—
They've got a flop for certain.

Most Road Shows Still Bullish; 'Lady' 85G, Seattle, 'Story' 77½G, L.A.

Business continued lively for most road shows last week. The lineup of offerings was increased by the Canadian revue, "Jubilee," which opened to poor business in Toronto. "Say, Darling" picked up only slightly in Los Angeles.

The other five entries on the list held strong.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CENTRAL CITY, COLO.

Gazebo, Opera House (CD-RS) (3d wk) (Tom Ewell, Jan Sterling). Almost $31,300. Previous week, $33,100.

CHICAGO

Music Man, Shubert (MC-RS) (28th wk) ($5.50-$6.60; 2,100; $71,458). Nearly $66,200. Previous week, $64,000.

LOS ANGELES

Say, Darling, Biltmore (MC-RS) (2d wk) ($5-$5.50; 1,636; $53,290) (Lisa Kirk, Orson Bean, Johnny Desmond). About $22,000. Previous week, $20,800.

West Side Story, Philharmonic Aud., (MD-RS) (6th wk) ($5.75-$6.50; 2,670; $79,800). Almost $77,600 with Civic Light Opera subscription. Previous week, $76,100 with subscription.

SAN FRANCISCO

Oklahoma, Curran (MC-RS) (5th wk) ($5.75-$6.50; 1,758; $59,000) (Helen Gallagher, Bobby Van, Jules Munshin). About $56,000 with Civic Light Opera subscription. Previous week, $55,000 with subscription.

SEATTLE

My Fair Lady, Orpheum (MC-RS) (1st wk) ($5.60-$6.60; 2,600; $92,000) (Michael Evans, Diane Todd). Around $85,000. Previous week, $80,600 for seven performances at the Auditorium, Portland.

TORONTO

Jubilee, Royal Alexandra (R) (1st wk) ($3.50; 1,525; $22,000). Almost $11,000.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Boy Friend, Cherry Lane (1-25-58).
Connection, Living Th're (Rep) (7-15-59).
Enemy of the People, Actors (2-4-59).
Hasty Heart, Flagg, Bklyn. (8-17-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th're (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).
SCHEDULED OPENINGS
Antigone, E. 74th St. (9-8-59).
Shakuntala, St. Marks (9-9-59).
When Saints Fallen, Jan Hus (9-10-59).
Three Sisters, Fourth St. (9-22-59).
Lend An Ear, Renata (9-24-59).
Confederates, Marquee (9-28-59).
Power of Darkness, York (9-29-59).
Vincent Crucher, Players Ring (9-30-59).
Great God Brown, Phoenix (10-1-59).
Orpheus, Gramercy Art (10-5-59).
Burning Bright, Th'tre East (10-12-59).
Deirdre of Sorrows, Gate (10-12-59).
Mis-Guided Tours, Downtown (10-12-59).
Summer 17th Doll, Players (10-12-59).
All King's Men, E. 74th St. (10-15-59).
Deirdre of Sorrows, Gate (10-15-59).
No Trifling, St. Marks (21-9-59).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Cat on Hot Tin Roof, Valley (6-7-59).
Cold Wind, Players Ring (6-8-58).
Murder in Red Barn, LeGrand (8-25-59).
SCHEDULED OPENINGS
Tunnel of Love, Valley (9-11-59).
Girls in 509, Gallery (9-11-59).
Paint Fingers, Players Ring (9-18-59).
Enemy of People, Civic (9-21-59).
George Dillon, Players Ring (10-16-59).
CLOSED
Look Back in Anger, Gallery (6-24-59); closed last Sunday (23).
Palm Tree, Stage Society (7-24-59); closed last Sunday (23).

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Yves Montand, Miller's (9-21-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-7-59).
Moonbirds, Cort (10-7-59).
Cheri, Morosco (10-8-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Flowering Cherry, Lyceum (wk. 10-19-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Take Me Along, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only In America, Cort (11-19-59).
Florello, Broadhurst (11-23-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Time's Fool, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).

Palmer-Kasznar 'Feeling' $21,675, Skowhegan, Me.

A record $21,675 gross was established last week at the Lakewood Theatre, Skowhegan, Me., by the Betsy Palmer-Kurt Kasznar package of "Once More With Feeling." The total gross for the seven-week tour, which ended in Skowhegan, was $121,602. That covered 58 performances, including extra matinees in Ogunquit, Me., and Laconia-Gilford, N. H.

Other towns played included Ivoryton, Conn.; Dennis, Mass.; Sacandaga, N. Y., and Falmouth, Mass.

$695,600 Season Total For Greek Theatre, L.A.; Borge $98,800 Top Week

Los Angeles, Aug. 25.

The Greek Theatre wound up a nine-week season Saturday (22) night with a $695,600 total gross, slightly under last year's $707,900 but still the second highest in history of al fresco forum. The schedule of five shows was two below 1958.

Jack Benny concluded the season with a two-week stand, a disappointing $56,500 for the final stanza when nippy weather which discouraged open-air fans. The take for the two frames was $133,100.

Highlight of the season was Harry Belafonte, who grossed a whopping $252,500 for three weeks of six performances each. Victor Borge, however, was the topper for a single week, raking in a sizzling $98,800 for seven performances, opening the Greek season. He pulled $93,400 in 1957 and $86,400 in 1956. Belafonte ran up $142,000 for two weeks in 1956.

N.Y. City Ballet also was hot, getting $155,500 for two weeks, compared to $37,500 for a single session in 1957. "Coppelia," another ballet turn, did a nice $55,600 for its single week.

Coca $16,000 in 'Bells' For Week at Westport

Westport, Conn., Aug. 25.

"Bells Are Ringing," starring Imogene Coca, grossed a healthy $16,000 last week at the Westport Country Playhouse. A record eight-performance gross of $19,000 was racked up the previous week by "What a Day," starring Celeste Holm.

"A Party," the Betty Comden-Adolph Green show, is current at the 755-seat converted barn, which is scaled to a $4.40 top weeknights and $4.85 Saturday nights.

Touring Shows

(Aug. 24-Sept. 6)

Gazebo (Tom Ewell, Jan Sterling)—Opera House, Central City, Colo. (24-29); Biltmore, L.A. (1-5).
Heartbreak House (tryout) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price)—National, Wash. (31-5).
Music Man (2d Co.)—Shubert, Chi (24-5).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Orpheum, Seattle (24-29); Aud., Vancouver (31-5).
Oklahoma (Coast Co.) (Helen Gallagher, Bobby Van, Jules Munshin)—Philharmonic, L.A. (24-5).
Say, Darling (Coast Co.) (Lisa Kirk, Orson Bean, Johnny Desmond)—Biltmore, L.A. (24-29); Geary, S.F. (31-5).
West Side Story—Curran, S.F. (24-5).

London Shows

(Figures denote opening dates)

Aspern Papers, Queen's (8-12-59).
Blue Magic, Prince Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (5-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, Royal Ct. (7-29-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
One To Another, Apollo (8-19-59).
Pleasure His Co., Haymarket (4-23-59).
Quartet for Five, Arts (8-19-59).
Raisin in the Sun, Adelphi (8-4-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (2-25-57).
Roots, Duke of York's (7-30-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).
SCHEDULED OPENINGS
Merry Widow, Coliseum (9-1-59).
Darling Buds of May, Saville (9-2-59).
Crooked Mile, Cambridge (9-10-59).
From the French, Strand (9-16-59).
CLOSED
Hamlet, Queen's (8-4-59).
Once More With Feeling, New (7-9-59).
Prodigal Wife, Winter Gard. (5-28-59).
Rope Dancers, Arts (7-9-59).

4-BARD SPLIT $42,400 FOR STRATFORD, CONN.

Stratford, Conn., Aug. 25.

The American Shakespeare Festival continued strong last week with a $42,400 gross for three performances of "All's Well That Ends Well," two performances each of "Romeo and Juliet" and "Merry Wives of Windsor" and one showing of "Midsummer Night's Dream."

The previous week's take at the 1,453-seater was a record $44,891 for two performances each of the four shows in this season's repertory.

Playwrights Co.

Continued from page 1

manager Victor Samrock and pressagent William Fields. The new setup will primarily mean that Stevens will no longer have to clear any contemplated projects or share the profits with other partner-members.

The decision whether to liquidate the company or allow it to continue as just a royalty collector is awaiting the return from a European vacation of John F. Wharton, attorney and one of the founder-members. It's understood that Wharton wants to sell his stock, as does Elmer Rice, the other remaining founder-member, who recently resigned. The estate of Maxwell Anderson, who was also a founder-member, has agreed to sell his stock. Other stockholders are Stevens and playwright Robert Anderson, no relation to Maxwell Anderson.

The decision to liquidate or retain the company as a non-producing, royalty agent will presumably depend on whether the shareholders agree on the value of the "B" stock. Alfred de Liagre Jr., a Broadway producer not associated with the company, has been asked to evaluate the assets, which include not only the interests in numerous past and a few current operations, but also considerable lighting and other technical equipment.

When Stevens joined the Playwrights in 1951 there was only about $10,000 in the treasury. He was instrumental in arranging Playwrights sponsorship of "The Fourposter" soon after that, however, and the Jessica Tandy-Hume Cronyn starrer became the first of a number of money-makers during his tenure.

Other Money-Makers

Other substantial payoffs have included "Tea and Sympathy," "Cat on a Hot Tin Roof," "The Bad Seed," "Sabrina Fair" and "Ondine," plus the current "Pleasure of His Company." When the Preferred and "A" stock was retired some months ago, over $200,000 was distributed.

During its 21 seasons to date, the Playwrights Co. has presented 46 shows, including 26 in association with other managements. Among the Pulitzer Prizewinners have been Robert E. Sherwood's "Abe Lincoln in Illinois" (the firm's first presentation) and "There Shall Be No Night," and Tennessee Williams' "Cat on a Hit Tin Roof." N. Y. Critics Circle Award-winners have included Sidney Kingsley's "The Patriots" and "Darkness at Noon" (based on Arthur Koestler's novel), plus "Cat" and (in the foreign category) the Jean Giraudoux-Maurice Valency "Ondine."

For the upcoming season, the company has four productions scheduled and two others tentatively listed. Definite items are "Silent Night, Lonely Night," being presented by the Playwrights alone; "Five Finger Exercise," in partnership with Frederick Brisson; "Flowering Cherry," in partnership with Don Herbert, and "Cheri," in partnership with Robert Lewis. Tentative projects, depending on available stars or theatres, are "Motel" in partnership with James Slevin, and "Duel of Angels," in partnership with Jose Quintero and Theodore Mann.

The six founder-members of the Playwrights were Maxwell Anderson (deceased), S. N. Behrman (resigned), Sidney Howard (deceased), Rice (resigned), Sherwood (deceased) and Wharton, and subsequent joiners were Kurt Weill (deceased) Robert Anderson and Stevens. The latter, incidentally, will continue his association with Producers Theatre, in which he is partnered with Robert Whitehead and Robert W. Dowling.

B'way Wilts; Only Four Sellouts; 'Man' 66G, Gwen 48½G, 'J.B.' $20,100, 'Majority' $44,300, 'Pleasure' $17,700

Last week's hot spell hurt Broadway. Business was generally down, although a few entries registered slight increases. "Redhead" climbed substantially with Gwen Verdon back as star. Conversely, "Gypsy" failed to go clean because of refunds made on four performances missed by Ethel Merman.

Last week's sellouts and virtual capacity entries were "Flower Drum Song," "La Plume de Ma Tante," "My Fair Lady" and "Raisin in the Sun."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Billy Barnes Revue, Golden (R) (3d wk; 23 p) ($4.85; 800; $22,000). Nearly $10,900. Previous week, $10,400.

Destry Rides Again, Imperial (MD) (18th wk; 140 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Almost $45,500. Previous week, $49,700.

Flower Drum Song, St. James (MD) (38th wk; 304 p) ($8.05; 1,615; $63,752). Nearly $63,600. Previous week, $63,700.

Gypsy, Broadway (MC) (14th wk; 107 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Over $71,800 with Miss Merman's understudy, Jane Romano, subbing for four performances missed by the star. Previous week, $82,900.

J. B., ANTA (D) (37th wk; 292 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $20,100 with two-for-ones. Previous week, $22,200 with two-for-ones.

La Plume de Ma Tante, Royale (R) (37th wk; 295 p) ($8.05; 1,050; $44,500) (Robert Dhery). Another $45,000.

Majority of One, Shubert (C) 27th wk; 216 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Almost $44,300. Previous week, $46,700.

Music Man, Majestic (88th wk; 700 p) ($8.05; 1,626; $71,000). Over $66,000. Previous week, same.

My Fair Lady, Hellinger, (MC) (180th wk; 1,435 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Over $70,500. Previous week, same.

Pleasure of His Company, Music Box (C) (44th wk; 350 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Nearly $17,700. Previous week, $19,200.

Raisin in the Sun, Barrymore (D) (24th wk; 198 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Almost $41,800. Previous week, $41,700.

Redhead, 46th St. (MD) (28th wk; 220 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $48,500. Previous week, $39,100, with Allyn McLerie subbing for Miss Verdon.

Sweet Bird of Youth, Beck (D) (24th wk; 191 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $35,400. Previous week, $36,800.

Two for the Seesaw, Booth (CD) (84th wk; 668 p) ($6.90; 780; $32,300). (Hal March, Lee Grant). Over $13,700 with twofers. Previous week, $12,200 with twofers.

World of Suzie Wong, Broadhurst (D) (45th wk; 359 p) ($6.90; 1,214; $47,400). Over $25,200 with twofers. Previous week, $27,660 with twofers.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (15th wk; 120 p) ($4.60; 1,150; $29,382). Nearly $16,400. Previous week, $16,200.

'Abner' Amiable $53,500 1st Week, K.C. Starlight

Kansas City, Aug. 25.

"Li'l Abner" grossed a pleasant $53,500 last week in the first frame of a fortnight's stand at the Starlight Theatre here. The previous week's take was $75,000 for "Bells Are Ringing," costarring Gordon and Sheila MacRae.

"Abner" winds up the Starlight season next Sunday (30).

'BELLS' $34,500 FOR 6; INDPLS. BREAKS EVEN

Indianapolis, Aug. 25.

The Starlight Musicals ended a seven-week season here last Sunday (23) with a good $34,500 for six performances of "Bells Are Ringing." The previous week's take for five performances of "Boy Friend" was $32,000. Top is $3 ($3.50 Friday-Saturday).

Starlight general manager Mel Ross figures the operation will break even on the season.

Cass-Costello $39,700 1st Week 'Bells,' Dallas

Dallas, Aug. 25.

"Bells Are Ringing," costarring Peggy Cass and Danny Costello, grossed an okay $39,700 last week in the initial stanza of a fortnight's stand at the 4,126-seat State Fair Musical here. The previous week's take was $28,000 for the second frame of "High Button Shoes," costarring Bob Crosby, Janis Paige and Lou Nelson.

The State Fair Musicals season ends this week.

Billie Worth in 'Madam' NG $10,900 at Oakdale

Wallingford, Conn., Aug. 25.

"Call Me Madam," starring Billie Worth, grossed a meagre $10,900 last week at the 2,219-seat Oakdale Musical Theatre here. The previous week's take for "Tunnel of Love," starring Paul Winchell, was $14,900. Top is $3.60 Monday-Tuesday, $3.85 Wednesday-Thursday and $4.20 Friday-Saturday.

A $36,500 gross for "Pajama Game" earlier this season was erroneously credited as being a record for the tent. The actual record is $43,100 registered by "Rose Marie," starring Anna Marie Albergetti. "Janus," starring Jane Russell is current at the canvastop.

Russe Don't Dig

Continued from page 55

tended a rehearsal of the third act of "Much Ado About Nothing," with John Gielgud and Margaret Leighton, at Boston Univ. theatre and a performance last Tuesday (18) of "Peter Pan," with Eric Portman and Rosemary Harris, at the Theatre-on-the-Green, Wellesley.

The Russians were flown from New York, another stop on a tour of the U. S., were met by Elliot Norton, drama critic of the Boston Daily Record, representing the American National Theatre & Academy.

In the visting party were Pavel Markov, director of the Moscow Art Theatre; Victor Kimissarjevsky, director of Moscow's Maly Theatre; Ivan Martynov, critic of Pravda, and Vladimir Kandelaki, director of the Stanislavsky Music Theatre.

Interviewed in New York

The same group that visited Boston also attended a rehearsal last Thursday (20) of an off-Broadway production of Chekov's "Three Sisters," at the Fourth Street Theatre, N. Y. They were also interviewed, through an interpretor, by reporters, including a number of legit columnists.

The Russian delegation left by plane last Friday (21) for Moscow.

Jed Harris is planning a Broadway production of **Arthur P. Carter's** "Con Amore."

'King,' With Betty White, Record 31G at Warren, O.

The Kenley Players, operating at the 2,418-seat Packard Music Hall, Warren, O., hit the jackpot again last week with another television personality. "King and I," starring Betty White, a tv headliner and frequent guest on Jack Paar's NBC-TV show, established a record seven-performance gross of $31,000 for the John Kenley operation.

Dorothy Malone and Jacques Bergerac are current in "Once More, With Feeling."

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PRESENTED BY

MAURICE EVANS AND ROBERT L. JOSEPH

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PRODUCTION ASSISTANT:
JOANNE TAYLOR

August 15, 1959

Mr. Max Ginsberg
Amusement Advertising Manager
The New York Times
229 West 43rd Street
New York City 36

Dear Max,

As you know, "HEARTBREAK HOUSE", which I am co-producing with Maurice Evans opens on October 18th at the National Theatre.

Since our premiere was fairly early in the new season, we could not wait to advertise the production in the usual first Sunday after Labor Day. This would be far too late.

Therefore, we decided to do something radically different. Taking into consideration the new record high circulation figures of the New York Times, we decided to start our campaign on August 2nd, the middle of the summer.

The results were terrific! Between the quarter page run on August 2nd and the alphabetical listing on August 9th we have drawn 2300 orders and more are pouring in.

And this is only the beginning of our campaign. Other advertisements are scheduled to follow.

We thought you might like to know all this because we have shown beyond any doubt that under the proper circumstances -- good production, top-notch stars, etc. -- The New York Times can produce tremendous results no matter what time of the year or where the ad appears.

Cordially,

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Summertime...Wintertime..."Heartbreak House" proves anytime is the right time to sell tickets when you use the far-reaching power of the biggest amusement advertising medium of them all...The New York Times

Inside Stuff—Legit

Alan Pryce-Jones, currently reviewing West End legit for the London Observer while the weekly's regular critic, Kenneth Tynan, is on leave of absence as Broadway aisle-sitter for the New Yorker, vividly describes the performances in the recently opened "The Aspern Papers," adapted by Michael Redgrave from the Henry James novel. The passage has some of the graphic quality of the performance comments of Walter Kerr, critic of the N.Y. Herald Tribune.

Pryce-Jones writes, "Beatrix Lehmann, in particular, lets off a dramatic firework of dazzling incandescence. At each appearance, garbed as a kind of Dowager Empress in decay, eye-shade on forehead and croaking her contempt for the world with batrachoid trenchancy, she fires a volley of rockets which leave the stalls huddled in expectation of a shower of spent sticks on their heads. Watch her eyes—when the shade is lifted; they glare out the horror of being bound to a wheeled chair when once you had Shelley and Byron at your feet. A quick flutter of the lids abolishes 60 years, and then the fatigue and the impotent fury settle on her face once again.

"This is a long way from the muted English tradition to which we have become accustomed—I cannot think of any performer who has struck quite her note since the Robert Farquharson of 30 years ago—and it is magnificently effective.

"Flora Robson has a more difficult task, as the foil of these dramatics. Admittedly, her stage experience must make her the greatest living expert in undeserved frustration, but this time she has to elaborate a point of extreme subtlety. She has to unfold, like one of the flowers which she so loves, out of helpless acquiescence into a kind of love. She cannot possibly throw herself at the head of 'H. J.' (*the male lead, played by Redgrave—Ed.*), who has enlisted her help to extract the Aspern papers from her aunt; and yet she does so. She forces us to share her reticences, her embarrassments; she even makes us feel a certain sympathy for the man who is forced to reject her, if not for the thruster who has invaded her privacy. . . Flora Robson misses no turn of feeling in a final scene which is most painfully compelling. And she manages also to suggest that all is not over when 'H. J.' leaves the house forever."

"Heaven Can Wait," last week's season-closing production at Elitch Garden Theatre, Denver, was written by Harry Segall as a play, but was originally done as a film. It was released by Columbia in 1941 under the title, "Here Comes Mr. Jordan," with Everett Riskin as producer, Alexander Hall as director, Sidney Buchman and Seton I. Miller credited with the screenplay and a cast including Robert Montgomery (as the prizefighter), Claude Rains (as the heavenly agent), Evelyn Keyes, Edward Everett Horton, James Gleason, John Emery, Halliwell Hobbes, Rita Johnson, Donald MacBride, Don Costello and Benny Rubin.

Under the title, "Heaven Can Wait," the Segall play was tested by the late Theron Bamberger at his Bucks County Playhouse, New Hope, Pa. (now operated by Michael Ellis) in the summer of 1946. Bamberger presented it on Broadway that winter under the title, "Wonderful Journey," with several of the same leads as in his strawhat tryout. It opened Christmas night at the Colonet Theatre, N.Y., and had a nine-performance run. Richard Skinner was associated in the production, which was staged by Frank Emmons Brown, with Donald Murphy as the fighter, Sidney Blackmer as the agent and the late Philip Loeb in a featured comedy role.

"Garden District" earned an undisclosed profit on its six-and-a-half-month run at the York Playhouse, N.Y., and consequently should have been classed as a "hit" in the recent VARIETY summary of the 1958-1959 off-Broadway season. The Tennessee Williams double-bill, a holdover from the previous semester, was listed as a "failure."

The two one-act plays, "Something Unspoken" and "Suddenly Last Summer," were presented by John C. Wilson and Warner Le Roy. The statement that the production was a financial success is made by Sam Silverberg, an accountant, on behalf of Le Roy.

"Whisper to Me," Greer Johnson's dramatization of William Goyen's short story, "The Letter in the Cedar Chest," presented for two performances Aug. 15-16 at the White Barn, Westport, Conn., was originally tried out at the Margo Jones Theatre, Dallas, in the summer of 1955, with Miss Jones staging. The White Barn production featured Ruth White, Enid Markey and Mary Finney.

Chi Studebaker Theatre In Building on Auction

Chicago, Aug. 25.

The Fine Arts Bldg., in which the Studebaker Theatre is housed, is on the auction block for a Federal tax claim of $350,000, a first mortgage of $550,000, and a claim from the Commonwealth Edison Co. of $50,000. Claims are against co-owners Paul P. Simon and Arnold A. Schwartz. Foreclosure sale will be held tomorrow (Wed.) in the Circuit Court Clerk's office.

Three buildings and their site are involved. Besides the 10-story Fine Arts building, they include two adjacent six-story buildings. Also contained in the property is the World Playhouse Theatre, first-run arty film house.

Off-B'way Scale

Continued from page 55

of the theatre's gross. Under the new system, shows with a potential weekly gross of $2,500 or over will have to employ Equity members in ratio to the total number of performers in the cast.

Casts up to eight will be made up entirely of Equity members. The same number of Equity performers are required in casts of nine or 10. The ratio then graduates to a minimum of 16 Equity members in casts of 20 or more. The new contract also includes provision for sanitary facilities, not covered in the previous pact. Another provision in the new contract is that it "will not be changed before Sept. 1, 1961, except that minimum salaries will be reviewed after one year from said effective date."

Central Park Legit

Continued from page 55

erally received critical acclaim. Militating against Papp's continuance is the heated pre-season feud he had with Moses and also the influence of pressure groups, who've been after him for his alleged political activities in the past. The city, with a $250,000 investment in the venture, would be more vulnerable to their demands.

Also operating in the park this season on the site of the Wollman Memorial Rink is the 2,500-seat Theatre-in-the-Park. This venture, run in conjunction with the city's Hudson Celebration, offers a potpouri of entertainment, including the production of legit musicals. The critical response hasn't been enthusiastic and the project is figured to be losing money. The rink was also the site of an unsuccessful season of musicals and other productions two years ago, when Michael Grace and Chris F. Anderson were producers. Jean Dalrymple is director of the current operation.

Moses was also involved in a legal dispute with Grace over his refusal to allow the producer to resume activity in the park last year. Grace lost the battle. Incidentally, Moses' action in permitting Grace and Anderson to take over the rink for legit production in '57 had several producers burning because of the secrecy of the deal.

The trade was similarly surprised when it was announced last spring that a new arena theatre was being built on the rink site for a series of productions this season. The theatre has been contructed so that it can be dismantled for storage after the summer run.

Ford Fund Giving 520G For Creative Legifers

The Ford Foundation has appropriated $520,000 for programs to assist creative writers, dancers, professional legit directors and theatre architects and designers. Except for dancers, the candidates for the new programs are to be nominated by artists, critics and other persons professionally engaged in the respective fields.

The deadline for nomination of directors, architects and designers is Oct. 15, and for creative writers it is Sept. 25. Selections will be made by panels of artists and critics acting as consultants to the Foundation. In the creative writing field, fellowships of $7,500, plus travel allowances if necessary, will be given to poets and writers of fiction to establish close working relationships with a theatre or opera company in the U. S. or Europe.

Awards to achitects and designers will be made to support projects for new theatres through the design and model phase, but short of completed working drawings. In the director category, about 10 stagers will be awarded fellowships up to $10,000 to assist in their creative development.

Show Out of Town

Jubilee

Toronto, Aug. 17.

Quince Productions presentation of James Domville production of two-act revue (22 scenes), with sketches and songs by Mavor Moore, William Solly, Dolores Claman, Joseph Shaw, Donald MacSween, Timothy Gray. Direction and choreography, Brian Macdonald; settings and costumes, Clare Jeffery; lighting, William G. Dale; musical direction, David Martin; orchestrations, Edmund Assaly; choral arrangements, John Emerson. Features Corinne Conley, Dave Broadfoot, Paul Kiligman, Paul Elsom, Marie Gauley, Igors Gavon, Louise Glennie, Rick Gower, David Holmes, Joyce Kirkpatrick, Wally Martin, Carol Morley, Jean Templeton, Meg Walter. Opened Aug. 17, '59, at Royal Alexandra Theatre, Toronto; $3.50 top.

Billed as a "musical cocktail," this revue needs more gin and less vermouth if it is to get out of the Royal Alexandra on its projected trans-Canada tour. That's no reflection on Corinne Conley, the top-featured comedienne, fine singer-actress Marie Gauley or long-legged ballerina Meg Walter.

But the sophomoric writing proves a barrier to a good east. On the theatrical premise that a revue is the hardest form of entertainment to do on its element of suspended surprise, plus the fact that every scene won't please all the customers, "Jubilee" falls up and down in its sparkle until it gets the stirring which brings the bubbles to life.

The opening, "It's All in the Way You Sing It," with music and lyrics by William Solly, together with the same finale, plays the first sketch against an onstage rehearsal that delighted an audience seeing a behind-the-scenes setting and performance devoid of the gamor of sets and costumes. But the idea is trite, and of course it has lost its "opening night" impact. Maybe Irving Berlin's "There's No Business Like Show Business" and Cole Porter's "Another Opening, Another Show" are too tough for songwriter William Solly to follow.

Miss Conley, as the first-featured lead, has the best of the femme fatale numbers, particularly her "Triple Tango" takeoff to the accompaniment of native drums of an African safari, done in comedy dance style to the support of tall Dave Broadfoot and the portly Paul Kligman in sun-helmets and shorts. Miss Conley is a sound comedienne as a 1920's stage star financially backed by a Chicago gangster, with a frenzied Charleston danced by a company roundup in fullstage production. She is also outstanding, in a throaty voice account of a run-of-the-play contract that sees the Broadway production lasting a decade and the "child star" growing up but refusing to relinquish the role despite maturity and ample charms.

Broadfoot satires John Diefenbaker, Canada's prime minister, parodies the newsgathering tactics of the Canadian Broadcasting Corp. and acidly "explains" U.S. ideas of defense of Canada against Russia's nuclear bombs.

The full-stage production numbers include a travesty on tv westerns, an inadequate of little theatre groups, in theatre group, which Miss Gauley's singing is standout.

There are the customary political diatribes and that "schoolgirl voice" of Queen Elizabeth's recent visit, both worthy of dismissal. *McStay.*

Legit Bits

Gerald Zafer, a bit player in the American Shakespeare Festival production of "All's Well That Ends Well" at Stratford, Conn., was inadvertently omitted from the cast credits in the recent VARIETY review of the play.

Producer **Charles Bowden** and **H. Ridgely Bullock Jr.** left New York for London last week to scout shows for possible Broadway presentation.

"The Deadly Came," **James Yaffe's** dramatization of **Friedrich Duerrenmatt's** novel, "Breaddown," is scheduled to preem Nov. 17 at the Margo Jones Theatre, Dallas. A Broadway production of the play is planned by Wilkes-Manchester Productions.

An estimated $600,000 is required to raze the old Actors Fund home in Englewood, N. J., and replace it with a modern, five-wing, fireproof building with the latest in facilities and comforts for retired actors and actresses. Donations will be sought by the Actors Fund among the theatrical unions, clubs, associations, organizations, managements agents and those firms who deal with the industry. Foundations as well as individuals will be invited to participate in "purchasing" a wing, a room or some other unit of the new structure.

Playwright **John Cecil Holm** will resume an acting career this season as a featured player in the upcoming production of "A Mighty Man Is He."

Larry Tajiri, amusements editor of the Denver Post, is in New York for one of his frequent show-catching visits.

Patricia Zipprodt is costume designer for "The Gang's All Here."

Joan de Keyser, of the Theatre Guild-American Theatre Society subscription department, and her husband, **Alex Robert Baron**, general manager of the upcoming production of "A Mighty Man Is He," have returned to New York from a two-week New Hampshire vacation.

Ellen Beamish, treasurer of the Golden Theatre, N.Y., celebrated her 50th anni as a ticket seller last week.

Sol Hurok sailed for Europe last Saturday (22) aboard the Liberte on a combined vacation-business trip. While overseas he intends lining up presentations for future U.S. showing.

Harold Eaton, columnist and former drama critic for the Newark Star-Ledger, is ill at his home, 435 East 57th St., N.Y.

"Mirandolina," Lady Gregory's adaptation of Carlo Goldoni's 18th century drama, "La Locandiera," is scheduled for a Sept. 15 opening at the Ring Theatre, N. Y., by **William Hunt.**

Daniel Mann will direct "A Loss of Roses," taking over the assignment relinquished by **Arthur Penn.**

A revival of Tolstoy's "The Power of Darkness" is planned for a Sept. 29 opening at the York Theatre, N. Y., by comedien **Jan Murray**, actress **Ellen Madison**, off-Broadway producer **Peter Marx** and acting school operator **Wynn Handmann**, who'll also direct the play, adapted by his wife, **Barbara.** **Vladamir Sokoloff**, who appeared in the classic as Akim many years ago at the Moscow Art Theatre, will repeat the part in the upcoming presentation.

Jerome Kilty left New York recently for Europe to direct the German-language version of his play, "Dear Liar," which opens Sept. 26 at the Berlin Festival with **Elisabeth Bergner** and **O. E. Hasse** in roles originated by **Katharine Cornell** and **Brian Aherne** in a U. S. tour last season. The latter will resume their costarring trek in October. Accompanying Kilty to Berlin was his actress-wife, **Cavada Humphrey.**

12th Amer. Dance Fest, Palmer Aud., New London, Pulled 5,110 at $3 Top

New London, Conn., Aug. 25.

The 12th American Dance Festival, presented at Palmer Auditorium, Connecticut College here Aug. 13-16, reinforced the importance of this annual event in modern interpretative dance circles. The festival played to 5,110 (at $3 top) devotees, an increase in attendance over a similar stretch of a year ago.

Already registering a list of some 57 premieres over its first 11 years, the 1959 lineup added to this score with the introduction of seven new works. These included "Tenebrae, 1914" (Jose Limon company), "Tides" (Pauline Koner company), "Rune" (Merce Cunningham company), "Memoir" (Helen Tamiris company), "Parts I and II" (Sybil Shearer company), "Theatre for Fools" (Daniel Nagrin company), "The Apostate" (Jose Limon company). The critical and popular reaction indicates replay potential for some time to come.

Technical credits on the overall festival include:

Choreography: Jose Limon, Doris Humphrey, Merce Cunningham, Pauline Koner, Sybil Shearer, Ruth Currier, Helen Tamiris and Daniel Nagrin.

Costumes: Pauline Lawrence, Bob Rauschenberg, Rita Stein, Anna Hill Johnstone, William Sherman, Joe Kaminski and Ming Cho Lee.

Settings: Howard Bay, Michael Czaja, Paul Trautvetter, Ming Cho Lee and Helen Morrisson.

Lighting: Thomas Watson, Thomas Skelton, Nicola Cernovich and Helen Morrison.

The American Dance Festival Orchestra conducting was shared by Simon Sadoff and John Cage. Also on the musical end were Betty Jones, soprano; Bruce Prince-Joseph, organist; a 22-voice chorus; Sylvia Marshall, pianist and musical director; Robert Rudie, violinist; Stanley Walden, clarinetist; David Tudor, pianist; Owen Haynes, pianist. Other credits listed Alexander Scourby, narrator, and John Donne, text.

The closing performance was a Doris Humphrey commemorative program honoring the late dancer-choreographer who died in December, 1958. The final curtain fell on the traditionally empty, spotlighted stage.

Actors Fund Home

Continued from page 1

tors, designers, producers as well as actors, singers and dancers, is supported entirely by contribution. A major source of income is from Actors Fund benefit performances played by Broadway shows, for which Equity members appear gratis and authors, managers, pressagents and others usually remit their union-required royalties or fees, and theatre owners generally waive rental and overhead.

In the new Fund Home, plans call for 32 individual resident rooms, to be "sold" at $5,000 each; solarium, library, dining room, kitchen, pantry, recreation room, boiler utility room, airconditioning unit, two-day rooms in the main building, foyer, porte cochere, staff living room, garage, scripture garden and terrace garden, also $5,000 apiece; office and nine staff bedrooms, $2,500 each, and staff dining room, $2,000.

Occupational therapy rooms, infirmary and lounge costs have already been underwritten. In each case, donor-"owners" will be indicated with plaques.

London Notes

London, Aug. 25.

There'll be an all-British cast for the U.S. musical, "The Love Doctor," headed by **Ian Carmichael, Joan Heal** and **Douglas Byng.** It's written by **Robert Wright** and **George Forrest**, with **Albert Marre** directing and **Todd Bolender** staging the dances. It opens Thursday (27) at Manchester.

Several new songs and sketches have been inserted in the **Beryl Reid** revue, "One To Ano ," which switched to the Apollo theatre last week from the Lyric Opera House, Hammersmith, London.

Juliet Mills fainted on the stage last week during a performance of "Five Finger Exercise." Understudy **Margo Andrew** t over.

Jack Popplewell's "A Day In The Life Of . . ." has been sold by **Peter Saunders** for Broadway. **Leonard Field** and **Robert Wolff** will present it.

Joseph Fields, co-producer and co-librettist of "Flower Drum Song," is in London to audition Oriental-type performers for the projected West End edition of the Broadway musical. **Jerome Whyte**, British production representative for co-producers, and co-authors **Richard Rodgers** and **Oscar Hammerstein 2d**, is sitting in on the sessions.

Film producer **Anthony Kimmins**, whose first comedy, "While Parents Sleep," clicked 17 years ago, has written another, "The Amorous Prawn" which starts rehearsing shortly.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts, all Italian types: male, 26, Brooklynite; boy, 9, small, dark, intense; boy, 11, rough, smart aleck; several middleaged women, both comic and serious types; girl 16, sensuous. Mail photo and resume to producers; do not phone or visit in person.

"Captains and the Kings" (D). Producer, David March; director, John Gerstad (200 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince. Equity call for dancers Sept. 1: male, 10 a.m.; femme, 3 p.m.; open calls for dancers Sept. 2, same time schedule as for Equity. Final calls Sept. 3. Auditions at the Lyceum Theatre, 149 W. 45th St., N. Y.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MC). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All-Negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., N.Y.) & George Brandt; Director, Harold Bromley. Available parts; ingenue, 19-25, and several English character men, 50-60. Mail photo and resume to producers.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Available parts: femme, 16-17, village type, pretty, shy, strong singing voice, emotionally intense, but inarticulate; male, 19, farmer, moody, stubborn but with sense of humor, robust singer; elderly character woman, lively, vigorous, sharp-tongued must do some dancing, sing well; boy, 12, happy, friendly, good dancer. Mail photo and resume to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Fayo now playing it); several small boys, about 48-50 inches tall; several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro man, 25-40, not too American, rather West Indian type, should have spectacular baritone voice and winning personality. Mail photo and resume to casting director.

"Juniper and the Pagans" (C). Producer, David Merrick (246 W. 44th St., N.Y.); director, Robert Lewis (161 E. 80th St., N.Y. 21); casting director, Michael Shurtleff. Cast of 16, including extras, all Mexican types, boy, at least 7, to appear younger, Mexican appearance, sing-dance-act. Mail photo and resume to casting director at producer's office or to director, all other parts through agents only.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Oriental-looking actor, around 30, family man, small, pathetic, almost comic character. Mail photo and resume to casting director.

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., N.Y.). Available parts: two men, late 20's; two women, mid 20's; femme, 80; Negro femme, 50-60. Mail photo and resume to production office.

"Moonbirds" (C). Producers, Leo Kerz & George Justin (mailing address, c/o Elia Kazan office, 1545 Broadway, N.Y.). Available parts: two detectives, comedians; college co-ed, 19; two women, 24-26, eccentric, beautiful. Mail photo and resume to producers at above address.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally; childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N. Y. Casting through agents. Open call for femme singers with legit voices, Sept. 3, at 1 p.m., St. James Theatre (246 W. 44th St., N. Y.).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: Negro youth, early 20s, virile, handsome; also, understudies for the roles of the mother, daughter, daughter's suitor, and the boy who takes care of the daughter; all must have English accent with ease and conviction. Script of the play is available in bookstores.

OFF-BROADWAY

"Big Knife" (D). Producer, Count II Productions (Peter Bogdanovich & Carlos Salgado) (175 Riverside Drive, N. Y., at 90th St.; SU 7-6256); director, Bogdanovich. Available parts: Aging Hollywood producer, heavy set, satanic personality. Contact director at above number or mail photo and resume to above address. Script available in manuscript form at Dramatists Play Service, Inc., N. Y.

"Burning Bright" (D). Producer, Robert M. Cavallo; director, Matt Cimber; Theatre East, 211 E. 60th St., N.Y.; TE 2-9220. Available parts for names and semi-names with classical background: male, 40-50, husky, leading man type; male, 40-50, character, tall, heavy set; femme, 25, blonde, attractive; male 25, dark, robust. Scripts available at Samuel French and Dramatists Play Service, or at Public Library. Casting through agents only. Also seeking two production assistants. Contact producer.

"Deirdre of Sorrows" (D). Producers, Andre Gregory, Pirie MacDonald & Neil Smith (c/o Gate Theatre, 162 Second Ave., N.Y.; GR 5-9250). Available parts, 12 roles: aged king; young princess, young knight and nine others. Interviews by appointment, or mail photo and resume to producers, c/o of theatre.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Mis-guided Tour" (MC). Producers, Robert D. Feldstein & James Allen Reid (325 W. 45th St., N. Y.; suite 116; CI 6-0430); director, Reid. Available parts; two comedienne-singer-dancers; ingenue, must be excellent singer-dancer; girl singer-dancer, attractive. Equity or non-Equity; male actor-singer-dancer to play touring agent; two comedians who can sing and move well; male, leading type actor-singer-dancer with legit voice; Negro baritone, legit voice, Equity or non-Equity. Phone for appointment.

"Shakuntala" (D). Pilgrim Production; producer, Patricia Newhall (TR 3-4265 or OR 4-3530); associate producer, Krishnakant Shah; producer-director, Lee Morgan. Seeking Indian makeup expert; also lighting technician. Phone producer for appointment.

TOURING

"Dark at the Top of the Stairs" (CD). Producers, C. Edwin Knill & Martin Tahse (55 W. 42d St., N. Y. 36; BR 9-2640). Available part for ingenue understudy. Phone producers for appointment. 30-week national tour, starting in September. Script available at Dramatists Play Service, Inc., N. Y.

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts: several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

STOCK

DETROIT, MICH.

Cass Theatre. Director, Dave Tilmar; musical director, Saul Schectman. Equity call for singers today (Wed.): male, 1 p.m.; femme, 3 p.m. at the Variety Arts Studio, 225 W. 46th St., N.Y. Productions scheduled: "Guys & Dolls," "Bitter Sweet," "King and I" and "Bells Are Ringing."

SHOWS IN REHEARSAL

BROADWAY

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girls Against The Boys" (R). Producer, Albert Selden (444 Madison Ave., N.Y., PL 3-1030)

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Happy Town" (MC) Producers, B & M Productions (140 W. 58th St., N.Y.).

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Take Me Along" (formerly: "Connecticut Summer") (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-0830).

OFF-BROADWAY

"Antigone" (D). Producer, Harry Joe Brown Jr. (East 74th St. Theatre, 334 E. 74th St., N. Y.).

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis (PL 3-2575).

"Power of Darkness" (D). Producers, Wardian Productions, Inc. (525 E. 88th St., N. Y.; LE 5-1127).

"Shakuntala" (D) Pilgrim Production (242 W. 56th St., N. Y., Producer, Patricia Newhall.

"Three Sisters" (D) Poducer, David Ross (c/o 4th St. Theatre, 83 E. 4th St., N. Y.; or 4-5710).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Captive" (D). Producers, Leland Hayward (655 Madison Ave., N. Y.; TE 8-5100) in association with Arthur Hornblow, Jr.

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave., PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St., N.Y.; CO 5-6170).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Leaven of Malice" (C). Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Loss Of Roses" (C). Producer, Saint Subber (200 W. 57th St., N.Y., JU 6-1890).

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Time's Fool" (C). (formerly "L' Hurluberln") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"Viva Madison Avenue" (C). Producer, Selma Tamber (200 W. 57th St., N.Y., JU 6-1890"

OFF-BROADWAY

"Come Share My House" (D). Producers, Richard Karp & Gayle Hinckey (99 Seventh Ave. S., N. Y.).

"Dig We Must" (C). Producer, Ronald Rawson (16 W. 55th St., N.Y., CI 7-1381).

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer: Stella Holt, (325 W. 87th St., N. Y.).

"Vincent" (D). Producers, Amon Kabatchnik & Fred Sammut (WA 9-4248).

SIGNED

BROADWAY

Cheri: Lili Darvas, Edith King.
Fiorello: Patricia Wilson.
Flowering Cherry: Andrew Ray.
Gang's All Here: Ann Williams, Victor Kilian.
Girls Against the Boys: Lola Fisher.
Happy Town: Kris Flanagan, Bobby Lindner, Ray Eckert, Linda Ross.
Highest Tree: Howard St. John.
J.B.: Christopher Bergen (succeeding, Jeffrey Rowland).
Jolly's Progress: Franchot Tone.
Mighty Man Is He: Kimetha Laurie.
Miracle Worker: Roger DeKoven, Beah Richards.
Only In America: Shepperd Strudwick.
Saratoga: Tun Tun.

(Continued on page 61)

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Literati

Stanley Walker's Appraisal

Stanley Walker, former city editor of the N. Y. Herald Tribune, does an in-depth appraisal in current (29) Saturday Review of the Gotham sheet as it shapes up under Ambassador John Hay Whitney's ownership and young editor Robert Mitchell White II's guidance.

Piece is slugged "Heralds of the New Tribune" and is rich in nostalgic journalism. Walker has nice things to say about the Reids, former publishers of the sheet, and he regards the present publisher as "solvent, civilized, not easily scared, in excellent health." Walker feels the paper is better than it was 10 months ago and attributes much of this to exec editor George Cornish "who, at last, after 35 years on the paper, has finally had the chance to show a little of what he can do . . . with the coming Mr. White of Missouri this trend toward sound newspaper work, with fewer sideshows, ought to continue."

'Theresa Helburn Presents'

Death last week of Theresa Helburn, co-founder of The Theatre Guild, at the age of 72, came just as she had completed her autobiography which McCall's is considering for serialization in advance of Little, Brown publication. The mss. was due with the Boston publisher Sept. 1, and an advance copy had gone to the monthly magazine for the advance serialization rights.

The impresario's working title is "Theresa Helburn Presents" (A Wayward Quest of the Theatre and Herself), but alternate titles are "The Fourth Wall," "Half A Life," "Special Performance," "Scenes from My Life" and "The Jasper Cup." Carlton Cole, who agented the book, will go forward with handling any supplementary rights' negotiations.

Moe Leff's 'Palooka' Suit

Moe Leff, who has been doing the Joe Palooka comic strip since the death of originator Ham Fisher in 1955, has filed suit in N. Y. Supreme Court against the Ham Fisher estate because of alleged misrepresentation of strip earnings.

Leff is asking for $300,000 and claims that the strip, syndicated by McNaughton brought in more than $380,000 a year in 1956, '57 and '58 whereas he was paid on earnings of $279,826. This, he claims, was a failure to account for monies earned as guaranteed in contract.

The 20-year contract signed in 1955 between Leff and the Fisher estate has been terminated by mutual agreement. Leff was Fisher's right hand man for 22 years before the cartoonist's death.

Hearst-Scripps 'Monopoly'?

The recent merger of the San Francisco News, owned by Scripps-Howard, and The Call-Bulletin, owned by Hearst, has triggered the American Newspaper Guild into asking the Justice Dept. to reopen its inquiry into whether the Hearst and Scripps-Howard interests have sought illegally to divide newspaper markets.

The original inquiry was ordered in May 1958, when Hearst's International News Service was sold to Scripps-Howard's United Press. The Antitrust Division's decision at that time was that the acquisition came under the "failing corporation" section of the Clayton Act and therefore was exempt from antitrust action.

Allen Drury's Book

In Washington, everyone talks about writing a book but no one does anything about it.

That is, no one but Allen Drury, 40-year-old New York Timesman, whose first book, "Advise and Consent," had already gone into the fourth printing and netted him $60,000 before publication on Aug. 11.

Three Broadway producing companies, including Max Gordon and Fryer & Carr, are now negotiating with Drury's agent, Willis Wing, for the legit rights.

Drury's novel, published by Doubleday at $5.75 has 65,000 copies in print. It is the August Book-of-the-Month selection for which Drury received $40,000 and it is condensed for Readers' Digest in the October edition for which Drury and Doubleday split $80,000. Doubleday has already contrated for two more Drury novels.

The author, who has covered the Senate for 15 years, takes a simple, almost frequent event, the nomination of a cabinet member, and weaves a story of suspense around the men who try to make it and break it.

In this case, Washington wakes up to read in its morning newspaper that the President of the United States has nominated Robert A. Leffingwell as Secretary of State. Leffingwell, like so many other nominations that must trod that treacherous path between 1600 Pennsylvania Avenue and the U.S. Senate, is a man who inspires intense loyalties and provokes intense hatreds. For 616 pages, the book relates the intimate story of the half a dozen Senators whose lives are laid wide open as the Senate determines whether it should "advise and consent to the nomination."

You meet Senator Bob Munson, the majority leader from Michigan, whose affability is reminiscent of the late Alben Barkley and whose canniness is suggestive of Lyndon Johnson.

You meet Senator Seab Cooley of South Carolina, wearing his Phi Beta Kappa key as the late Kenneth McKellar of Tennessee always did, and whose hatred of Robert Leffingwell is so like McKellar's intense hatred for David Lilienthal.

You meet Senator Fred Van Ackerman, as wrecklessly erratic and as ruthless for the liberal cause as Senator Joe McCarthy was for the reactionaries.

You meet Senator Orrin Knox, so much the honestly indiscreet image of Robert A. Taft that it is as though that blunt Ohio Senator, misunderstood and mistreated in his lifetime, is here again.

You meet senators, bright young men, diplomats, et al.—all recognizable or prototypes—and you meet the President of the United States, a combination of many presidents. Drury's book, an accurate picture of Washington, it adds to the continual game of trying to understand it. *Carp.*

Guardian A National Daily

While the N. Y. Times, et al., have "national" circulation in the U. S., Europeans are more familiar with what are called national dailies. The Manchester Guardian joins the field by dropping its city of origin although it will still continue publishing in Manchester.

In actuality, the Guardian has been as much a national English daily as the Times, Daily Telegraph and Daily Express, all published in London, but all abjuring identification as the London Times, London Express etc.

Stan Rothenberg Abroad

Attorney Stanley Rothenberg, a specialist in international copyright law, left last week to participate in a conference on international law and research at The Hague Academy of International Law. The conference, which lasts for six weeks, is supported by the Rockefeller Foundation.

Rothenberg, a member of the law firm of Margulies, Heit & Boverman and former Columbia Pictures attorney, will have his textbook on copyright law, "Legal Protection of Literature, Art and Music" published in October.

R. I. Bans 4

Three more books and a magazine have been added to the blacklist of the Rhode Island Youth Commission and are banned, it was reported at Providence, Friday (21).

Paperbacks include "Out of Darkness" by Lonny Bass (Saber Books); "One Violent Year," by Ralph Brandon (Fabian); "Love Starved Wife" by William Vaneer, (Bedside); and Modern Man magazine, August edition.

James Brough's Collaborators

James Brough is working with songstress-film star Jeanette MacDonald on her memoirs, for Messner publication.

Brough just completed "Ed Wynn's Son," by Keenan Wynn, which Doubleday is publishing this fall.

Barrett's New Post

When Marvin Barrett returns to Newsweek, from a leave of absence to complete a book for Viking, he will be entertainment editor, supervising a new department which will permit him expanded opportunities for general show biz coverage. He has been television editor of the weekly.

The Viking Press assignment is a book on the "new" show biz.

Stiffer Mass. Smut Law

Massachusetts' Governor Foster Furcolo inked into law a smut penalty measure Friday (21), which increases penalties for conviction of possession, sale or distribution of pornographic literature, photos or films.

The measure boosts the maximum state prison term to five years, the maximum house of correction sentence to 2½ years and fines up to $5,000, or allows for both fines and jail sentences for handling pornographic items.

P-H's Show Biz Books

Prentice-Hall's Stu Daniels to the Coast this weekend to huddle with the authors of three new books—Eddie Cantor, Mae West and Mrs. Cecilia DeMille Harper, daughter of the late Cecil B. DeMille—on exploitation campaigns attendant to their upcoming publications.

Daniels states the Mae West book, "Goodness Had Nothing To Do With It," is rolling up the best advance orders so far.

CHATTER

Patti Page will author a book directed at teenagers for Bobbs-Merrill Publishing Co., slated to hit stands next spring.

Spanish-American Air Time Inc. chartered to conduct a publishing and printing business in New York. Readmore Publications Inc. new publishing business in New York.

VARIETY correspondent Walt Christie of the Honolulu Star-Bulletin on Statehood Day wrote the homeoffice with pride, "Move over and make room for a new Fellow First Class Citizen!"

Bill Ornstein's latest short story in his "Ma and Me" series will appear next month in the American Jewish Times Out-Look. The yarn, "First Love," marks his 25th appearance in that monthly.

Dora Albert's "Stop Feeling Tired and Start Living" (Prentice-Hall) has been sold to L. A. Times-Mirror Syndicate. Book is packed with anecdotes concerning show biz personalities—Crawford, Temple, Lanza, et al.—and endorsed by Jerry Wald, Danny Thomas and Jerry Giesler.

Stockholders of Howard W. Sams & Co., Waldemar Press and the Howard Co., all of Indianapolis, have approved a plan to merge all three firms, effective Sept. 16. The new firm will be known as the Howard W. Sams & Co. Bobbs-Merrill will continue as a subsidiary of the Sams firm.

'Lust'-erati

One of the VARIETY staffers, who has been doing rewrites on the legal blow-by-blows on "Lady Chatterley's Lover" and kindred items, coquettishly slugged his copy, "Lust-erati."

Casting News

Continued from page 60

Take Me Along: Chad Block, Bill Starr, Charles Bollender, Alvin Beam, Sandra Devlin, John Nola, Janice Painchaud, Jack Konsal, Paula Lloyd, Zeme North.

Times Fool: Geoffrey Lumb.

Warm Peninsula: Larry Hagman.

OFF-BROADWAY

Antigone: David Hooks, Marcia Stillman, Roscoe Lee Browne, George Morgan, Nell Harrison, Tom Pedi.

Big Knife: Robert Monroe, Nancy McCarthy, Steve Pluta, Walton Butterfield, Norma Cates, Ria Tasco.

Buoyant Billions: Alexander Clark (succeeding Charles Gilbert).

Industrial

Plymouth Industrial. Equity call for femme singers tomorrow (Thur.) and Friday (28) at 2-5 p.m. at Showcase Studios 950 Eighth Ave., N. Y.

Ballet

Dance Company to tour Europe. Choreographer, Peter Holmes. Open call for six male dancers tomorrow (Thur.) at 3 p.m. at Variety Arts Studios, 225 W. 46th St., N. Y. Planning six-month engagement in Milan, Italy. To leave in the fall.

Opera

New York State Opera Society. General-manager, Carl Yost (SU 7-2056). Standard opera repertoire. Scheduled for this season: "Carmen," "Aida." Phone general-manager for appointment.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Aug. 25.

The other day (or maybe it was the day before, if some congressional investigator is going to pin me down with his flat-footed precision instruments), I viewed the holocaust of upper Laurel Canyon, Hollywood, and looking on the charred ruins that had once been Harry Houdini's home remarked, "Well, there's one wall you don't have to be Houdini to walk through."

This of course meant nothing except to those who knew Houdini as the escape-artist who could walk out of locked jails, leg irons, submerged packing cases, straitjackets, handcuffs, buried coffins and spiritual seances. He is currently billed in a new book by William Lindsay Gresham, author of "Nightmare Alley," as "The Man Who Walked Through Walls."

This, incidentally, is a common claim today among partisans of visitors from outer space, that the visitor can materialize and dematerialize and thus walk through solid objects like brick walls. Sir Arthur Conan Doyse used these same terms in explaining Houdini's "walk through the walls."

How To Walk Through A Wall

Actually Houdini never did this. He produced the illusion for a week at the Old Hammerstein's Victoria in the summer of 1914, but so many were hep to the trick by the end of the week that he dropped it from his act. It had only cost him $15 anyway.

I asked Jack Norworth, himself a member of the Society of American Magicians, if he knew how it was done. He told me he and the late Josh Lowe (Jolo of VARIETY) had been among the judges and had seen the carpet and canvas under the wall sag and knew that by crawling under the wall Houdini had "walked" through it. But he didn't know a trap door was involved.

According to the Scully Code of Top Secrets, a secret is something shared by one. Two persons, no secret. Houdini thought that a trick which was limited to his wife, his assistants, and in this case the Englishman who sold him the trick, made the mystery fairly airtight. But when a flock of Hammerstein's stagehands were also privy to the mystery it might just as well have been reprinted on the Times' electric news banner.

Over a large rug on the Hammerstein stage was spread another covering of seamless muslin. While this was being laid bricklayers were erecting a wall on a steel beam mounted on casters. The wall was a foot wide and 10 feet long.

When the speeded-up masons got the wall eight feet high it was rolled to the center of the stage. The committee which was supposed to rule out any trickery were placed around the edge of the rug, backstage. Houdini then called attention of all that he couldn't go through trap doors since the wall was in the center of the rugs. He couldn't run off stage, either. Neither could he climb over the wall without being seen by the audience.

Collins and Vickery, his two aides, brought out a pair of small three-wing screens. They were low enough so that about four feet of wall could be seen above the screens.

Houdini stepped behind one screen, and shouted "Here I am!" A roll of drums and crash of cymbals were followed by his shout, "And now I'm here!" Everyone could see he had moved from one side of the wall to the other.

But how?

Well, Gresham explains how. The rug contained no secret openings but when Houdini stepped behind one of the screens an assistant below stage opened a trap door under the steel beam. The carpet sagged at that point. Houdini wriggled under the beam and came up on the opposite side of the wall. Then the trap door was quietly closed below him.

C'est tout! That's all there was, there wasn't any more. But everybody backstage knew the trick.

Judges As Stooges

Actually the committee standing on the rug were unconscious stooges. They kept the rug from sagging too far into the opened trap door.

Next to his walking through walls was his skill in slipping out of straitjackets, or "camisoles" as they are called in the higher class mental sanitoriums. His most daring feat in this regard was of course when he had himself hung upside down from the roof of a Kansas City newspaper office and slipped out of the jacket in less than three minutes.

Though it seemed harder, actually being hung upside down in space made it easier to escape the camisole, because he could move more freely and had gravity to help him get the gruesome garment over his head.

Tony Curtis Slips The 'Camisole'

I've seen Tony Curtis, when he was playing the role of "Houdini" in a Par pic a few years ago, slip out of the jacket, even standing up, in five minutes. Joe Dunninger, who was close to Houdini, taught Tony how to do the trick. It took a lot of practice and muscle-shifting but the actor mastered it.

Under the circumstances, I could never understand how Curtis allowed Poitier to drag him along for miles when the pair were handcuffed in "The Defiant Ones." From what Curtis learned from Dunninger while playing "Houdini" he could have unlocked those cuffs in a matter of minutes, which of course would have reduced an exciting feature-length chase to a short short.

Many of Houdini's offstage performances, Gresham points out, were motivated by a haunting fear that vaude was doomed and if he could not keep the public on the qui vive as to what he would do next, Hollywood would kill *him* and *vaude*.

Pix Trap Him But Good

Houdini tried twice to make the transition to pix but failed both times. As an actor he was as wooden as the Trojan horse. "The Master Mystery," a serial that ran 13 installments, might go today in tv. It was science-fiction and had a mechanical ogre for the menace. He also starred in two features, "The Grim Game" and "Terror Island." "Grim" grossed 222G in the world market, "Terror," $164,000. NSG.

His second try years later was an indie with himself as writer, director and producer and his brother Dash (Hardeen) handling the front office. He did two pix under his own banner and was glad to get back to the Keith circuit, even if it meant being spotted fifth on a nine-act bill.

His expose of Margery (Mina Crandon, wife of Dr. Le Roi G. Crandon), the blonde witch of Boston, and in fact of Sir Arthur and Lady Jean Conan Doyle were all part of Houdini's grim determination to keep his name and act alive. Margery had chumped all the eggheads who specialized in psychical research.

The late Herbert Bayard Swope once wrote me a glowing letter about a piece dealing with Houdini's unmasking of this charming female fraud, but all I had done was to remember the New York World's version of what happened in Ralph Pulitzer's home.

Gresham gives full credit to the part played by Bess Weiss (Catholic wife of the escape king). She was one half of an act called the Floral Sisters when she met Houdini, then part of an act called the Humyardi Bros. Their marriage lasted till his death. No messages came from Houdini from another world, according to his widow.

Gresham's bio is the best of the bunch. His blog covers everybody, from Abel Green's and Joe Laurie Jr.'s "Show Biz" to Houdini's own "Unmasking of Robert Houdin," from whom Houdini took his stage name.

It's too bad such an authoritative, fair and definitive book lacks an index.

Broadway

N.Y. Journal-American columnist Louis Sobol working on what he calls a "new type of Broadway book."

Jane Elizabeth McArthur, currently in "Our Town" at the Circle in the Square Theatre, engaged to wed James H. Tuttle, a teacher in the Paul Mann Actors Workshop, next month. His father, the late J. H. Tuttle, Sr., was a veepee of Standard Oil of California.

Broadway p.a. Jim Moran, known for his offbeat press stunts, is a bestselling children's book author. His "Sophocles and the Hyena" (McGraw-Hill) is a Children's Book-of-the-Month Club selection. He has Bobbs-Merrill publishing his next, "The Miserable Dinosaur."

Eddie Wittmer, w.k. maitre d' and nitery host, now presiding over the new Raymond Loewy-designed Elmtree Room of the Tavern-on-the-Green. The Elmtree parallels the Stork's Cub Room idea—dining but no dancing, hence no 20% tax. Rose Room and the gardens are the dansapation rooms.

Jo (VARIETY) Ranson and artist-wife Nancy are off on a sixmonth looksee of Middle and Far East, with prolonged eye on India. Mrs. Ranson will sketch Indian life while her husband ganders Far East mass media techniques and contributes occasional pieces. Ransons leave Sunday (30) for Europe on first lap of journey.

This fall-winter will witness a real battle of the hotels as the Astor vies for some of the lucrative banquets formerly under the Waldorf-Astoria domain. Since Claude C. Philippe left the Hilton flagship to supervise construction of the new Zeckendorf in Radio City, he is meantime grooming his staff at the affiliated Astor, Commore, etc., and pitching for the banquet business formerly garnered for the Waldorf. The rival hosteiries are sending out "advance notices" of this or that charity with memos, "An invitation will be mailed in the near future but reservations (accent on tax-deductibility) being accepted now," etc.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil; Suf.* 9520)

First-run Rex bringing back the Dancing Waters as a come-on.

Rene Hardy working on three scripts, two of which are based on his own books.

"Stalag 17" (Par) in for a first-run re-issue run at a house on Champs-Elysees.

Bob Weiss, head of Warner Bros. Records International setup, off on European swing to begin pressing arrangements abroad.

I. Morgenstern has now turned over his distrib outfit Cocinor to E. Tenoudji of Films Marceau. Morgenstern will probably dabble in production.

Roland Petit rehearsing Marcel Ayme's first legit musical, "Patron," due at the Sarah Bernhardt Sept. 28 with Zizi Jeanmaire and Felix Marten starring.

On her day off from her sock revue at the Olympia Music Hall Sept. 8, Josephine Baker will hop to N. Y. for a special decoration for her work with orphaned children.

Herbert Kretzmer, scripter of Anglo film "Too Hot to Handle," which rolls next month in London with Jayne Mansfield starred, in to see if his striptease nitery Parisian atmosphere is right for the pic. Terence Young directs. AA may be Yank distrib.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Will Mahoney winding up a good run at Tivoli, Sydney, for the Tivoli loop.

John Calvert, magician, will do a three-week run at Empire, Sydney, for Harry Wren.

"80 Days" (UA) swings into 98th week at Paris, Sydney, for Hoyts—an alltime record.

Par's "Five Pennies" swings into its sixth week at Prince Edward, Sydney; continues on.

"Imitation of Life" put Universal back on the hit list with a six-week run at the Lyceum, Sydney.

With the exit of winter exhibitors here report a biz uplift coast to coast as top product is released.

"Auntie Mame," with Shirl Conway, off to a solid start at Royal, Sydney, for Garnet Carroll-J. C. Williamson Ltd.

Bernie Freeman, topper of Metro here, is personally directing advance publicity for "Ben-Hur" throughout this territory.

Joyce Grenfell and her one-woman show will stop over at Philip Street theatre, Sydney, until next October under indie management.

Jan Peerce is pulling big audiences to concerts here under the direction of J. C. Williamson Ltd. Singer has refused all local tele offers.

Bolshoi Ensemble is playing to turnaway business at St. Kilda, Melbourne, for the Elizabethan Trust. Sydney run, due in two weeks, is a complete sellout.

Ernest Turnbull, chief of the Hoyts' circuit and local topper of 20th-Fox distribution setup, is finalizing details for quick operation here of 20th's tele division.

Despite opposition from William Harrop, prexy of the projectionists' union here, many independent exhibitors will continue to press the government for permission to operate cinemas on the Sabbath.

Venice

By Robert F. Hawkins

Robert Haggiag and sales manager Nuccettelli are here for DEAR Film.

Mike Frankovich, Mike Lauria and Jack Wiener among the Columbia officials to attend the fest.

UA has windup pic of festival, "Some Like it Hot," running out-of-competition in subtitled copy.

"Anatomy of a Murder" (Col) is only Yank pic in the running, and unspools here the night of Sept. 3.

Robert Rossen will be here until Sept. 1, to attend some festival projections and talk to press about his future plans.

Col also will host at a cocktail party in honor of Lee Remick and Otto Preminger to be held at Danieli Hotel Roof Garden.

Columbia has 20x30 foot luminous poster for "Anatomy" up opposite fest Palace, plus the usual bilingual pressbook (English-Italian).

United Artists has an elaborate exhibit, marking its 40th anni, set up in the Bevilaqua-Lamasa building next to the Venice Festival Palace.

Zurich

By George Mezoefi
(32 *Florastrasse;* 34-70-32)

Basle smallseater Komoedle Swiss-preemed William Inge's "Dark at the Top of the Stairs," to mixed reviews.

Stadttheatre Berne production of Robinson Jeffers' "Medea," starring Heidemarie Hatheyer, set for guest stint at Schauspielhaus here.

Siobhan McKenna to make Swiss bow at Schauspielhaus as "Saint Joan" with the Dublin Gate Theatre troupe, set as opening of Zurich June Festival.

"Windjammer" preemed at Geneva's Palais des Sports, city's top sports outlet. It is the first Cinemiracle pic released in Switzerland. Also skedded at Kongresshaus Zurich this summer.

German satirical comedy, "Wir Wunderkinder" (We're All Child Prodigies), is breaking records at artie Studio 4 here, following a smash 14-week run at Rex Berne. Pic is considered the season's surprise hit.

A huge horticultural lakeside exhibition, tagged "G/59," is attracting crowds here. It includes an entertainment centre with vaude attractions and name bands such as the Aime Barelli orch of Monte Carlo, Chaz Chase, the Bomb Busters etc.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.,*WA 6-6955)

Freddie's holding over pianist Ahmad Jamahl and his trio.

Ink Spots back for Key Club return date with Stump & Stumpy.

New suburban St. Louis Park Civic Theatre to tee off with "Inherit the Wind."

Old Log strawhatter offering British farce, "Is Your Honeymoon Really Necessary?"

"South Pacific" in 10th week at St. Paul World, a non-hard ticket engagement sans Todd-AO.

Ten-day Minnesota State Fair, anticipating attendance of more than 1,000,000, starts this week.

Twin Cities' summer theatre, including Old Log strawhatter, an Equity body, having biggest seasons ever.

Johnny Cash show at Auditorium included Cash, Stonewall Jackson, Marvin Rainwater, Floyd Robinson and Paul Peek.

Jack Coan sextet featured on season's final Walker Art Center courtyard jazz concerts which have proved successful.

Minnesota Amus. Co. executives Charles Winchell and John Branton visited United Paramount Theatres home office.

Theatre-in-Round to open season next month with "Third Best Sport" and to follow it with "Picnic," "Moon Is Blue," "Monique," "Death of a Salesman" and "The Gazebo."

London

(*COVent Garden* 0135)

Sir Laurence Olivier starts filming John Osborne's "The Entertainer" Monday (31).

Jerome Robbins' "Ballets: U.S.A." is skedded for a one-week showing at Piccadilly Theatre starting Sept. 14.

When the new Rialto reopens in the West End Monday (31), they'll give away 700 free tabs daily for a week.

Lilli Palmer, Yvonne Mitchell and Sylvia Synis will play nuns in Betty E. Box's next pic, "Conspiracy of Hearts."

Connie Francis and Ray Ellis, of Metro, guests of honor at a press shindig. Miss Francis is here for tv and disk cutting.

Scriptwriter Ted Willis will be a co-driver in January's Monte Carlo Rally to dig atmosphere for a film comedy on the subject.

John A. Lowman appointed secretary of National Screen Services. Former secretary George Vincent stays on as Lowman's assistant.

Frederick Ashton, co-director of the Royal Ballet, winner of the Anton Dolin Award for greatest contribution to ballet in the past year.

Mike Nidorf, vice-chairman of International Television Co., had a four-day vacation in London, but included a business huddle with Lew Grade.

Samuel Goldwyn and Philips Records are gifting every newspaperman at the Venice Film Fest with an LP disk of the "Porgy & Bess" soundtrack.

Dave Golding, Otto Preminger's flack, here to launch "Anatomy of a Murder," which goes into Columbia Theatre on Oct. 1, with "Gigi" (M-G) switching to the Ritz.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 675906)

Helen Hayes off to Greece after brief Roman stay.

Karin Baal flew in from Munich for stint in "Juke Box."

Bernard Blier in from Paris. He's in "The Great War" (DeLaurentiis).

Milton Forstat slated to direct program of American music played by San Carlo Opera Orchestra.

Mimmo Billi, Italian actor, chosen by Laurence Olivier for his production of "The Shifting-Heart," in which he plays an Italian emigre in Australia.

Sandra Milo skied to Paris where she's to appear in "La Jumente Verte" opposite Bourvil. She's just completed Rossellini's "General della Rovere."

Jeanne Valerie here to try on costumes for "Salambo" in which she's to appear opposite Jacques Sernas. Pic rolls soon under direction of Sergio Grieco.

Christiane Martell here to work in "Tipi da Spiaggia" (Beach types) under director Mario Mattoli, with Ugo Tognazzi and singer Johnny Dorelli also appearing.

San Francisco

By William Steif
(*EVergreen* 6-9021)

Kid Ory's band off on a European tour.

Mel Venter moved his 23-year-old Tello Test from KFRC to KGO.

Donna Reed in Frisco to plug her TVer with a Blue Fox luncheon.

Irving M. Levin, Frisco Film Festival director, off to Venice Film Fest.

Harold Wiesenthal, of Films Around the World, here on a quick scouting trip.

Kenneth Patchen's new jazz-and-poetry play scheduled for debut at Michael du Pont's Troupe Theatre, Palo Alto.

Producer Fred de Cordova and head writer Ed Simmons flew up from Hollywood to confer with George Gobel about Gobel's new tele show.

Jon Hendricks, of Lambert-Hendricks-Ross trio, commissioned to write special introductory verses to intro artists at Monterey Jazz Festival, Oct. 2-3-4.

Ireland

By Maxwell Sweeney
(*Dublin* 684506)

Film censor Liam O'Hara okayed "Some Like It Hot" (UA) with minor cuts.

Vic Oliver back to London after vaude season at Theatre Royal, Dublin.

Lotte Goslar dance-mime company from U.S. set for fall season at Olympia, Dublin.

Eugene O'Neill's "Long Day's Journey Into Night" to be aired by Radio Eireann, Sept. 27.

Douglas Cameron orch set for Handel bi-centenary concerts on country-wide swing this fall.

Abbey has added two new plays to fall sked, "Leave It To Doctor" and "Danger Men Working."

National Film Institute reviewing panel last month saw 27 films, rated 15 okay for general audiences, 12 for adults only.

Abbey Theatre designer Tomas MacAnna currently on two-week stint with Northcliffe Drama Group at Grand Falls, Newfoundland.

Hilton Edwards' adaptation of Falstaff sequences from Shakespeare's "Henry IV" set for production here as "Chimes by Night."

Orson Welles will do midnight show during Dublin International Theatre Fest, being set for Sept. 26 with "Orson Welles at Midnight."

Britain will send at least two feature films to Cork International Film Fest, U.S. has so far entered only 29-minute religious pic, "Sermon on the Mount," submitted by National Council of Catholic Men, N.Y.

Albuquerque

By Chuck Mittlestadt
(*Diamond* 4-1596)

John H. Ferguson has joined the Mel Drake Advertising Agency. Former newspaperman, he most recently was in the real estate and insurance business here.

About 60 Navajo Indians from northwestern New Mexico are camped in the Tucumcari city park and expected soon to join tv actors in filming a series of programs for the "Rawhide" show.

Actress Pat Wymore, now appearing at La Fiesta in Juarez, Mexico, took time out to visit the Anapra race track, near Las Cruces, N.M., now under construction. The $3,000,000 track is skedded to open this fall.

Application has been filed with the FCC for a permit to build a television station at Roswell, N.M. The video station, planned on channel 10, would be the first for that particular area. William S. Evans, Fort Smith, Ark., filed the application.

Detroit

By Fred Tew
(*TU*-5-8694)

Steve Allen due here Aug. 28 to kickoff United Foundation campaign.

Bob Bothwell leaving post as manager of Fox Theatre, a 5,000-seater, for Grueman's Chinese. Report is that pioneer filmite Joe Lee, long 20th-Fox topper here until he retired a couple years ago, will replace Bothwell.

Florence Henderson and Bill Hayes star for third year in row in Oldsmobile musical, "Who Could Ask for Anything More," which introduces press and dealers to the 1960 car. Cast also includes Jack Gilford and Joan Holloway. Carol Haney is director and choreographer.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Jim Houghton, TV Guide exec, will have his foot in a cast for the next six weeks. He fractured it moving the lawn.

Mac Lerner, Celebrity Room operator, started spadework on his new steak house near the Garden State Racetrack.

Harold Brason, manager of the Fox and on that house's staff for 14 years, was a casualty on the first day of new regime.

Walter Pidgeon is heading a local steel products firm (fences for estates). The film star will be company prexy. It will carry his name and is backed by local coin.

Two local musicians, Norman Wells, clarinetist, and Sid Rosenberg, bassoonist, returned from 12-week goodwill tour through South America, with the National Symphony.

Toronto

By Bob McStay

Off on a twomonth European holiday are Frank (CBC) Willis and the missus.

Len Bishop, manager of The Hollywood, to his home-town of Hollywood for three weeks with frau.

Hal Walker, new sports editor of The Telegram, succeeding George Dulmadge, who resigned because of illness.

Austin Willis off to England to play second male lead in Arthur Rank's "Pick-Up Girl," to be directed by Muriel and Sydney Box.

In private life the wife of Bill Freeman, head man here for Allied Artists, Toby Robins playing at the Crest Theatre in "Two for Seesaw" opposite George McCowan.

Mrs. Arthur Gottleib (Gladys Glad) convalescing at their estate near here after minor surgery at Women's College Hospital here. Art Gottlieb is building his fourth tele sound stage at his Canadian Film Industries setup.

Hollywood

Frank Capra in Rio de Janeiro.

Linda Cristal back from Italy and Spain.

Edgar Bergen on tour of Midwest state fairs.

Mitchell Gertz off to Europe to set co-production deals.

Joan Davis recuping from facial injuries sustained in fall.

George Whitney Jr. added to KLAC's sales staff as account exec.

Robert Stevenson home from English location on "Kidnapped."

William Castle returned from national bally tour for "The Tingler."

Milton Stark returned from 10 years in Europe as radio-film dialog director.

Kenneth Runyon upped from editor to head music editor for 20th-Fox Television.

Valentine Davies left for Scotland to rep U. S. State Dept. at Edinburgh Film Festival.

Will Cowan named entertainment chairman for Joe Gershenson's testimonial dinner Aug. 31.

Mary Pickford appointed member of planning committee of White House Conference on Aging.

Walt Disney and Eddie Cantor accepted honorary chairmen posts in upcoming L.A. Community Chest campaign.

Ray Stark and John Patrick back from 17,000-mile talent and location scouting jaunt for "World of Suzie Wong."

Edward Heiber appointed manager of American International Pictures' new eastern district sales office in Philly.

Archer Zamloch resigned as studio manager of Hal Roach Studio to join Blue J. Productions as biz manager.

James H. Nicholson to address Allied Ohio Valley Indoor & Outdoor Theatres conclave, Sept. 15-16, in Cincinnati.

Samuel Goldwyn snares Motion Picture Costumers' annual Producer's Award this year, presentation to be made Sept. 26.

Stewart Stern to Bangkok to join producer-director George Englund in scouting locations for "The Ugly American."

Alfred W. Perry joined J. R. Grainger's Inter Continent Releasing Organization to handle Canadian release of "Jet Over Atlantic."

Tony Curtis, Milton Berle and Sammy Davis Jr., join Jack Benny, Bob Hope and Frank Sinatra on dais for Friars' Nov. 8 Dean Martin testimonial banquet.

Chicago

(*Delaware* 7-4984)

Marie McDonald at Drury Lane in "Rain."

Julie Wilson toplining "Babes In Arms" at Music Theatre.

Jazz singer Jerri Winters back in town and planning to base here again.

Debbie Devine, juve thesp of the local Jack and Jill Players, took over one of children's roles in "Music Man."

Director Michael Gordon due tomorrow (Thurs.) to bally Universal's "Pillow Talk," upcoming at the United Artists.

Chris O'Brien out as general manager of Hinsdale Theatre; replaced by producer Sidney Blackmer's wife, Suzanne Kaaren.

Ann Blazer, leading lady at Shady Lane Theatre, ambulanced to Rockford (Ill.) hospital last week for emergency appendectomy.

Hans Conreid doing readings for Shaw Society tomorrow night (Thurs.) for the Pan Am Festival, with Vincent Price due Sunday.

Menasha Skulnik's spouse, Anna Roman, making her first appearance in an English language play, "Law and Mr. Simon," at Edgewater Beach Playhouse.

Kermit Bloomgarden, here for "Music Man's" cast party last week, gave money clips to male performers and bracelet charms to femmes on occasion of tourer's first anni.

Linda Darnell and Gene Wesson, who completed a date at Hinsdale in "Royal Family" last weekend, moving to Tenthouse Theatre with the play but with new supporting cast next week.

Pittsburgh

(*HA* 1-2739)

By Lenny Litman

The 1959-60 legit season at the Nixon will open with the Lunts in "The Visit" Sept. 28.

"Man's Reach," the outdoor historical drama at nearby Old Economy, just celebrated its 100th performance.

New modern cocktailery, the Wooden Nickel, opened in Monroeville. Owners are Donnie Klein and Harry Moidel.

The Four Crosby Brothers have postponed their two-week engagement at the Holiday House from Sept. 28 to Jan. 11 to take a L.A. Moulin Rouge date.

OBITUARIES

EARL HUDSON

Earl J. Hudson, 67, v.p. of American Broadcasting-Paramount Theatres, Inc., died Aug. 20 in Hollywood of aplastic anemia, a blood disease. One of the pioneers of the picture business, he joined Universal in public relations after being a reporter in his native Elgin, Ill., and Chicago.

Hudson later became national director of publicity and public relations for Universal. In 1920 he joined the publicity department of First National Pictures, later to become Warner Bros., and two years later was named general manager of production. He moved to Metro in 1928 as producer and two years later headed the Angus Co., which owned and published trade magazines.

Hudson's association with the theatre end of what is now AB-PT began in 1934 when he became publicity director for the United Detroit Theatres Corp., which later merged with United Paramount Theatres and American Broadcasting Co. Four years ago he came to the Coast as veepee in charge of ABC's western division, succeeding the late William Phillipson. In December of last year, for reasons of health, he went in semi-retirement and his v.p. post taken over by James Riddell, present head of the network in Hollywood.

His wife and three daughters survive.

In Loving Memory
of Our
Associate and Friend
Mack Stark
JACK MILLS IRVING MILLS
SAM BUZZELL

TIFFANY THAYER

Tiffany Thayer, 57, author of numerous novels, including "Thirteen Men," died Aug. 23 in Nantucket, Mass.

Thayer's works range from a four-line tobacco jingle to a 1,267-page 3-volume historical novel called "The Prince of Taranto." He was also at one time an actor, newspaperman and a rare-book dealer.

Born in Illinois, he left high school to tour with a stock company, and from 1917-25 appeared in featured roles in some of the more popular melodramas of the day, including "Mother to Be," and "Her Unborn Child."

After a period of newspaper reporting, he turned to fiction and wrote more than a dozen novels, including "Three Sheet," "One Man Show," "Little Dog Lost," "The Greek" and "One Woman" and the "Old Goat." In 1926, he became an advertising copywriter and divided his year into two six-month periods, one devoted to Madison avenue and the other to his writings.

His wife and mother survive.

SYDNEY G. STEVENS
August 29, 1956
"Who broke no promise, served no private end,
Who gained no title, and who lost no friend."
Shirley and Paul Clarke

CLIFF REID

Cliff Reid, 69, film producer whose career spanned the transition from silent to talking films, died Aug. 22 in Van Nuys, Calif., after a long illness.

He directed and produced films at R.K.O. and Metro from 1930-46. His film credits include "The Lost Patrol" and the Academy Award winner, "The Informer," directed by John Ford.

In 1936, Reid received the New York Film Critics gold medal award for producing "The Informer." During the 1930s, he averaged 12 films a year for R.K.O. "Grand Old Girl." "The Three Musketeers." "Powder Smoke Range" and "Annie Oakley" were among other films he produced and directed.

WANDA LANDOWSKA

Madame Wanda Landowska, 80, the harpsichordist, expert on Bach, Mozart and Haydn, died at her Lakeville, Conn., home Aug. 16. A native of Warsaw, she became a piano virtuoso and settled in Paris. She shifted to the harpsichord and commissioned an authentic reproduction of a harpsichord on which Bach might have played. Her American debut was made with the Philadelphia, Orchestra under Leopold Stokowski in 1923.

She wrote on music in books and in articles for the N.Y. Times. Her last public concert was in New York in 1954. She continued to make recordings, including an album of Haydn sonatas released earlier this summer. Mme. Landowska returned to Europe in the 1930s, but came back to the U.S. in 1941 as a refugee from the Germans.

There are no immediate survivors. A companion, Elsa Schumicke, had lived with her for more than 40 years.

DAVID PINSKI

David Pinski, 87, Yiddish playwright and novelist, died Aug. 11 in Haifa, Israel. Born in Russia, he came to the U. S. in 1899. Until 1948, when he settled in Israel, he was known in both Yiddish and English writing circles. He was the author of 38 plays, many of which were translated into Russian, German, English and Hebrew, as well as the author of many novels and short stories.

His plays include "The Treasure," "The Eternal Jew," "Temptations," "Yenkel the Blacksmith," "King David and His Wives," "King Solomon," "The Dumb Messiah" and "The Final Balance." For his themes, he researched Jewish history and the struggles of the Jewish people.

MACK STARK

Mack Stark, over 70, longtime general manager of Mills Music and one of the pioneers of the pop music business, died Aug. 20 in Miami Beach. In various capacities, he had been in the music biz for over 50 years.

He started as a drummer in bands playing the RKO vaude circuit in pre-World War I days. Later, he joined the publishing firm of Waterson, Berlin & Snyder, where he rose to general manager. The latter firm was later bought out by Mills Music, which he joined over 25 years ago.

Before joining Mills, Stark was associated with such publishing firms as Stept & Greene and Paramount Music. He also was a partner in the firm of Stark & Cowan, which had an early hit in "Blue and Broken Hearted."

Stark was among the earliest group of publishers to support the American Society of Composers, Authors & Publishers in its formative period some 45 years ago. More recently, he was a member of the Music Publishers Assn., a trade group representing educational and standard publishers.

Stark was a key factor in the move of Mills Music into the educational field, a market which since the end of the last war has grown steadily as an outlet of published music.

It was in behalf of Mills' standard catalog that he helped develop such contemporary composers as Leroy Anderson and Morton Gould, both of whom have contributed important pop and standard works to the Mills firm. Stark was planning to help mark the 40th anni of the Mills firm in September.

He is survived by his wife, son and daughter.

ELIZABETH S. SHANNON

Elizabeth Sundmark Shannon, 45, wife of pianist Hugh Shannon and former showgirl in George White's "Scandals" and Earl Carroll "Vanities" died Aug. 18 in New York after a long illness.

Known in her showgirl days as Betty Sundmark, she was also in the cast of the musical "You Said It" and worked in Fefe Ferry's Monte Carlo Follies. She was still in this European show when she left to marry Alberto Dondero, wealthy Argentinian who later became a close friend of dictator Juan Peron. She became a confidante of Evita Peron. Her second husband was the late filmster Alan Curtis. She was married to Shannon in 1953.

Survived by her husband, two sisters and a brother.

DONALD M. WOLIN

Donald M. Wolin, 33, former theatrical producer, died Aug. 21 in New York of leukemia. Until 1957, Wolin operated the Theatre-by-the-Sea, Matunuck, R. I. He sold his interests in the strawhat to go to Caracas, Venezuela, to establish a phonograph record factory, and work on closed-circuit television.

After serving in the Army Air Force in World War II, Wolin started in the theatre, where he coproduced with Donald Flamm, a former owner of WMCA, N. Y., "The Brass Ring" which starred Sidney Blackmer at the Lyceum Theatre, N. Y. At his strawhat operation, Wolin brought in many name productions. He was partnered with attorney Harold Schiff in the operation.

Survived by his parents.

HENRI GARAT

Henri Garat, 57, French film actor died Aug. 13 in Toulon, France.

He made his Hollywood bow in an early talking pic, called "Adorable," in which he co-starred with Janet Gaynor. It opened at Radio City Music Hall in N. Y. in 1933. Before that he was seen in the U.S. in English films and in legit musicomedy productions, among these the Shubert production of "Night in Paris."

He had been appearing in Paris at the Casino de Paris with Mistinguette, when the German director, E. A. Dupont, engaged him to make films in England. He also appeared in Moulin Rouge revues. His films also include the 1932 English production of "Congress Dances."

JEAN HUGARD

Jean Hugard, 86, dean of the Society of American Magicians, died Aug. 14 in Brooklyn, N.Y. He was a performing magician for many years.

He began his career when he was 24 years old and made five tours of Australia and three of New Zealand, with a company of assistants and five tons of equipment. In 1916, he came to the U. S. performing in the guise of an oriental magician, Ching Sun Loo. He toured in vaudeville and appeared in own theatre of magic at Luna Park in New York, from 1919-29. He wrote 30 books on magic and edited six others.

JACK LANDT

Jack Landt, 47, member of the Landt Trio, which later became the Landt Trio & White, radio and vaudeville entertainers, died Aug. 21 of a heart attack in Center Moriches, L. I., where he operated a self-service laundry.

Born in Scranton, he joined his two older brothers at the age of 17 in a song and comedy turn which played the top vaudeville circuits. They also played the major networks until their retirement from show biz about six years ago.

Survived by wife, son, daughter, two brothers and two sisters.

ALBERT F. KEHR

Albert F. Kehr, 76, vet showman and civic leader, died of cancer Aug. 10 in Ogallala, Neb. Coming to Nebraska in 1901, he moved to Ogallala in 1911 where he opened his first theatre. It was in a vacant building, and seats were provided by laying planks over strings of nail kegs.

In the mid-'30s Kehr built the Prairie Theatre in Ogallala and later constructed the West Fifth St. Drive-in theatre there. A former mayor of Ogallala, he was long active in civic affairs.

His wife, two daughters and two brothers survive.

EUGENE T. McCARTHY

Eugene T. (Gene) McCarthy, 63, teacher and dramatist who at one time operated a summer stock company at Luzerne, N.Y., died Aug. 18 in Albany. He directed the Blackfriars Guild in Albany and appeared in many of the group's productions.

McCarthy, who taught dramatics at Christian Brothers Academy, Albany, also wrote plays under the pseudonym of Peter Gadfly. He was a native of Williamsport, Pa.

Five brothers and two sisters survive.

BOB PORTLE

Bob Portle, longtime showman associated with Loew's Poli New England Theatres, died Aug. 17 in Worcester, Mass. He had been with the Poli circuit for 44 years, including service with the chain prior to Loew's Theatres' acquisition of the loop in 1934.

Portle was manager of the Elm Street Theatre in Worcester for years. More recently he was acting in a relief capacity for the Poli group.

Surviving are his wife and two daughters.

ROSA L. ALTHOFF

Rosa Lorch Althoff, 82, member of the Lorch Family, European circus family, and mother of the Althoff Sisters, a former vaude act, died Aug. 24 in Freeport, L.I. Mrs. Althouff retired from the stage upon her marriage.

Survived by two daughters, Hattie Althoff (Jansley), now with CRA Concert Bureau; Edith Gordon, wife of performer Al Gordon, and two sisters.

HOWARD CUNNINGHAM

Howard Cunningham, 38, farm and ranch director for KNAF, Fredericksburg, Tex., died of a heart attack Aug. 20 while on duty in the station's control room. With KNAF since April, he formerly was a newscaster and announcer for WOAI, KENS, KTSA and KITE, all in San Antonio.

Surviving are his wife, son, three stepchildren, his mother, four brothers and two sisters.

EUGENE W. LEAKE

Eugene W. Leake, 82, New York attorney who had been active in the affairs of the film industry, died in New York Aug. 23 after a long illness.

Leake, who retired from law practice two years ago, was a former member of the Loew's Inc. board. In 1933 he served as a trustee in the receivership and reorganization of Paramount Publix Corp., predecessor of the present Paramount Pictures.

PAUL R. WEEKS

Paul R. Weeks, 50, former v.p. and partner of H-R Representatives Inc., died of a heart attack Aug. 13 in Harlington, Tex. He retired from the radio-tv sales rep firm last October due to ill health.

A native of Chicago, Weeks partnered with Frank Headley and Dwight Reed to found H-R in 1950.

Surviving are a son and daughter.

ALBERT BLASER

Albert Blaser, better known as Albert, the maitre d' of the famed Parisian restaurant Maxim's, died Aug. 20 in Paris after a long illness. Of Swiss origin, he took over at the posh Maxim's in 1934 and helmed it until poor health made him quit last December.

Details on page 2.

W. W. NAYLOR

W. W. (Tiny) Naylor, 63, Hollywood restaurateur and co-owner of the Riviera Hotel, Las Vegas, died of a heart attack Aug. 17 in La Jolla, Cal.

He owned and operated more than 30 restaurants in Southern California, including the Tiny Naylor and Biff's chains, and was partnered with jockey Eddie Arcaro in latter's Hollywood cafe.

GEORGE M. ROBINSON

George M. Robinson, 69, retired musicomedy actor and vaudeville performer, died July 30 in New York. He appeared in the "Ziegfeld Follies of 1909" and with a road company production of "Watch Your Step."

His wife survives.

JOHN H. TROUP 2D

John Henry Troup 2d, 48, vice-president of the J. H. Troup Music Co., collapsed and died recently while at work in the firm's headquarters in Harrisburg, Pa. He had long been active in the music company, one of the largest in Pennsylvania.

Surviving are his wife, his parents, brother and sister.

WILLARD HASBROOK

Willard Hasbrook, 40, who operated an ad agency in San Bernardino, Cal., died Aug. 21 when his car skidded into a ditch. He was believed to have been stricken with a heart attack. He was a director of the National Assn. of Radio and Television Broadcasters.

His wife and four children survive.

LEE KEEDICK

Lee Keedick, 79, head of the New York lecture bureau which managed numerous personalities, including Edna St. Vincent Millay, Thornton Wilder, Sir Arthur Conan Doyle and Marc Connelly, among others, died Aug. 17 in Fairfield, Conn.

His wife, son, daughter and a sister survive.

G. W. HINKEL SR.

G. W. Hinkel Sr., 64, a singer and vaudeville actor for many years, died Aug. 14 in South Coventry, Conn. He was known to Conn. radio listeners as "Singing Sam," a name he chose for a radio program on station WTIC in Hartford.

His wife and son survive.

CLAUDE GRAHAME-WHITE

Claude Grahame-White, 79, pioneer British aviator and husband of actress Phoebe Lee, died Aug. 19 in Nice, France. He had also been married to the late actress Ethel Levy, former wife of George M. Cohan.

ERNIE BRAGG

Ernie Bragg, 38, pianist, died of cancer Aug. 17 in London. British-born, he had been musical director and accompanist to Jane Morgan for the past four years. Previously he'd played with Roy Fox, Geraldo, Paul Adam, Ambrose and other orchs.

He was in London on a vacation.

HARRY SILVERS

Harry Silvers, 62, died of a heart attack yesterday (Tues.) in N. Y. He was longtime business manager for his comedian-brother, Phil Silvers.

Survived by two sisters, four brothers and mother.

Karl W. Kessler, 65, veteran Toledo and Columbus, O., newsman and broadcaster, died Aug. 19 in Toledo. A former columnist for the Columbus Citizen, he was special news director of radio station WTOL, Toledo. Three sons survive.

William H. Metcalfe, 73, longtime projectionist at the Cumberland and Pastime Theatres, Brunswick, Me., died Aug. 18 in that city.

Pal Javor, 57, Hungarian actor, died Aug. 14 in Budapest. In the 1920's and 30's, in Hungary, he was a matinee idol of stage and films. He claimed that he had appeared in 75 films, many of them musicomedies and operettas.

M. Chauncey Miller, 59, a motion picture projectionist in Harrisburg, Pa., for the past 30 years, died of a heart attack recently while at work at Loew's Regent Theatre there. Surviving is his wife.

MARRIAGES

Cherie Petersen to Jack Hilton, Evanston, Ill., Aug. 22. He's emcee of WGN-TV variety show in Chi.

Margo Wragg to Bill Tennent, Edinburgh, Aug. 15. He's announcer-interviewer with Scot indie tv.

Diana Taylor to Herbert Donald Jr., Edinburgh, Aug. 22. Bride's a dancer; he's publicist with Donald Cinemas and Theatres, Aberdeen, Scotland.

Gia Scala to Don Burnett, Aug. 21, Los Angeles. She's a film actress under Columbia contract; groom is a tv actor.

Brenda Gayle to George Lodge, Belfast, Aug. 18. Bride is an actress; he's head of several Irish cinemas and legit houses.

Caroline Gilliat to Anthony Brown, London, Aug. 21. Bride is the singer-daughter of Sidney Gilliat, the film producer-writer-director; he's a Daily Mail foreign correspondent.

Irene E. Frye to Peter B. Guibord, Burlington, Vt., Aug. 12. Bride's on editorial staff of the Burlington Free Press; he's an announcer with radio station WPTR, Albany.

Kyle Macdonnell to William H. Vernon, Aug. 21, Sante Fe, N. M. She's a legit and tv actress.

Shirley Hudson to Sir Thomas Beecham, Aug. 10, Zurich, Switzerland. He's the British conductor.

BIRTHS

Mr. and Mrs. Jeremy Brett, son, London, Aug. 15. Father is an actor; mother is actress Anna Massey, daughter of Raymond Massey and Adrienne Allen.

Mr. and Mrs. Malcolm Mitchell, daughter, London, Aug. 18. Father is leader of the Malcolm Mitchell Trio.

Mr. and Mrs. David Fisher, son, Glasgow, Aug. 14. Father is a scripter with Scot indie tv.

Mr. and Mrs. Robert Thom, daughter, Los Angeles, Aug. 15. Mother is actress Janice Rule; father's a screen writer.

Mr. and Mrs. George Jay, son, Hollywood, Aug. 12. Father is a national record promoter.

Mr. and Mrs. Robert Taylor, daughter, Santa Monica, Cal., Aug. 16. Mother is actress Ursula Thiess; father's the actor.

Mr. and Mrs. Joseph Rumoro, daughter, Chicago, Aug. 15. Father is guitarist on staff of WBBM there.

Mr. and Mrs. Robert Ford, daughter, Santa Monica, Aug. 20. Father is a film editor on "Groucho Marx Show."

Mr. and Mrs. Bill Grauer, daughter, New York, Aug. 15. Father is prexy of Riverside Records.

Mr. and Mrs. Robert London, daughter, Hollywood, Aug. 18. Father is an attorney with William Morris Agency.

Mr. and Mrs. Charles Koon, son, Hollywood, Aug. 15. Father is art director on Lawrence Welk Show.

Mr. and Mrs. Larry Meek, daughter, Hollywood, Aug. 19. Father is a Warner Bros. sound editor.

Mr. and Mrs. Bud Johnson, son, Houston, recently. Father is a staff member of KHOU-TV in that city.

Mr. and Mrs. Sal Ianucci, son, Aug. 14, New York. Father is director of contracts for CBS-TV.

Mr. and Mrs. Milt Myers, daughter, Aug. 20, New York. Father is NBC program executive.

CLASS OF SERVICE
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WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
NL=Night Letter
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L HDA283 LONG NL PD=FAX LAS VEGAS NEV 20=
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SO MANY STARS HAVE PURPORTEDLY PLAYED TO CAPACITY AUDIENCES STANDING ROOM ONLY AND BROKEN ATTENDANCE RECORDS THAT THESE STANDARDS HAVE BECOME TRITE.

THE PRESENT PEARL BAILEY SHOW IS DOING MORE THAN THAT. ONE HAS ONLY TO WATCH THE HAPPY FACES AND HEAR THE GLOWING COMMENTS OF THOSE INDIVIDUALS FORTUNATE ENOUGH TO GET INTO THE FLAMINGO ROOM TO FULLY APPRECIATE THE IMPACT OF THIS GREAT ARTIST. OUR ONLY REGRET IS THAT WE CANNOT ACCOMMODATE ALL OF THE FOLKS CLAMORING TO SEE THIS TRULY GREAT SPECTACLE.

PEARLIE MAE HAS NEVER BEEN BETTER. THE DRUMMER BOY, LOU BELLSON AND HIS ORCHESTRA GET STANDING OVATIONS EACH SHOW AND THE GREAT SUPPORTING CAST CONSISTING OF BILL BAILEY COLES AND ATKINS, MOANA GLEASON AND THE SINGING AMBASSADORS IS INSPIRED TO EVEN GREATER HEIGHTS BY THE TIRELESS PEARLIE MAE. THIS IS TRULY ENTERTAINMENT AT ITS BEST.

THIS PRESENT EDITION OF THE PEARL BAILEY SHOW IS A REAL BLOCKBUSTER=

ALBERT PARVIN
PRESIDENT FLAMINGO HOTEL
LAS VEGAS NEVADA.

(450 AMP AUG21 59)

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